

VARIETY

Published Weekly at 164 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 35 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL 174 No. 12

NEW YORK, WEDNESDAY, JUNE 1, 1949

PRICE 25 CENTS

RADIO'S BIG CHANCE TO NIP TELE

'Love Thy Neighbor' Campaign Cues Film Distributors' Move for Exhib Peace

With the approach of theatre divorcement, major companies are about to embark on a large-scale effort to close the traditional gap with exhibitors via a new "Love thy neighbor" campaign. Their aim is the double-edged one of saving tremendous sums by reducing the vast amount of distributor-exhibitor litigation that has marked the industry during the past 10 years and, through the spread of honey, getting a better break on divvy of income between theatre and producer now that the Big Five may not have their own houses to fall back on.

That's the meaning of recent moves at the Motion Picture Assn. of America which will place v.p. Francis Harmon at the head of a new setup into which will be combined exhibitor relations and the industry's contact work with women's clubs, civic organizations and other pressure groups. Handling this latter work has been the "Community Relations Dept." Letout of three of its members over the weekend indicates that the emphasis is being shifted from this form of public relations to the exhibitor lovefest.

Plan of MPPA prez Eric Johnston and his associates is to do a bigger job than has ever been done before—and with less money. Idea is to shift the actual physical burden of contacting exhibs and

(Continued on page 61)

'Stop Music' as Vaude Unit Cancelled as P.O. Questions Lottery Angle

Inability of local postoffice departments to rule on the status of the vaudeville edition of "Stop the Music" has resulted in Lou Cowan, show's packager, withdrawing the unit after it winds up at the Great Lakes theatre, Buffalo, next week. A total of 40 one-nighter and theatre dates are involved in the cancellation.

Difficulty started several weeks ago in Toledo when the advertising department of a local paper made inquiry on show's status to local postoffice officials. P.O. unit claimed that the show could be construed as a lottery because an admission price was involved and consequently paper didn't accept the theatre's ads. Incident was repeated in another town and following that, show's management decided to suspend the unit until a formal ruling could be made.

The Post Office dept. view of the unit will have no effect on the show's radio or TV editions because no admissions are involved in order for a listener or viewer to get a crack at the loot.

Road show was headed by Bob Russell and Eddie Fisher and carried its own bandleader, technicians and house staff to facilitate handling of prizes.

Time Marches On

Hollywood, May 31.

Gone is the eagle-eyed Indian, whose unerring darts laid many a pioneer low.

For the 20th-Fox picture, "Arrow," a paleface named Abel Lewis is giving the redskins lessons in archery, lest they shoot themselves by accident.

Square Dancing's Big Boom; It's Not Just for Squares

Steadily rising in popularity since its return inception at the N. Y. World's Fair in 1939, square dancing is becoming as prevalent a social pastime as it was in the days of the covered wagon. The craze for holding hands with a partner and doing a Virginia Reel, Paul Jones or other "shine" step, has spread throughout the nation. Schools for the teaching of square dance calls have been springing up and sales on records, which teach calls and feature these rustic dances, have been hyped.

Square dance parties are now fashionable on both coasts. Some of the top New York night spots, most recent of which is the Hotel Pierre's Cotillion Room, feature square dance sessions. New York's Roseland Ballroom, which used to draw some of the top Lindy tappers in town, now offers square dancing every Wednesday night. The Bev Hills and Bel-Air mansions (Continued on page 63)

PHILLY EAGLES CANCEL VIDEO; HURTS THE B.O.

Philadelphia, May 31. Philadelphia Eagles' prez James P. Clark declared today (Tues.) there would be "positively" no televising of the National Football League champions' games next season, because of an anticipated slump in gate receipts traceable directly to video. His move is expected to touch off a series of similar nixes on pro football telecasts next fall because of the poor biz racked up by most teams in the 1948 season.

Clark sprang his announcement at a specially-called luncheon for sportswriters at the Hotel Warwick here. He explained the team management had found, in trying to sell season tickets, a large number of old fans who claimed they would rather sit home with their TV sets and a drink, instead of coming out to the ball park.

SUMMER TV LAG GIVES AM CHANCE

With radio "on the spot" both in terms of sponsor acceptance and diminishing audiences in the key cities where video's upsurge is becoming more pronounced, it is the growing conviction within the trade that if the radio boys play it smart this summer they can go far toward redeeming the medium.

The overall programming quality in television, they argue, has been disappointing. To a large segment of TV set owners, the novelty days are over. Some of the agencies have come up with surveys showing that a large percentage of discriminating viewers aren't bothering turning on their TV sets, except in isolated cases, and more and more find themselves going back to radio.

By the same token, some extra-radio sponsors who have plunked down exploratory coin for video programming have given up in disgust at the termination of the initial 13-week cycle and are again seriously contemplating a return to AM next season.

Most of the bigtime video productions are going off for the summer and it's figured that the programming for the most part will be on a hit-and-miss quality level through the hot-weather period.

It's at this point, it is reasoned, that radio has the opportunity of asserting itself as distinctive, rather than a has-been. If it is contended, radio does a good job this summer and succeeds in wooing back audiences that have abandoned the medium in favor of TV, the '49-'50 inaugural this fall (Continued on page 40)

Cooling Down Color TV

Philadelphia, May 31. Entire television industry, apparently fearful the public might get the idea that color television is ready and willing for a quick start, has bombarded the Smith, Kline & French laboratories here to be doubly careful of the way they publicize the forthcoming color demonstration at the American Medical Assn. convention in Atlantic City.

Specifically, they have prompted the pharmaceutical outfit, which is staging a pick-up of surgical operations in full color on a closed circuit, to emphasize the system used will not constitute an actual broadcast—that color video is not yet developed to that point. It has been learned, meanwhile, that the new CBS converter, which reportedly can furnish full-color images on a standard low-band receiving set, will not be on demonstration at the AMA meet. Web is believed to be holding it for the scheduled Federal Communications Commission hearings on color.

Tele Set Prices Continue Down With Sharp Upbeat in Sales as Result

Silent Pix for Free

Akron, O., May 31.

You can go to a drive-in restaurant here and see films free. If you want to hear the pic sound, however, you have to drop a dime in a meter. Program consists of sports films, comedies and cartoons. It is called the Auto-Voice Movie restaurant.

Television set prices continued their downward trend this week, paced by a new RCA price of \$269.50 for a standard 10-inch table model. Lower costs to the public, backed by a continuation of newspaper ad campaigns in most metropolitan dailies, have already led to a sharp upbeat in set sales which is now expected to continue at its present pace or better throughout the year.

Both manufacturers and retailers, in fact, anticipate no letup in sales during the upcoming summer months, even though actual viewing may fall off. Pickups of major and minor league baseball games, coupled with a number of new stations scheduled to take the air during the next few months, are expected to maintain the current sales impetus despite the present impossibility of actual portable sets which can be taken to the beach, or of car sets.

Philco is now producing between 4,000-5,000 sets monthly, following a recent settlement of labor grievances which halted work at the company's plant for a month. Outfit does not anticipate any immediate cut in prices but is confident that the demand for sets will call for even higher production levels by fall. Admiral, while not cutting prices on its standard (Continued on page 63)

Palace's Big 28G In 2d Week Stirs Cheers In Sticks

The combination of "giving change from a buck," the lure of eight acts and the keen interest in the revival of vaudeville at the Palace, N. Y., is giving it another big week and providing a stimulus for showmen all over the country. Second week at the Palace is expected to draw \$28,000 after the \$29,000 on the first stanza.

While it's still too early to draw any conclusions, it's becoming more evident that a straight vaudeville bill can be developed into a potent b.o. factor. The Palace's gross is the strongest on the Stem considering it's small seating capacity and low prices. With a top talent budget of \$4,000, plus an inexpensive first-run picture, the Palace, during its first two weeks, outgrossed at least one competitor in the deluxe division and has out-classed, financially, some of the Broadway first-run picture houses.

The extraordinary publicity, naturally, has been instrumental in (Continued on page 50)

RODGERS-HAMMERSTEIN CAN'T TAKE IT EASY

Richard Rodgers and Oscar Hammerstein, 2d, who figured on getting some relaxation after their "South Pacific" settled down to sellout business at the Majestic, N. Y., are being kept as busy as ever—maybe busier. Asked last week if he and his collaborator-partner have any ideas for a new show, Hammerstein sighed: "None at all, and I hope we don't get any soon. We'd just like a chance to take it easy for a while."

The pair seemingly won't be able to get more than weekends at their respective homes at Fairfield, Conn., and Doylestown, Pa. Besides the complex managerial problems with "Pacific," their scheduled fall presentation of Samuel A. Taylor's "The Happy Time," the touring company and foreign editions of "Annie Get Your Gun" and (Continued on page 63)

Stripteuses a Fading Clan; Gals Start to Show Their Aging Epidermis

The failure to develop any new names among strippers is giving New York's 52d street cafe operators something to worry about. They've run out of names and there are no new faces (and bodies) coming along.

During the past two years the strip-street operators have been hitting fairly prosperous grosses on talent developed during the Minsky era. What will happen when the same torsos are repeated too often is something they'd rather not think about at the moment.

Ever since burlesque houses were closed by the late Mayor F. H. LaGuardia there's been no proving grounds for new talent in the G-string set. The experienced peelers are unchivalrous as it may be, showing their aging epidermis too much.

This contention, according to some operators, was proven by the recent Sally Rand engagement at the Clique, N. Y. The stripteuse abdicated her stand long before expiration of her contract. Until a few years ago Miss Rand was a leader in the field.

There's been only one new name among the divesting divas. The Cat Woman, who has achieved a degree of national prominence because of her work in New Orleans cafes, has still to test her draw in New York.

'Kathy in the Well,' 'Langley Collyer'

New Wax Works in Same Old Coney

By JO RANSON

Brooklyn, May 31. There remains a rubbishy, slapstick-bladder quality about the 1949 Coney Island, the poor man's Shangri-La, despite the freshly-applied paint, papier-mache and beaverboard.

This year's pilgrims to the potato knish pavilions and poker-roll parlors, in the not-so-humble opinion of the spa's game, ride and comestible entrepreneurs, do not appear to be in a prodigal-spending mood.

The eager-to-frolic moujik is putting a latching-string on his fast-fading roll of single dollar bills and thinking thrice before lavishing his precious kopeks at a freakery or at the till of a feeler or gravity ride.

At the Island this year, which officially opened Memorial Day (30), most of the panting proletariat will have itself a roaring, blister-producing good time, but for free, on the burning white sand and in the choppy surf, which City Hall doth declare isn't polluted.

Fire-ridden Luna Park, one-time pride of showmen Fred Thomson and Skip Dundy, is no more. Its multi-colored towers are down and the park's debris removed to make way for a giant parking lot with entrance on West 12th Street. Former Luna Park's Surf Avenue front now boasts modern one story structures open for concessions, games, exhibits, etc.

This leaves Steeplechase Park, under Tilyou management, the sole large-scale dispenser of middle-class joy to city folks and their country cousins. No drastic changes contemplated in Steeplechase's operation. Amusement park is getting 50c for six rides (Continued on page 50)

15 Years Ago This Week

(From the VARIETY Files)

Everything in the entertainment line, from gigolos to union picture operators, were included in the social staff of the borscht circuit. About 25 of the largest spots in the east were even employing chorus girls.

Toughest blow ever to hit American films abroad came when the Chambre Syndicale recommended to the French government legislation that would virtually bar Yank films from French screens. Chambre comprises French producers and distributors. French exhibs were against the sought-for legislation.

"Sadie McKee," starring Joan Crawford and Gene Raymond, proved sock b.o., and indications were that "Little Miss Marker" would do ditto. Latter was the Damon Runyon story and showed the mopet Shirley Temple to advantage.

Mike Shea died at 75 in Buffalo. He was the last of the active vaudeville pioneers.

"Come What May," two-act drama which opened at the Plymouth, N. Y., didn't look as if it would go. Hal Skelly was starred, and he also produced, with the staging by Leo Bulgakov. Mary Phillips was Skelly's riza-viz.

25 YEARS AGO

Concert managers were against their artists broadcasting on radio; considered competition.

"Dream Girl," the Victor Herbert operetta, debuted in Boston, with Fay Bainter starred. Billy B. Van was jumped into the show, replacing Harry Delf. Miss Bainter was getting away surprisingly in attempting several dance numbers.

Four names stood out at the Palace on Broadway. Fritz Scheff's eight-people "opera comique," Ted Lewis, Smith & Dale, plus Herb Williams and Hilda Wolfus.

Mex Tourist Biz Drop

About 25% From 1948

Mexico City, May 31.

Drop in tourist biz, contrary to calculations last winter that the weak peso would be a draw, is serious but not alarming, says the Mexican Tourist Assn. Trade this spring is off about 25% from that of last year. Biggest drop is in the number of U. S. visitors, decrease figured at 30% from 1948.

There are more motor tourists. MTA figures that 59% (new high) of tourists come in their own cars. That means much less spending, however. Planes bring 17% of tourists and railroads a mere 9%.



364th WEEK!

3,712 Performances

All-time long run record in the legitimate theatre.

KEN MURRAY'S

"BLACKOUTS OF 1949"

El Capitan Theatre, Hollywood, Cal.

And now in world-wide release

"BILL AND COO"

Ken Murray's

Academy Award Film

Rita-Aly Press

Hassle; Muggess'

Riviera Closeup

By MARGARET GARDNER

Cannes, May 27. Well, it's over, and Rita Hayworth is a princess, and Cannes is slowly recovering from the effect of hundreds of reporters, photographers, newsreel operators, radio specialists, who for the last week have been tripping over each other, buttonholing any and all for the latest news... screaming for non-existent passes, cursing the sinister staff... gloating over an exclusive bit.

Yes, it's over, and Rita and Aly are not the only ones to sigh with relief. Never in the history of the tiny village has such confusion and excitement reigned.

The marriage itself at Villauris, the Communistic pottery village where Picasso makes his headquarters, was an anti-climax to the week's events preceding, at least for the world's press.

As journalists from all over Europe started pouring into Cannes, it soon became evident that some kind of press liaison would be needed. (Continued on page 22)

Ken Englund Has More

Things in the Air Than

A Jap Juggling Act

Ken Englund, already busy with production plans for his legit revue, "He and She," also has four film projects and a television series on the fire. Pending developments on the various fronts, he's doing some muscle-flexing and concentrated sleeping on his parents' farm in Wisconsin.

One of the picture possibilities is an independent production by I. G. Goldsmith, to be made in the east this summer. Englund is being sought to do the screenplay, from a story outline by Vera Caspary.

He's also been approached by Edward J. and Harry Lee Danziger to write the screen treatment and direct their indie production of John O'Hara's "Butterfield 8." That will be done in the east, but may conflict with the production of "He and She."

There's also a possibility that Englund may do the adaptation for a film edition of John Dickson Carr's "Life of Conan Doyle," with Fredric March in the title part, and Ethel Barrymore as Jeanne, his second wife. It's being considered by 20th-Fox.

While these assorted deals are cooking, Englund has been working on a screen original, "The Form Divine," which he'll offer to one of the major studios when he gets a chance to complete it.

The television series, an original musical comedy titled "The Spice of Life," is being submitted to clients by the Kenyon & Eckhardt ad agency.

"He and She, with book by Englund, music by Vernon Duke and lyrics by Ogden Nash, is slated for fall production by Englund, Stewart Chaney and John Shubert.

SCULLY'S SCRAPBOOK

By Frank Scully

Coarse Gold, May 31.

As my psychiatrist is out of town for the day, having his head examined in a snakepit near Palm Springs, I have no one to go to for advice except my devoted public, and he is 2,000 miles away minding his own literary business in Chicago.

The reason I'm in the market for advice is because I had a dream last night. I dreamed I stepped on the terrace of Cannes' Carlton hotel and bumped into a table marked "Clawed Binon, Reserve." I looked down only to discover the isolationist sitting there was Claude Binon, the old VARIETY mugg, who years ago scripted "I Met Him In Paris" for Claudette Colbert, Melvyn Douglas and Robert Young without having ever seen France in his life. Since then he must have made a million dollars writing, directing and producing pictures about people and places as alien to him as were Parisians in 1934.

Somebody Libeled Here?

I kept expecting that Binon would ask me to sit down and try some poule a la nicoise, as fried octopus is known among the ignorant. But each time I'd try to get his eye his image would blur till he looked like Robert Preston about to kill somebody.

What was particularly disturbing about the dream was that 20 years ago I used to stretch off on just such a terrace and write fan letters to Claude Binon in Hollywood. At that time he was laboring under the Hollywood dam for VARIETY and fearful that at any moment the dam would break and send him and his funniest story sweeping right past Long Beach heading for the beach at Walkiki.

Years later, when we ultimately met in Hollywood, Binon was an arrived genius on Par's payroll. He was their love-scene script-surgeon with a flair for triple entendres, which were beyond those who fell off at the daily double. Meaning the Hays office.

Original Eternal Triangle

Very early Binon formed a triangle with Claudette Colbert and Fred MacMurray which has been about as eternal as triangles come. He began working with them in "The Gilded Lily" back in 1934 and the trio was still gilding the lily in "Family Honeymoon" in 1949.

Currently he is writing and directing "Oh Doctor!," starring Dorothy McGuire and Bill Lundigan for 20th-Fox, but after that he will make another Colbert-MacMurray picture, this time using their own money and thereby breaking an almost ironclad Hollywood rule never to invest in what you make your living out of.

What most of them do is invest in racetracks. Binon tried this once. He started with something called "Virginia Mac" after he had been assured the overhead of supporting Mac would not run to more than \$75 a month. The first month the tab ran \$350. At the end of the year Mac was carrying a handicap of \$1,500 a month and nothing to show for it.

Then one day Mac won. Not only that but the nag paid \$82.10 on a \$2 ticket. At least it would have if the Pomona track officials hadn't pronounced the horse officially dead on account the registry papers said so.

Tale of Toluca Bangtail

Then Binon began building another fortune with a horse named Toluca. Toluca is a lake on the right side of the Hollywood dam where Binon has lived ever since he could afford to. Being named after a lake, Toluca Bangtail played the role of a seahorse and ran unsuccessfully at Bay Meadows, Tanforan, Santa Anita and Del Mar. The only payoff Binon got out of Toluca Bangtail was the script of "Sing, You Sinners," which starred Bing Crosby and Fred MacMurray and had its premiere at Del Mar in which all of them, Binon included, owned stock.

Binon finally disposed of all his track odds and got a letter of credit for \$1,500 for Toluca. He put his savings next time in Angus cattle and bought a ranch about 100 miles from Hollywood. Recently he asked the owner of Toluca for a \$200 offspring to herd the cattle, and thus settle the debt between them.

"Did you get it?" I asked.

"They don't even answer my letters," he said.

These business experiences convinced Binon that to invest his spare cash in his own pictures couldn't possibly pay off worse than trying to be a wealthy owner of thoroughbreds.

The last time Binon made any money from an animal was in Missouri. He was attending the university's school of journalism. The school's humorous publication was called The Missouri Mule. Binon couldn't horn in on this so he started a rival publication called The Missouri Outlaw. It did so well the official publication began to starve. The faculty issued a cease and desist order to the outlaws. The outlaws played it for laughs. So the faculty settled for that. Binon left them laughing.

After that he tried to earn a living in Chicago. Here he did better. He worked up front \$30 a week to \$45 in six months on the Examiner. Then one day he felt hungry and guessed he'd go out to dinner. Another reporter urged him to wait because the boss was pretty sore at that moment. So Binon went up to the city desk and asked if he could go out to dinner.

The editor said, "Yes, and don't come back."

The Egg and Binon

Binon ignored this order, too. He came back a few days later, but the best the editor would do was to give him a letter to the Chi manager of VARIETY. He told VARIETY that Binon would never be a newspaperman if he lived as long as Shaw. "But maybe you mugs can use him," he added, "on account his writing has a literary quality."

Binon hung on for eight years. When America's entire economic structure collapsed and VARIETY was trying to find a way to break the news of the catastrophe to its cloistered readers, Binon came up with the headline, "Wall Street Lays An Egg." It got the frontpage banner. It became the most quoted headline in history. It moved Binon to the paper's Hollywood office as a boy-wonder.

The Quiet One

Binon then went over to Par, specifically Harold Hurley, a producer. Hurley hired him for \$200 a week. This time he stayed where he was put for 15 years. It took a world war to fire him the next time.

Binon looks the same now as he did 15 years ago. He really should look better because he now works and lives most of the time on the safe side of the Hollywood dam.

During the war as Captain Binon, Claude was assigned to polish the script of "This Is the Army," a musical fantasy of the lives of dog-faces as viewed through the softlens of Irving Berlin.

Binon in uniform was something to see. The fat boy of 1934 was as thin by 1944 as a delicate brochure of 93 pages which he once caused to be published under the title of "A Girl Ought To Work." But his doctors told him to get back to around 200, because that way if a dam ever broke, when he was in the way he would float farther.

Garson Kanins Back

Ruth Gordon and her husband, Garson Kanin, are jointly working on a film script with an English background, the couple revealed last week shortly after their return from a seven-week trip to Europe. At present the yarn is in a rather nebulous state, Kanin declared, and no thought has been given as to who would produce it.

AUMONTS RECONCILE

Paris, May 31.

Jean-Pierre Aumont and his wife, Maria Montez, have patched up their differences and will appear in films here. They already did one with Lilli Palmer.

Aumont is also writing a new play. He previously authored "Emperor of China," Paris legit, which ran briefly on Broadway as "My Name Is Aquilon."

Subscription Order Form

Enclosed find check for \$.....

Please Send VARIETY for One Year

Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

MORE FILM STARS ON % DEALS

Dramatists Guild's Legal Setback Complicates ASCAP's Pix Parleys

Negotiations between the copyright committee of the Motion Picture Assn. of America and the American Society of Composers, Authors & Publishers, which have been stuttering along for some months, have slowed further in the past few weeks as result of the N. Y. federal court ruling holding the Dramatists Guild's minimum agreement illegal. ASCAP is very similar in makeup to the DG and if the latter cannot legally make a contract for its members, film company attorneys doubt that ASCAP can.

Deal which has been in the works between ASCAP and the MPAA group is to pay the fee which producers would pay for use of ASCAP music. It results from a previous court decision which prevented further collections from theatres by the performing rights society. ASCAP had been collecting from both producers and exhibitors, but with that illegal is now trying to get its entire fee from the producers.

There has been considerable doubt among film attorneys as to the legality—and the feasibility—of the entire negotiations with ASCAP. That's principally why the talks have proceeded at such a turtle pace. The new ruling on the Dramatists by Judge Simon H. Rifkind just throws another block in the path.

One of the points that had already been bithering lawyers was that if it is illegal for ASCAP to collect money from theatres, why is it any more legal to collect from producers? Any agreement reached, they feel, might be declared void in the courts for the (Continued on page 14)

SARAH CHURCHILL GETS EQUITY ALIEN WAIVER

Sarah Churchill, actress-daughter of former British prime minister Winston Churchill, has been granted a waiver by Actors Equity to make a number of strawhat appearances this summer. Okay was granted yesterday (Tues.) by the union's council, at the request of 10 cobbler managements, who want her for the starring role in "The Philadelphia Story."

As an alien actress, Miss Churchill would ordinarily be required to wait six months between legit engagements, but the waiver was allowed on the plea that she could not be replaced by a resident player.

Similar okay was given by the council to Elisabeth Bergner, who is slated for strawhat appearances in "Amphitryon 38" and "Escape Me Never." Another was granted Sir Cedric Hardwicke to star in "The Winslow Boy" at Richard Aldrich's Falmouth (Mass.) playhouse and Cape theatre, Dennis, Mass.

Someone Pulling Mink Over Public's Eyes?

Detroit, May 31. How many mink coats does Bea Lillie own? And how many of her mink coats are stolen each year?

These are burning questions in Detroit theatre circles. And here's why:

Before Miss Lillie appeared here in "Inside U. S. A." the local papers carried a story from Cleveland reporting that her \$8,000 mink coat had been stolen. When the play moved on to Chicago, a story appeared in the Chi Sun-Times reporting that Miss Lillie's \$15,000 mink coat had been stolen in Detroit. (Police have no report of such a theft.)

The New York Daily News' Ed Sullivan also picked up the alleged theft of her \$15,000 mink coat in Detroit.

Observers here think Miss Lillie's press agent is a forgetful character with a minkish imagination.

GARFIELD, BERLE, JOIN OTHERS

Hollywood, May 31. It's expected that papers will be finalized this week for John Garfield to join the Warner Bros. stable of stars in an alternating profit-sharing and flat deal. This means he makes one for himself, and an alternate picture for WB under a flat fee basis. His own unit is called Roberts Productions with Bob Roberts as associate producer.

Deal is said to be for five years, i.e. 10 pictures, on the order of James Cagney's and Burt Lancaster's tieups, each also having an alternate participation deal. Danny Kaye likewise gets a cut of the profits under his WB pact, and so will Milton Berle on his new picture, "Always Leave 'Em Laughing." This was the property bought for Danny Kaye, but the comedian nixed it. Berle liked it. Comic is due here end-June and is supposed to start shooting July 15. Berle is reported getting \$50,000 flat against 25% of the profits.

On the subject of WB stars' participating, Paramount's deal with Bing Crosby is unique in that he shares in every picture on a 33% basis. However, Crosby Enterprises, Inc., invests its own money. Bob Hope's new deal also calls for a profit-sharing arrangement but in Hope's case he only participates in every third picture, and when he does he tries to make it a Hope-Crosby comedy, as in the case of "Road to Rio."

Hope's investment in pictures is also unique in that he sets his sights on a \$500,000 gross of one-nighters, barnstorming across the country, and then through his Hope Enterprises that 500G is invested in film production, from which a capital gains yield is possible.

Talent TV's East To Get Coast Eye

Hollywood, May 31. Filmsters are now going to New York in order to get to the attention of performers now find that one television show kineographed in Hollywood is more effective in obtaining film employment than pestering agents, lunching in Romanoff's or the Brown Derby or going out with a casting director.

The film players are now heading east in greater numbers in order to get on video. Among those who have taken on tele assignments are Boris Karloff, who in the last month or so has had 15 tele assignments; Janet Blair, Kirk Douglas, Charles Laughton, Peter Lorre and others.

Formerly, the Hollywoodites would only go east for legit and vaude engagements and would take (Continued on page 63)

Mailer, Huston Cook Up One World Pic

Hollywood, May 31. Norman Mailer, author of "The Naked and the Dead," hitherto averse to film offers, is talking a deal with John Huston for a picture to be made for the One World Award Committee.

Project calls for Huston and Mailer to tour the world for background material. Jean Malaquais, French novelist, will collaborate with Mailer on the screenplay.

Goddard as Morgan

Hollywood, May 31. Paulette Goddard, currently vacationing in Mexico, agreed to play the lead in "The Helen Morgan Story," based on the career of the late singer.

Film will be made independently by Fidelity Pictures, headed by Howard Welsh and Robert Peters. Company recently made "Montana Belle," which was sold to RKO.

Atomic Berle Shows Up Hollywood's 'Slowdown,' Avers WB's Jerry Wald

By ABEL GREEN

Burns & Allen Booked For Palladium in Aug.

Hollywood, May 31. George Burns and Gracie Allen, who close their NBC radio season June 23, go to London in August for two weeks at the Palladium. They will be accompanied by their chief writer, Paul Henning.

This will be the second time for B & A at the Palladium. They worked there as vaude troupers long before they achieved not on radio.

Majors Nixing Lila Leeds' Indie Pic on Reefers

Despite the tightness of the indie product situation, United Artists has turned down proffers of two finished pix for distribution in the past few weeks. They are "Arctic Fury," a documentary, and a quickie on marijuana, starring Lila Leeds, who was arrested with Bob Mitchum in that Hollywood reeler last fall.

"Arctic Fury" is a recited version of "Tundra," which was released in 1936. Aside from being recut, some scenes have been added at the beginning and end, and a new track put on it. In the syndicate which now owns it is Edward Zabel, film buyer for Fox-West Coast.

The marijuana pic was shot for \$60,000. Miss Leeds will make personals with it wherever an appropriate deal can be set. UA, like the other majors, won't touch it, because dope subjects are outlawed by the Motion Picture Assn. of America's Production Code. Without the latter's seal, there are few houses a pic can play. UA had some experience along that line when it attempted distribution of Howard Hughes' "Outlaw," which didn't have a seal because of a dispute with the MPAA on advertising copy. In any event, UA execs know that owner Mary Pickford would not permit association of the company with a film of this type.

Probability is now that owners of the pic will set up a unit that will barnstorm the film and Miss Leeds, booking what theatres they can get or hiring auditoriums on a four-walls basis. Educational pitch will be made that the pic reveals the evils of the "tea" habit.

PASCAL'S SHAVIAN MISSION TO H'WOOD

British producer Gabriel Pascal left New York for the Coast last week to explore the possibilities of producing a picture in the U. S. from the George Bernard Shaw works which he controls. He's interested in doing "Androcles and the Lion," "Doctor's Dilemma" or "Devil's Dilemma."

Pascal hopes to determine during his two weeks in Hollywood whether he'll make one or more of the pix there or in England—or at all at this time. He's getting an excellent income at the moment from the reissue of "Pygmalion," which Jack Ellis is distributing. Shaw gets 10% of the gross and Pascal 50% of the remainder after advertising and prints come out. It is estimated the reissue, on the basis of strength shown so far, will get between \$300,000 and \$400,000 in U. S. rentals.

Ellis has just made a deal with Pascal to start reissuing "Major Barbara" in the fall and the producer has closed an agreement with Isidore Allen's Astral Films in Toronto for reissue of the two pix in Canada.

Jerry Wald, Warner Bros. producer, east on a quickie to powwow with Milton Berle on his upcoming WB picture, "Always Leave 'Em Laughing," is of the firm conviction that "Hollywood is guilty of a deliberate slowdown," judging by Berle's hour television program. The vet WB producer marvels at the comedian's ability to produce an hour's weekly musical comedy almost single-handed.

Wald, who started as radio columnist on the old N. Y. Graphic, and hence is familiar with the kilocycle business, sees television—at least as Berle produced it this week—as not only the "new show business," but is taking back with him tomorrow (Thurs.), when he must hike back to Hollywood, a firm conviction that video comedy programs "are not for old men." He feels they may well be limited to just that special type of comic who is young enough to have the necessary drive, and mature enough to have the background and the lore, steeped in the vaudeville tradition.

Eying Berle through the entire transition up to the time when last night's (Tues.) telecast was unrehearsed, Wald is amazed at the many components that go into a TV hour. He knows that Berle does his TV show Tuesday, and the regular AM (radio) program Wednesday—both for Texaco—and that means Thursday is a very necessary ease-up day. Wald scheduled his New York arrival to see how Berle gets rolling from Friday right until last night's actual performance, whipping his components—Benny Fields, Bert Wheeler, et al.—into shape, plus the script and songs, and not knowing what his own (Berle's) monolog will be until just a few moments before the show.

Wald saw Berle's rehearsals in action at the Nola Studios through Monday night, and for the dry run yesterday (Tues.) afternoon, cutting, pruning, working the cameras, arranging the music cues (with Al Roth, the conductor), etc. In between, Berle did a marathon 'guest (Continued on page 54)

VARIETY

Trade Mark Registered
FOUNDED BY FINE SILVERMAN
Published Weekly by VARIETY, Inc.
810 Silverman, President
154 West 66th St., New York 19, N. Y.

Hollywood 28
6211 York Street
Washington 4
1292 National Press Building
Chicago 1
360 N. Michigan Ave.
London WC2
8 St. Martin's PL, Tinseltown Sq.

SUBSCRIPTION
Annual.....\$10 Foreign.....\$11
Single Copies.....25 Cents

Vol. 174 No. 12

INDEX

| | |
|--------------------------|----|
| Bills | 54 |
| Chatter | 62 |
| Film Reviews | 11 |
| House Reviews | 55 |
| Inside Legit | 56 |
| Inside Music | 46 |
| Inside Pictures | 18 |
| Inside Radio | 38 |
| Inside Television | 38 |
| International | 14 |
| Legitimate | 56 |
| Literati | 61 |
| Music | 43 |
| New Acts | 34 |
| Night Club Reviews | 52 |
| Obituaries | 63 |
| Pictures | 4 |
| Radio | 27 |
| Radio Reviews | 34 |
| Records | 45 |
| Frank Scully | 2 |
| Television | 31 |
| Television Reviews | 35 |
| Vaudeville | 50 |

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Inc.)
\$15 a Year—\$20 Foreign

Studios Again Targets of Exhibs On Pix Quality, Themes, Stars, Cycles

Theatre chain operators in New York, nipped by a b.o. slump in the nabe areas, are blaming it on the type and quality of Hollywood product. The video alibi is being overworked, they claim, to shift the responsibility off the major studios. Television isn't hurting good films, their books show, but there aren't enough of these to sustain business.

Specific squawk voiced by Bernie Brooks, head booker for the Fabian circuit, was directed against the bunching of films in the same category for release during a given period. Although not deliberately planned by the major distributors, Brooks pointed out that over the Memorial Day weekend filmgoers had prairie dust coming out of their ears. Too many westerns were being dished up both on Broadway and in nabe theatres, he complained.

Other circuit execs threw scattered brickbats at Hollywood, ranging from a serious decline in production quality to a lack of novel ideas. Aside from a general critical stance toward Hollywood, however, the chain operators gave differing, and in some cases contradictory, diagnoses of what's ailing the wickets.

Exhibs, who decry the lack of novelty are countered by those who want heavier accent on marquee values. "Most of the current cycle of documentary films without name stars do okay in the first runs," one exhib said, "but they don't mean a thing in small towns or in neighborhood theatres." A couple of stars per pic, including those names who have slipped a bit, are the best guarantees an exhibitor has for b.o. results, he said.

Cutting corners in the production of films to save money is also being eyed sourly by theatre operators. Not only is it visible to the patrons, but the exhibs are burned at the alleged attempt of the distributors to get "A" rentals for what formerly would have been classified as "B" pix. There's an advancing cost in film rentals, an exhib said, while Hollywood is frankly reducing its production outlay.

R. R. YOUNG PUTS IN HIS OWN MAN AS EL TREAS.

Naming of David J. Melamed as Eagle Lion treasurer last week was another development in the battle between ownership and management in the company. Melamed was appointed by the owner, Robert R. Young faction, to replace A. E. Bollinger, who had been brought in by the management.

Bollinger had been EL's studio financial man, and returns to that post. He was switched to New York some months ago by management execs to oversee financial operations in the east. Since then, two members of the management team that disagreed with Young have resigned. They are prey Arthur Krim and v.p. in charge of publicity-advertising Max Youngstein.

Melamed's appointment was announced by William C. MacMillen, Jr., EL's v.p. in charge of operations, who reps Young in overseeing the company. Melamed has been assistant treasurer of EL's parent company, Pathe Industries, since 1946, and has been with Pathe since 1941.

Law 'Unconstitutional' In Mo. on Safety Code

St. Louis, May 31.

A Missouri law under which a theatre may be fined for violation of a safety code was held unconstitutional last week by Circuit Judge Norwin Houser at Fredericktown, Mo. Several theatres in Fredericktown have been named defendants in suits filed against them alleging lack of aisles at the walls and other violations.

Judge Houser acted on a petition filed by Mark Gorg and the city of Fredericktown against a local theatre. The law provides that a theatre may be fined \$25 to \$5,000 for each performance, half of the fine to go to the plaintiff and half to the district school fund. Exhibitors in the state have introduced legislation to work out a modern uniform safety code.

Gag on Britisher

Cecil G. Bernstein, managing director of Granada Theatres, England, given a demonstration of Paramount's "intermediate TV film system," last Friday (22) in the Par homeoffice, was slightly abashed when he found that he was one of the subjects to be televised. Bernstein was seated at a small table while four television cameras ground out an informal interview. Then he was taken into a nearby room, where he saw the full results of the interview on the screen—about 60 seconds later.

Bernstein, who has been in the U. S. and Bermuda for about five weeks, returns to London on the Queen Mary June 4.

Par Sees Theatre TV Chiefly For Sports, News, Etc.

While 20th-Fox thus far is stressing use of its wide-screen television as sort of vaude-presentation adjunct to its theatre operations, Paramount takes the position that the place of TV in the theatre is almost entirely that of bringing in big news events, outstanding sports contest and in offering latest developments of national importance. It is building its whole conception of theatre television along these lines and almost entirely via its Intermediate Film method.

Paramount expects to get into mass production of its Intermediate Film System before fall. Its pioneer plant for IFS is now in operation at N. Y. Paramount theatre but cost will be heavily reduced with the expectation that the Intermediate Film System will sell as low as \$12,000 one wholesale manufacture of the sets is in progress. They cost more than \$25,000 at present.

Par plans to establish its Intermediate Film System in about 10 theatres of its circuits, in as many different cities. Communities will be 25,000 population and larger. These will be used in a sort of test.

(Continued on page 24)

DISNEY MULTI-LINGUALS FOR HIS NEXT TWO FILMS

In accordance with his feeling that the foreign film situation will take a turn for the better, Walt Disney, through his releasing organization, RKO, is planning to give his forthcoming all-cartoon features, "Cinderella" and "Alice in Wonderland," the widest distribution he has ever undertaken. Dubbed versions of the two pix in about 10 to 15 languages are scheduled to be shown throughout the world.

A Paris headquarters for Disney's foreign production department will be established later this month to facilitate the making of the language versions and for broadening the scope of native talent to be used for these translated films. John W. Cutting will be in charge. The Paris headquarters will not only expedite the dubbing process but the versions can be rushed to London for Technicoloring. Black-and-white prints of the two features will be sent out by Cutting to every European centre, along with copy sound tracks, which will facilitate re-recording.

The different language versions slated to be made in their respective countries include French, Italian, Swedish, Danish, Spanish, Portuguese, Hindustani and Japanese. There have been indications that Russia is interested in the pix and if the Iron Curtain is lifted Disney plans making Polish and Slovak versions. Conditions in China are too unsettled at the present time for Disney to predict or plan any showings of the films there.

SWG MOVES TO DISMISS LAWSUIT BY 'VARIETY'

Hollywood, May 31. Notice of motion to dismiss the VARIETY and DAILY VARIETY suit for conspiracy and restraint of trade against the Screen Writers Guild, Inc., has been filed in Federal Court here. Morris E. Cohn, attorney for the SWG, asks that the action, brought under provisions of the Sherman and Clayton Anti-Trust Acts, be dismissed on grounds that the U. S. District Court has no jurisdiction and that the VARIETY and DAILY VARIETY complaint fails to state a claim on which relief can be granted.

No money damages are asked in the suit filed by the two publications last April 12. Complaint alleged that a conspiracy began in 1940 when the SWG put into effect a resolution barring its members from advertising in any and all trade papers.

Cohn's motion asks that the VARIETY and DAILY VARIETY complaint have stricken from it the following allegations:

"The aforesaid rules and regulations promulgated by the said Guild are unreasonable, unjust and discriminatory in that they cater to the interests of the well established writers while making it impossible for less well known writers to place their abilities or accomplishments before the trade by way of legitimate paid advertising."

"While the said Guild has promulgated and enforced the said rules against its members advertising, the Guild itself for a long period of time published a trade paper or house organ entitled 'The Screen Writer.' 'The Screen Writer' purported each month to list the screen credits of each member of the Guild, thus advertising, publicizing and exploiting such members as have received screen credits during the previous month."

"During the period of its publication 'The Screen Writer' opened its pages to trade advertising and in each of its issues openly solicited advertising which would feature screen writers among other things, pointing out that said publication reached all important elements of the motion picture industry. During the period of its publication the rates charged by 'The Screen Writer,' upon information and belief, were considerably higher than those charged by DAILY VARIETY."

Cohn's notice of a motion to dismiss asked Federal Judge Pierson Hall to set June 20, or a date soon after, for arguments to be heard.

Youngstein Maps Unity For Par Flack Staffs

Hollywood, May 31.

Paramount's eastern and western publicity staffs will be welded into one organization, under a new format worked out at a meeting between Max Youngstein, new pub chief, and Norman Siegel, studio flackery director.

Youngstein will maintain headquarters in N. Y., but will make periodical trips to Hollywood at the rate of six per year.

Broder Re-Heads Realart

Recent board meeting of Realart Pictures held in New York saw the reelection of Paul Broder as company president. Norman Eisenstein was named board chairman, secretary and assistant treasurer. Jack Broder becomes vicepres and treasurer, while Budd Rogers and Alex Alexander will hold down the posts of exec vicepres and assistant secretary respectively.

Entire board was reelected. Panel includes Eisenstein, Jack Broder, Paul Broder, Rogers, Joseph Harris and Alexander.

Europe to N. Y.

Jack Cummings
Sir Henry French
Leopold Friedman
Mel Heimer
Joseph Pasternak
George Petrie
Patty Pope
J. J. Shubert
Ethel Smith
Philip A. Waxman

N. Y. to L. A.

Sir Sydney Clift
Joan Fontaine
Ed Gardner
Jessie Royce Landis
Ken Murray
Jack Parsons
Herman Robbins
Jack Rose
Marvin Schenck
Mel Shavelson
Jerry Wald

'Belvedere,' 'Flamingo' and 'Champion' 1-2-3 Boxoffice Champs During May

May's Golden Dozen

"Belvedere College" (20th).
"Flamingo Road" (WB).
"The Champion" (UA).
"Conn. Yankee" (Par).
"Barkleys Broadway" (M-G).
"Undercover Man" (Col).
"Ball Game" (M-G).
"We Were Strangers" (Col).
"Little Women" (M-G).
"City Across River" (U).
"The Window" (RKO).
"Portrait of Jennie" (SRO).

UA Pops Off Vs. Loew's and Sells 2 Popkin Pix to RKO

Continuing battle between United Artists and the Loew's circuit in New York resulted in booking of two UA pix on the RKO chain over the past weekend. It was the first time in years that UA product had played RKO houses in the metropolitan area.

Pix were both Harry Popkin productions—"Impact" and "My Dear Secretary." Loew's had rejected UA's demand that the pair be given top-billed position or equal billing. This was an example, according to UA, of "a growing tendency to unwarranted choosiness on independent product" by Loew's bookers. As a result, UA offered the pix to RKO, and took advantage of an unusual booking situation that the latter chain was able to offer.

Because the Memorial Day holiday occurred on Monday, during which RKO would have been playing its weak two-day Monday-Tuesday split, it had revised its schedule. It moved up the previous picture, "Joan of Arc," so that "Joan's" five-day split would wind up on Saturday. Then it was looking for appropriate product for a three-day booking Sunday-Monday-Tuesday.

Since the potential of this engagement hinged almost entirely on the weather—heat and sunshine would drive people out of town for the holiday—UA agreed to accept the date if it could hedge in another way. Thus it was permitted by RKO to accept day-and-date.

(Continued on page 22)

BENEFICO SETTING UP SCHULBERG'S ITALO PIC

Amerigo Benefico, associated with B. P. Schulberg in the forthcoming film, "Goya and the Duchess of Alba," planned to Italy Saturday (28) to set the cast and make pre-production arrangements. Picture will be made in Italy with American players.

Benefico, who expects to be away about 10 days, said in New York last week, prior to his departure, that the film will probably start in late August. He plans to pull a large part of the cast from U. S. performers who are currently working in Italy on other pictures.

L. A. to N. Y.

Barney Balaban
Binnie Barnes
N. G. Blumberg
Ann Blyth
Norbert Brodine
Laraing Day
Sheilah Graham
George Gruskkin
Bernie Hart
Bob Hawk
Russell Holman
Amparo Iturbi
William Keighley
A. Atwater Kent, Jr.
Fred LeRoy
Lou Levy
Harold Lloyd
Harry Maizlish
Oscar Morgan
Richard Morgan
Jack Murphy
Allan Nixon
Ted O'Shea
Otto Preminger
Bob Roberts
George Sanders
A. W. Schwalberg
Marta Toren
Joseph Walsh
Max Youngstein

"Mr. Belvedere Goes to College" (20th), which was bright enough to win fifth money in April, really matriculated in May with top honors in the national boxoffice competition, according to reports received from VARIETY correspondents in about 22 representative key spots. In a period when many film theatres were suffering from early spring fever, "Belvedere" rolled up sizeable coin, did holdover in virtually all keys and finished one-two-three all month.

Strong second place winner was "Flamingo Road" (WB), which was among the top three every week of May. "The Champion" (UA) is third biggest boxoffice entry for May although not playing in as many key cities as some releases. Steady to sock biz indicates it will be heard from additionally. "Connecticut Yankee" (Par), winner of April's sweepstakes, finished No. 4.

Fifth place goes to "Barkleys of Broadway" (M-G), which was coming up fast as the month ended. Picture finished second final two weeks of May, but was only in release the previous week in one city. "Undercover Man" (Col), among the top 12 in April, wound up in sixth slot.

"Ball Game" (M-G), winner of third position in April, ended last month in seventh while "We Were Strangers" (Col) was eighth. "Little Women" (M-G), up in fourth spot in previous month, capped ninth place in May.

"City Across River" (U) took 10th place coin. "The Window" (RKO), 11th position and "Portrait of Jennie" (SRO) landed 12th to round out the Golden Dozen boxoffice winners.

Leading runner-up pictures, in order of strength were "Tulsa" (EL), "Ma and Pa Kettle" (U), "Canadian Pacific" (20th), "Red Shoes" (EL), "Life of Riley" (U) and "Quartet" (EL).

Few of new pictures showed much strength as the month neared its close. New product indicating the most possibilities to date are "Stratton Story" (M-G), "Home of Brave" (UA) and to a lesser extent "Lady Gambles" (U).

"Streets of Laredo" (Par), just going out to many spots, has been doing okay if not big trade in

(Continued on page 24)

N. Y. to Europe

Walter Abel
James Andrews
Amerigo Benefico
Fred A. Berle
Cecil G. Bernstein
Ernest Borgnine
Charles Boyer
Ray Boyle
Robert Bren
Jack Buchanan
Wray Davis
Clarence Derwent
Theodias Fairbanks, Jr.
Kathleen Ferrier
Ruth Ford
John Garfield
Phil Gersdorf
Georgia Gibbs
Larry Griswald
Dennis Gurney
Jascha Heifetz
Ben Henry
Jean Hodgman
Mitzi Hyman
Gerry Jedd
Nat Karson
Eric Wolfgang Korngold
Arthur Kreutz
Derrick Lynn-Thomas
Aline MacMahon
E. J. Mannix
Joan McCracken
Ib Melchior
Benno Moiseiwitsch
Donald Oenslager
Lillian Okun
Josephine Parker
Robert Pastene
Jo Patterson
George Quick
Walter Riemer
Robert Schnitzer
Reinhold Schunzel
Will Sparks
Donald Symington
Mell Turner
Frederick Warriner

MAY STAY

Henry Morgan

DEPINET PITCHES FOR MORE PIX

Hughes Would Buy Back Odlum's RKO Option So as to Speed Chain's Sale

Howard Hughes is reported trying to buy back from Floyd Odlum the option the latter's Atlas Corp. holds for the purchase of the RKO theatre circuit. Odlum is said to want \$500,000 for the option, while Hughes feels it is worth no more than \$250,000.

Option gives Odlum the right to acquire the chain for a minimum of \$4,500,000 or to meet the bid of any other potential buyer with no more. It was part of the agreement by which Hughes about a year ago acquired control of RKO from Atlas for slightly under \$9,000,000.

Subsequently, Hughes entered into a consent decree with the Dept. of Justice on the industry anti-trust case by which he agreed to divorce the theatres from the production-distribution end by next Nov. 8. Thus, by that date the sale of the theatres must be arranged, and Hughes feels that the Odlum option is scaring off other bidders.

Potential buyers, Hughes reportedly feels, are wary of entering the picture because they think Odlum has the inside track, particularly inasmuch as it is known that associated with him in plans to buy up the circuit is Malcolm Kingsberg, prez of the chain. Secondly, potential bidders are fearful that, no matter what they reasonably offer, Odlum and Kingsberg will top them. Getting a \$5,000,000 or \$6,000,000 deal of this type set up is no simple or easy matter, and potential buyers don't want to get into it if they think they are doing nothing but setting the price by

(Continued on page 18)

Temperamental Roberto Sells Same Pic to Two Different U. S. Distributors

Gag among Roberto Rossellini's business associates that the Italian producer-director "can't say no" found him in a tepid bath from which a bevy of New York lawyers extracted him last week. Both Mayer & Burstin and Lopert Films turned up some time ago with contracts signed by Rossellini granting them exclusive rights to distribution of his film, "The Miracle," in the U. S. Issue was finally settled last Friday (27) with an agreement between the two foreign film distributing outfits that M&B would actually handle the pic, but Lopert would share in the profits.

Rossellini, whose artistic temperament apparently causes him to find business dealings boring and irksome, has been a frequent headache to associates who've found that he's promised the same picture or role or job to any number of people. And that's just what happened with "The Miracle."

Joseph Burstin, of M&B, was in Rome a couple years ago and made a deal with Rossellini for some pic which included "The Miracle," in which Anna Magnani is starred.

In the meantime, Ilya Lopert went to Rome and, in association with Rossellini, set up Anna International, a corporation which was

(Continued on page 20)

AA-Mono's East and West Sales Heads for 1st Time

In an expansion of Allied Artists-Monogram sales force, Harold Wirthwein has been named western sales manager with headquarters in Los Angeles. New Coast chief was with Paramount for 20 years and last served as Par's mid-west division manager in Kansas City.

L. E. Goldhammer, formerly AA-Mono western sales manager, becomes eastern sales manager. Headquartering in New York, he'll supervise some 14 exchange areas throughout the east and midwest. Personnel shifts, announced by general sales manager Morey Goldstein, marks the first time that AA-Mono has had a western and eastern sales chief in the field.

Dietz's European O.O.

Metro ad-publicity veepee Howard Dietz flies to Europe June 17 on an extended business-vacation trip. He has not decided how long he'll be away.

Dietz will visit the Metro studios in both London and Rome to familiarize himself with their operations and to line up closer ties between the homeoffice and the English and Italian studio publicity departments. He will also spend some time in Paris before his return.

U.S. Court Cues Desire to Wind Up 11-Year Pix Suit

The three judges of the New York federal court handling the industry anti-trust proceedings are hearing no other cases, it has been learned, which indicates that a decision may be expected almost any day. That's no sign, however, that the 11-year-old suit has finally come to an end. Lawyers for both the Government and the industry hint that appeals, no matter which way the decision goes, can take up another year, at least.

Decision now being awaited is on arguments presented April 21 and 22 by counsel for Metro, Warner Bros. and 20th-Fox and the Little Three—United Artists, Universal and Columbia. It will take the form of a decree and findings. From statements and questions by the judges during the hearings, it is anticipated that the decree will call for partial divorcement of their theatres by Metro, WB and 20th. Paramount and RKO have been eliminated from the case by signing consent decrees.

Either of both sides may take the decision to the Supreme Court, where it has already once been.

(Continued on page 20)

SEARS' ODEON SALES PLAN DOESN'T JELL

Gradwell Sears, United Artists president, returned to New York over the weekend from two weeks in London. He was abroad for the dual purpose of attempting to find a solution for converting UA's holdings in Odeon Theatres to dollars and for obtaining circuit bookings for the company's product.

Sears is understood to have talked with J. Arthur Rank toppers on the possibility of getting dollars for the Odeon holdings by selling them to Rank for about £800,000 (\$3,200,000), which would be paid by Rank handing UA the equivalent in pictures for distribution in the U. S. UA would keep the dollar return. Project is understood to have been generally classified as unfeasible, however.

Arthur W. Kelly, UA exec veepee, who was in on the negotiations in England with Sears, left London over the weekend for Paris and is due in Rome Friday (3). He'll be back in the U. S. in about 10 days or two weeks.

Al Daff Plans Joining Joe Seidelman Abroad

Al Daff, Universal's assistant foreign chief, plans to Paris June 10 to join Joseph H. Seidelman, head of U's foreign department. Daff will be gone six weeks on a joint European o.o. with his chief.

U prexy Nate Blumberg, meantime, arrives in New York from the Coast tomorrow (Thurs.) for an indefinite stay east. Ben Henry, British chief, returns Saturday (4) with his wife following a Coast visit.

WANTS RKO TO STEP UP PROD.

Prime object of RKO president Ned E. Depinet in his current talks with Howard Hughes, RKO's controlling stockholder, is to convince him of the need for throwing into gear at once the RKO production organization. Depinet and his fellow-officers in the east, as well as the board of directors, are greatly concerned by the fact that Hughes, who is in effect running the studio, is making insufficient provision for keeping the distribution organization supplied with product.

With divorcement of RKO's theatres from its production-distribution organization scheduled for next November, Depinet is fearful that RKO will be facing a cold world with a combination of troubles. First, it will have to learn to live without the support the theatre chain can give in teeing off product, as well as in providing profits. Secondly, it will be confronted with this new situation just at a time when it will have run out of strong product—or perhaps any product, at the present rate.

The distribution organization, Depinet is presumably pointing out to Hughes, costs about \$175,000 a week to operate. Therefore it must have a constant supply of pictures that will give it billings of around \$800,000 a week to keep it in the black.

Another thing that has the RKO prexy in the middle has been the fight he has been forced to make to get a Production Code Administration seal from the Motion Picture Assn. of America for Hughes' (Continued on page 24)

SOL LESSER GROOMING SON TO TAKE OVER 100%

Hollywood, May 31.

Sol Lesser has named his son, Julian, a v.p. of Sol Lesser Productions in anticipation of the eventual takeover by Julian of the indie production unit. Appointment, it has been learned, was made quietly about six weeks ago. Lesser outfit is one of the oldest and most successful of the indie outfits, making the "Tarzan" series among other pix.

Young Lesser, who is 33, will continue as president of Windsor Pictures, an indie outfit which has made two pix for Monogram-Allied Artists release and has commitments with that company for several more. Initial pic was "Michael" (Continued on page 20)

National Boxoffice Survey

Holiday Weekend Boosts Biz—"Stratton," "Barkleys," "Blonde," "Laredo," "Strangers" Pacing Field

Memorial Day holiday weekend boosted biz in many key cities. Only in spots where unusually favorable weather prevailed did these cities, bigger pictures fared okay.

Word-of-mouth and plenty of ballyhoo apparently are selling "Stratton Story" (M-G), it is zooming into No. 1 position nationally, doing much better in key spots over the nation than it did at outset in N. Y. James Stewart starrer is winding up this session with nearly \$300,000 in some eight key spots.

"Barkleys of Broadway" (M-G), second last week, again is in same place, still going great. However, it is trailing "Stratton" by a sizeable margin although playing in more than 12 cities.

Third best is "Blonde From Bashful Bend" (20th), albeit on disappointing side in several cities. "Streets of Laredo" (Par) is finishing fourth, confounding critics who claim western epics are washed up. "We Were Strangers" (Col) is coping fifth, while "Younger Bros." (WB), another western, is winding up in sixth slot.

"Champion" (UA) is seventh; "Ball Game" (M-G), eighth; "Red

Wanger Mulls Own Distribution Company Akin to Selznick's SRO

RKO Shooting Resumes

Hollywood, May 31.

Shooting resumes on the RKO lot Thursday (2) after 10 days of darkness, with George Bilton starting "The Newkys," first of a new series of comic shorts.

June production program consists of two features, "Bed of Roses" and "Terror," and one oater, "Arizona Ambush."

Semenenko Would Tie Chi B.R. Into Ed Small-EL Deal

Effort is being made by Serge Semenenko to tie Walter E. Heller & Co., Chicago financing firm, into the Edward Small deal for taking over partial control of Eagle Lion, Semenenko, whose First National Bank of Boston has a heavy financial stake in EL, is endeavoring to get a fiscal package together that would start Small off with some \$7,500,000 or thereabouts in the till.

Heller outfit is only one of several independent money sources that the Boston banker is attempting to interest in a share of EL. This coin would be added to that being advanced by Small and another pot being put up by Semenenko and Robert R. Young, controlling stockholder in EL, to provide the quantity of new money that it is felt would be desirable.

Virtually all of this money, except for a small amount needed for operations, would be used to finance indie producers distributing (Continued on page 22)

U's Special Selling For Its Palestine Pic

Hollywood, May 31.

"Sword in the Desert," Universal's upcoming film on the fight of the Israeli underground forces before the British pulled out of the country, is to be given special publicity treatment by the company.

Film, produced by Robert Buckner and directed by George Sherman, has Dana Andrews, Marta Toren and Stephen McNally in the cast.

Walter Wanger is considering a plan for setting up his own distributing company along lines almost precisely parallel to the David O. Selznick Releasing Organization. Wanger has been confabbing with Joseph Bernhardt, prez of Film Classics, on a deal by which FC would perform the same function for him that Eagle Lion does for SRO.

This sort of setup would mean establishment of a homeoffice by Wanger in New York with a sales chief and foreign department. There would be five or six sales execs throughout the country and some others abroad. The domestic staff would handle all the important circuit accounts and first-runs.

When Wanger's own aides had milked a picture of perhaps 75% of its potential return out of these big accounts, it would be turned over to FC to peddle it to the smaller exhibs which Wanger's own company wouldn't be fully enough staffed to reach. FC would also provide physical handling facilities for the product, do the accounting and billing and other detail, just as EL does for SRO.

While Wanger's plans are still rather nebulous, it is believed that he'd possibly build an organization around his New York sales rep, Producers Representatives, Inc. This is the Irving Lesser-Seymour Poe outfit that handles domestic and foreign sales supervision for Wanger, Sol Lesser, William Dozier's Rampart Productions and other indies. Possibility is also seen of other producers either coming in with Wanger as partners in the (Continued on page 18)

Plan Test Case on U. S. Custom Dept.'s Right To Pre-Censor Film Imports

Vog Film Co., New York indie foreign film distributor, may institute a test case soon in New York federal court to determine whether U. S. Customs Bureau officials have the arbitrary right to withhold films from the U. S. market for reasons of censorship. Proposed action will be filed by Herbert Levy, staff counsel of the American Civil Liberties Union, which is cooperating with Vog chief Noel Meadow in the test.

Suit will stem from the bureau's action in refusing to release from customs a print of the French-made "White Legs," to which Vog has obtained U. S. distrib rights through a down-payment to Majestic Films, French outfit which produced it. Irving Fishman, chief of the customs bureau's restricted merchandise division, seized a print of the film when it came over and allegedly refuses to release it because of some shots of a nude woman. Upon Meadow's protest, the print was sent to Washington, which upheld the decision of the N. Y. office.

Meadow has agreed to delete the nudity but only if the cuts do not (Continued on page 6)

Private Capital For Remake of '2 Hearts'

Philip Lipton, New York manufacturer, is financing to the extent of almost \$300,000 the remake of "Two Hearts" in "Three-Quarter Time," which Douglas Sirk is preparing to shoot in Vienna. Budget on the pic is \$800,000, half of which is being put up by a group of local Austrian financiers.

No bank is involved in the deal, with Lipton advancing all the dollar credits that are needed. Remainder of the 50% in dollars is represented by the story, which Sirk tossed in the pot, and deferments on the producer-director's services. Sirk made the original "Two Hearts."

United Artists will distribute the film and Sam Dembow, Jr., will rep the producer.

(Complete Boxoffice Reports on Pages 8-9).

Sharp Upswing in No. of Theatres Throughout the World, Survey Reveals

Washington, May 31.

The past two years have seen a sharp swing upward in the number of picture theatres in the world. In a worldwide survey just completed by the U. S. Department of Commerce's motion picture-photographic branch, it is figured that as of Jan. 1 last there existed 90,097 film theatres, with a seating capacity of 43,750,147, in 116 countries. While this does not take in everything, it includes the large countries and nearly all of the small ones.

About 72% of all features are American.

"This represents," reported Nathan D. Golden, the department's film chief, and his assistant, Earl H. Young, "an increase of 11,123 theatres over the 1947 estimated total of 78,974 theatres with 42,667,411 seats.

"While a part of this increase, especially in the European countries and the Far East, represents theatres that were closed because of the war and are now in operation again, a large portion represents new theatres that have been constructed during the past two years."

The breakdown by large areas shows considerable variation of the percentage of Hollywood product screened over the world. It ranges from 95% in the U. S. to 47% in the Far East, where the U. S. is weakest, except for such spots as the Soviet Union where our pictures fail to get through the Iron Curtain.

Europe's 52,344 Theatres

As of Jan. 1, Europe had 52,344 theatres with a seating capacity of 24,062,799, an upswing from the 43,652 houses and 21,147,707 seats in 1947. This is an increase of 19.9% in theatres and 13.8% in seats.

"Italy and Germany," the survey reveals, "have shown during the past two years the largest increase of theatres on the Continent. While the figure for Italy is not exact, it is the best estimate available from sources considered to be reliable. On Jan. 1, 1949, Italy claimed 8,138 theatres with 3,119,000 seats, against 5,400 theatres with an estimated 3,000,000 seats for the same period of 1947. Germany reports 5,832 theatres in 1949 with 2,349,995 seats, compared with 3,703 theatres in 1947 with 1,296,050 seats.

"Revised figures from the USSR show that in 1949 there were 12,614 theatres with 5,300,000 seats, as compared with 10,565 theatres with 4,450,000 seats in 1947.

"No data is yet available out of Albania, Estonia, Latvia and Lithuania in this European roundup, and in Russia and certain satellite countries the percentage of American screen time is not available."

Russia lists the largest number of theatres in Europe, by a wide margin. Next is Italy with its 8,138 film houses. Other big exhibiting countries are Germany, 5,832 houses; France, 5,163 film houses; and the United Kingdom, 5,000 theatres. U. S. films have their best playing time ratios in Ireland and Luxembourg, in which the Hollywood product occupies 90% of the screen time. In Greece it has 80%.

In all of Latin America, including the Caribbean area, there were 7,663 theatres seating 3,450,290 on Jan. 1, as compared with 6,948 theatres and 4,772,664 seats in 1947. This is an increase of 9.7% in theatres and 14.2% in seats over the two-year period. The U. S. features had 73% of the screen playing time.

Brazil led South American on Jan. 1 with 1,575 theatres and 1,104,039 seats. Argentina had 1,690 theatres, but only 945,000 seats. Chile had 315 theatres and 272,000 seats; and Colombia had 445 theatres and 250,000 seats. The U. S. averaged 64% of the South American playing time. It did best in Surinam, with 90%, and British Guiana, 80%. It got only 40% in Venezuela and 50% in Colombia and French Guiana. It has 76% of the Brazilian screen time and 60% in Argentina.

Mexicans' Wide Margin

The Mexico-Central America area shows the Mexicans leading by a wide margin with 1,666 theatres and 1,500,000 seats, with the U. S. getting 55% of the playing time, lowest for this area. Next

country, Costa Rica, has only 77 theatres, with 36,013 seats; El Salvador has 28 theatres with 38,382 seats. Hollywood product gets 98% of the playing time in British Honduras and 83% in Nicaragua. Overall average for the section is 75%.

In the Caribbean area, Cuba has the most theatres, 521, with 316,573 seats. We get 70% of the playing time in them. Trinidad and Tobago between them have 40 theatres with 29,713 seats, and the Dominican Republic has 53 theatres with 23,000 seats. Hollywood gets 95% of the playing time in Bermuda, and 97% in the Leeward Islands and 94% in Jamaica. U. S. does worst in the French West Indies with only 50% of the total.

"In the Far and Middle East and the South Pacific countries, as of (Continued on page 22)

Competitive Circuits

In Philly Co-op on 20th's First 18 Day-and-Daters

Philadelphia, May 31. New 20th-Fox "flexible availability" plan kicked off to a fast start here Thursday (26), as 18 nabe houses opened "Mr. Belvedere Goes to College" on a day-and-date basis. Despite an all-day rainfall for the opener, the Carman theatre took in \$1,000 for the initial day as against its usual gross of about \$2,500 for a full week.

Plan, which forms part of 20th's recently-announced sales policy, is designed to reduce clearances and permit multiple runs. As operated in Philly, theatres in 18 different zones established by 20th bid for the product, which is released to them 21 days after the close of the downtown first run, instead of the 28 days they formerly waited. Houses which win the bid in each zone then open simultaneously, each playing the picture at least seven days as against the former split-week policy of many of the nabe theatres.

Excellent biz for the kickoff is believed to stem from the unprecedented publicity and ballyhoo given the openings. Campaign was highlighted by a large co-op ad Thursday in Philly's three newspapers, which for the first time was shared by theatres operated by different major circuits, including Warners, Goldman, etc., with 20th paying 50% of the cost. Ad reportedly took the play away from the first run houses and was followed up by underline announcements in the theatre's regular directory listings. In addition, the houses prior (Continued on page 22)

METRO STEPPING-UP NO. OF ITS RELEASES

Indications that Metro may be the first of the majors to step up its releasing schedule were seen this week with the addition of "In the Good Old Summer Time" to the summer release roster. New film ups the total for July and August from six to seven, marking the first time in several years that the company has neared the one-picture-a-week schedule.

While the hypothesized distribution program ties in with M-G's 25th anniversary drive, it is also believed based on the faster payoffs now accorded piz in most situations and the upsurge in Metro's production activities, which makes possible both the building of a backlog and the accelerated releasing. M-G sales veepee William F. Rodgers has often averred his release rate would be based on what the market could absorb. Production veepee Dore Schary, meanwhile, has declared 18 pictures would form a "safe" backlog and it is believed the studio will be able to attain that number despite the boost in releases, since eight pictures were before the cameras last week.

Dwan Megs 'Iwo Jima'

Hollywood, May 31. Republic assigned Allan Dwan to direct its high-budget war picture, "Sands of Iwo Jima," slated to start in mid-July.

Edmund Grainger production calls for practically all-male cast, with only one gal in a minor role.

Brasshat 'Entry' Pream

Washington, May 31.

Universal has garnered the co-operation of the Justice Department and the Swedish Embassy for an all-out brasshat preem of its new semi-documentary, "Illegal Entry," night of June 8. It was made with cooperation of Department of Justice.

Starring in film is the Swedish Marta Toren, Ann Blythe and Robert Cummings. Stars are expected to be at preem.

METRO BEARING DOWN ON ITS 25TH ANNI

Metro's 25th anniversary celebration, which has been confined mostly to the trade until now, is slated for a nationwide publicity and exploitation splash within the next several weeks via magazine stories, newspaper ads and a special 40-minute M-G ballyhoo short. Company sales execs, meanwhile, are concentrating on their drive to have at least one Metro feature or short played in every available theatre in the world during the year, looking for the idea to pay off with new exhib customers as well as with publicity.

Ann'l ballyhoo for public consumption was launched May 22 in the Sunday amusement sections of several New York newspapers via full-page ads. They plugged "Barkleys of Broadway" and "Stratton Story," both current N. Y. first runs, as launching the anni celebration and also listed other upcoming features. Look mag is scheduled to devote several pages in its June 21 issue to a picture layout on M-G's studio anni party and Photoplay is also plugging the company with a several-page story in the June issue. The special short, titled "Some of the Best" and produced by Frank Whitbeck of the studio publicity staff, will be released to theatres as soon as the company chiefs decide how best to distribute it. Short is in black-and-white but includes several Technicolor sequences via clips from the company's upcoming color features.

Ten of Metro's 32 exchanges, meanwhile, have reported 100% coverage of theatres in their territories and managers in the other branches have guaranteed they'll have a Metro film on the screen of every theatre before the year's end. M-G followed the same pattern in its 20th anni sales drive five years ago and discovered that many of the theatres which had not previously booked Metro product became permanent customers as a result of the drive. Company hopes the same situation will hold true this year.

Anni celebration is being extended throughout the world and Loew's International prez Arthur M. Loew reports similar success in getting Metro product on the screens of all theatres in every country open to U. S. piz.

RODGERS WEST JUNE 20, SCHARY EAST THIS WK.

Metro sales veepee William F. Rodgers plans to call a meeting of his divisional sales managers, either in New York or Chicago, following his return from the Coast at the end of July. Session will be given over to a discussion of M-G's 25th anni sales drive and Rodgers will also discuss with the field toppers the new pictures he plans to uncover while at the studio.

Sales exec is slated to leave for the Coast June 20 to gander the new product and huddle with studio execs Louis B. Mayer and Dore Schary. It will be his first trip to the Coast since February, when he held a national sales convention at the studio, so he will have four months of new features to look over.

Schary, meanwhile, is scheduled to arrive at the homeoffice from the Coast some time this week to see some Broadway shows and confab with Rodgers. Metro prez Nicholas M. Schenck and veepees Charles C. Moskowitz and J. Robert Rubin, he'll be back at the studio before Rodgers gets out there.

A Thumbnose Sketch—Freddy Block

By JOE LAURIE, JR.

Fred Block was born in Los Angeles many years ago. This date has been verified. The paper wrote, "An eight lb. baby boy came to FRIGHTEN the home of Mr. and Mrs. Block." When he was born his parents joined Parents Anonymous! He wasn't a bad looking baby as babies go. Things were rough when he was a baby—no talcum powder! So his parents decided to move to N. Y.

His early school days were spent at P. S. 39 on East 125th street, where, at the age of seven, he was past his prime. At 10 he was a repaint man for a hot tricycle ring! At 14 his parents talked him into running away from home. He was nearly a half mile from the house when he got hep and came back. He started going to burly shows at an early age; he went so often that when his mother would take off her apron he would applaud! When other kids were cutting teeth, he was cutting crap games. He finally decided to go out in the world to seek his own misfortune. He went out west. Up to now the only time he saw green grass was when they buried his uncle.

He figured that all the world loves a lover and a man with authority to write passes, so he decided to become a manager. He had an expression of contented gloom and misery decorating his face so he was just the type. In 1895 he became Bob Fitzsimmons' manager. At the time he said to Fitzsimmons, "Let's make this a gentleman's agreement." And Fitzsimmons replied, "No use dragging in a third party!" He managed Bob in his first vaude touring show. In 1895-1899 Fred managed the great James J. Corbett, and when James J. Jeffries defeated Fitzsimmons, Fred managed Jeffries for a short season. During the fight between Jeffries and Fitzsimmons, Fred before the fight said to Bob, "May the best man win." And Bob said, "I thought you were on my side!"

In 1899 Fred decided to stop managing the Knights of the Hit-and-Get-Away, and became the representative of the U. S. Government at the Paris Exposition. He was in charge of the Retrospective Exhibits from the Smithsonian Institute. By the time he found out what Retrospective Exhibits meant, the exposition was over. While in Paris he became acquainted with Oscar Wilde who had just finished his book, "De Profundis" or the "Ballad of Reading Gaol." Oscar Wilde autographed a copy to Fred—in back of the book. Fred later attended Wilde's funeral, the least he could do for an autographed book.

A Cardboard Lover

Some fellows become theatrical managers through an inherent talent, some by pull and some by birth, but Fred Block got cards printed. He was a cardboard lover; he would give dames passes. He was a regular fellow going around town even slapping mosquitoes on the back. He now began wearing socks in the daytime! He became general manager for Sullivan, Harris & Woods in 1902. Traveled with Terry McGovern in "Bowery After Dark" until biz became too light. He also had charge of the production of "The Peddler," starring the great Joe Welch. In 1910 he took a crack at producing "The Right of Way" and "The Barrier," and took the profits to become a vaudeville producer with Jean Havez. In 1919 he had some money left so became active with Jack Gleason, producing two musical comedies, "The Rainbow Girl" and "Maid in Love." The latter show won the storehouse prize of the year.

In between times he never lost his love for fighters. He ran the James J. Corbett Special to Chicago for the Dempsey-Tunney fight where a bunch of the Friars heard a slow count for the first time. In 1920 Block decided to take the matrimonial count and married the very charming Jean Walker. So far they have counted up to 29 and expect to go to 50 at last!

In 1923 Fred joined hands and bankroll with I. H. Herk with the Mutual Circuit of Burlesque Theatres. They were playing to a clientele that were in no mood for jokes. Fred stretched a million into a shoestring! As one of the best amateur three cushion billiard players in the city (he never played in the country) he decided to buy the famous Jack Doyle's Billiard Parlor and settle down. Fred was his own best customer. He finally got tired of seeing green cloths without faces so he took his cue and went out to manage Borrah Minevitch's Harmonica Rascals. This lasted for two years and in 1946-47 he had charge of the concert unit for the USO, touring practically the entire U. S.

You can see that this guy Freddy Block has a resistless energy. He is a go-getter. He goes into a revolving door behind you and comes out ahead of you; he even keeps walking when he is on an escalator! In 1924 he found time, in conjunction with the late beloved William Morris, to help found the Jewish Theatrical Guild and has been its vice-president ever since. In 1928 he took time off to run the James J. Corbett Special to Miami for the Friars to see the Sharkey-Stribling fight and while there decided to give a Friars' Frolic. They played to \$23,650 in one performance. On his return the Friars tendered him a testimonial dinner at the monastery where for the first time ladies were permitted. It was the first chance the wives had of seeing the place that their husbands claimed to be at during the day. He rated this big affair because Fred was one of the organizers of the Friars and managed practically all the Friars' Frolics from 1910 to 1932. A pretty busy little guy.

A Closeup

In looks, he looks like a guy that would sell you an Essex. He carries his chest low; he must have something in his back pockets, because it can't be all him! He appears like a short wrestler who doesn't like road work. His clothes are made by the best tailor in town... but not for him. He may not dress well, but he dresses warm! Without his glasses he couldn't even hear! In a sports argument he is deadlier than a pigeon with a bombight!

And now Freddy Block is the executive manager of the new New York Chapter of the Variety Club, which, like Freddy, leaves a wake of kindness and charity behind them. He belongs with a great gang like that, because he is an agreeable and generous friend and considerate man. He is as Broadway as VARIETY, a human person whose great asset is his naturalness and deep loyalty. In the neighborhood of Times Sq. you can't find another Block like him!

Plan Test Case

Continued from page 5

interfere with the story's continuity. According to Levy, who also has seen the picture, there is no reason for cutting it since "anyone who blinks twice will miss the nude shots entirely." He outlined the ACLU's interest in the affair by declaring the organization "do not believe in prior censorship of any form, including entertainment."

If the scenes are obscene as charged, Levy said, then that point should be made in the courts but it is wrong to give one man the power to order deletions. Film, which is now playing three theatres in Paris on a day-and-date run, stars Suzy Delair, who also starred in the recent "Jenny Lamour."

No Over-Exposure?

Paris, May 31.

Terming "Pattes Blanches" as a poor picture, most trade observers here feel that the U. S. customs here feel that the U. S. story itself rather than finding French shows sexy overtones (Suzy Delair shows a good deal). Yarn deals with murder. Meanwhile, government film chief Fourre Cornery declared that he is unaware of the real reason why "Blanches" has been barred in the U.S. but added the Customs' decision is being appealed.

ANGLO COLD WAR IS HOT AGAIN

Indies' Battle for British Film Market Levels Attack on '48 Pact

With the Anglo-American Film Council proposals of last month now admitted on all sides to be dead—and the Society of Independent Motion Picture Producers laying claim to being at least partially responsible—SIMPP prexy Ellis G. Arnall is loading ammunition for his next barrage in the indie's battle of Britain. He will demand immediate reopening—a year before schedule—of the entire agreement negotiated March 11, 1948, between England and the American industry.

Pact is the basic one, under which Yank firms are permitted to export \$17,000,000 of their earnings in Britain. It was drawn up by Harold Wilson, prexy of the British Board of Trade; Eric Johnston, prez of the Motion Picture Assn. of America; and James A. Mulvey, prez of Samuel Goldwyn Productions, repping SIMPP.

Two-year agreement is slated for reappraisal and possible renewal as of June 14, 1950. Arnall's contention is that, since the British modified the pact unilaterally by subsequently adopting the 45% quota law and then both sides attempted to modify it further with the recent Anglo-American Council proposals, the entire agreement should at once be given a thorough o.o.

"One bite has already been taken out of the apple and it has teeth marks from a second try," SIMPP prexy declared. "The result is that confusion and suspicion now surround the agreement. We're back even farther than we were before the pact was made. It's time, therefore, that we clear the air by starting all over."

Strictly On a Gov't Level
Arnall's twist is, however, that the renegotiation not be by the British government on one side and the American industry on the other, but by the British government and the American government. This is in keeping with the policy that SIMPP has long advocated of the State Dept. doing the industry's battling instead of it getting into unequal contests con-

(Continued on page 18)

Rank Offers \$3,240,000 For UA Odeon Stock That Originally Cost \$51,000

Hollywood, May 31.

Joseph M. Schenck enjoyed a chuckle when he heard that Arthur Rank is ready to pay \$3,240,000 for United Artists' interest in Britain's Odeon Circuit. When Schenck was chairman of the UA board about 20 years ago he paid 250 pounds for a hunk of Odeon stock. Later the investment was increased 50% at an outlay of \$50,000. Total cost, in dollars and pounds sterling, amounted to about \$51,000.

Incidentally, Schenck traded his two-thirds interest in Grauman's Chinese theatre, a landmark on Hollywood Blvd., for four Fox West Coast houses out of town. Deal means that the Chinese will be owned completely by the 20th-Fox subsidiary circuit.

Four theatres acquired by Schenck are: the Mission, a 1,178-seater, in San Jose; the Varsity, 963, Palo Alto; the Wilson, 1,899, Fresno; and the Fox California, 1,314, Richmond.

Trade was part of a deal recently made in Miami at a meeting between Schenck and Charles P. Skouras, chief of FWC and National Theatres, to conform with the 20th-Fox consent decree in the government's divorce proceedings, breaking up joint interests in United California Theatres.

Eleven other UCT houses had previously been transferred to Schenck. They were: the United Artists theatres in Berkeley, El Centro, Long Beach, Inglewood, Pasadena and Belvedere Gardens; the Long Beach in Long Beach; the California and Capitol in Glendale; the Egyptian in Hollywood; and the Four Star in Los Angeles.

U-I Options Siodmak

Hollywood, May 31.

Robert Siodmak is negotiating with U-I to change his director contract into a one-picture-per-year deal. Option, calling for \$2,850 a week, was recently picked up by the studio.

Most of Siodmak's recent work has been done on loanouts to other studios. His latest was "The Great Sinner" at Metro.

Negro Pic Cycle Figures in H'wood Deal on 'Finian'

Sudden interest currently in screen rights to "Finian's Rainbow," almost 2½ years after the smash musical made its original click on Broadway, is believed to stem from Hollywood's new attitude on treatment of Negro discrimination. Instead of ducking the problem, three companies are racing with films on the subject—United Artists with Screen Plays Corp.'s "Home of the Brave," which has already opened; Film Classics with Louis de Rochemont's "Lost Boundaries," which will be out shortly, and 20th-Fox with Darryl F. Zanuck's "Pinky," which will be released later in the year.

Agent-producer Charles K. Feldman is currently negotiating to acquire "Finian" for \$200,000. The musical, which ran almost two years on Broadway and has been on the road since October, has a very definite Negro discrimination theme. In it, a Southern senator, who treats colored people as subhuman, is by a miracle turned into a Negro himself. He learns firsthand what it is like to be discriminated against.

During the show's Broadway run there wasn't much film interest in it because of this angle. Feldman has given no indication of his own intention, but it is thought that if this year's trio of anti-Negro pix proves profitable at the b.o., he'd probably elect to leave the script intact.

Adding to this belief is the fact that E. Y. Harburg and Fred Saidy, who authored the show with Burton Lane, have already completed a scenario in which Feldman is interested. Harburg said that the screenplay "provides a new approach for film musicals."

50G Ad Budget For

Rep's 'Menace' Opener

Hollywood, May 31.

Herbert J. Yates, Republic prexy, is spending \$50,000 on advertising to launch his new picture, "The Red Menace" in the Los Angeles district, starting June 9.

Picture, made in secrecy, is described by Yates as "Republic's most important film and certainly one that marks a milestone in the entire industry." It deals with the Communist situation.

Sues for Minor's Injuries

Curly Fox and the Grand Ole Opry Co. were named defendants last week in a \$50,000 damage suit filed in N. Y. federal court by Fred Schehorn, guardian of Donald Schehorn. An additional \$7,500 is sought for the youth's services.

In August, 1947, according to the complaint, Fox wrongfully employed the Schehorn lad to place seats and other certain work at Winona, Mo. It's charged that when the tent blew down the boy was badly injured. Fox assertedly is responsible due to his negligence in hiring an employee under age.

FILMERS ASKING WHY' HOPPENED?

Hopes of a month ago for an armistice in the cold war between the U. S. and British film industries, following the Anglo-American Film Council peace pipe-smoking in Washington, underwent a virtual atom-bombing during the past week. Not only was the slated session of British and U. S. negotiators in New York tomorrow (Thursday) officially called off, but prospects look dim for the August meetings in London. If the latter are held at all, not much hope is seen that anything of value will come of them.

Whole bevy of factors contribute to the current lack of sangfroid. No. 1 point, of course, is the lack of agreement in the industries on both sides of the Atlantic of the desirability of any such agreement for a promise of possible increased playing time on British circuits in return for a form of subsidy of British production as was proposed at the Washington concave in April. Aside from that:

1. The British Board of Trade is said to be opposed to the proposals because of their resemblance to a cartel arrangement and is unwilling to cut the quota below the 40% effective Oct. 1.

2. Society of Independent Motion Picture Producers in the U. S. is continuing its barrage against the Washington proposals as a matter of principle to "prevent anything thing similar happening in (Continued on page 24)

SIR SIDNEY CLIFT PANS NEW ANGLO-U.S. 'DEAL'

Tentative agreements reached by the recent Anglo-American Film Council in Washington were characterized last week as much "wishful thinking" by Sir Sidney Clift, chairman and managing director of Britain's Clifton circuit. In the U. S. for a month's stay on a "fact-finding" trip, the onetime head of the Cinematograph Exhibitors' Assn. said he thought that Board of Trade prez Harold Wilson would hardly approve any of the proposals with the possible exception of the suggestion that the three major circuits in Britain annually show a minimum of 100 American "A" features.

Reflecting on the points contained in the text of the agreements outlined by Eric Johnston, head of the Motion Picture Assn. of America, Clift felt that as far as the independent exhibitors were concerned the Washington concave had accomplished nothing. He said it was obvious that the delegates to the meet had no intention of aiding the exhibitor for prior to the sessions of April 21-22 the Anglo-American Film Council refused to permit exhibitors any representation at the conference.

Clift rapped the existing British quota for, in his opinion, the regulation tends to restrict the theatreman from booking films which have the greatest appeal to his patrons. The veteran exhib left for the Coast Saturday (28) for a short visit there. He was accompanied by his son-in-law, Jack Parsons, who is making his first trip to America. Both plan to return to Britain June 30 on the Queen Elizabeth.

ACAT Repudiates D.C. Deal

London, May 31.

Assn. of Cine & Allied Technicians is protesting to Board of Trade president Harold Wilson against the recent Anglo-American film talks. Claiming the British representatives at the Washington conference were not authorized to speak for the entire industry, the union urges that the BOT chief hold discussions with labor before the council's proposals are considered.

Meanwhile, a similar protest has been filed by the National Assn. of Theatrical & Kine Employees. Both complaints will be likely weighed when Wilson returns from his current Canadian trip.

EL's Rank Tie Forfeits U.S. Distrib Of Selznick-Korda's Competitive Pic

L. A. Lockout Suit

Los Angeles, May 31.

Lockout suit against nine major film studios was filed here in federal court by nine members of the AFL carpenters union.

Each of the plaintiffs demands \$100 a week wages, retroactive to Sept. 23, 1946, declaring they were illegally deprived of their jobs because of a strike.

Cal. Solons Call 40% Brit. Quota A Gov't Problem

Washington, May 31.

There has been an angry reaction by California congressmen to the British government's refusal to consider shaving the 40% domestic film quota. The Californians notified the State Department in no uncertain terms that the British government had no right to unload on the big American and English producers the settlement of a problem which was created by Act of Parliament. The Californians called for further action by our Government to break up the British quota, asserting that the British were thumbing their noses to the Reciprocal Trade agreements as well as the General Agreement on Trade and Tariffs.

No comment was forthcoming from MPA, which was also notified of the British government decision by our State Department.

Bluntest comment came from Rep. Cecil R. King (D., Calif.), chairman of a special sub-committee of California congressmen, to work for lowering the British barriers. He wrote in part to Acting Secretary of State James E. Webb:

"The British government's reply can only be termed a shabby performance. No attempt by the British Ministry supinely to hide behind the Joint Anglo-American Film Advisory Council can obscure (Continued on page 24)

Expect Break Soon in N.Y. Pix Collarites' Demands

A break in the five-month deadlock between the major companies and homeoffice white-collar unions is expected within the next two weeks. Situation was eased slightly by an industry hint that they were ready to take the old white-collar pacts as a basis for bargaining. Formerly the companies held out for elimination of seniority and severance pay provisions. Committee of the Screen Publicists Guild and Screen Office & Professional Employees Guild will meet with the companies shortly in another effort to reach a settlement.

Both unions, meantime, are stepping up their boycott demonstrations against major-owned theatres. Pledges of support from the New York City CIO Council and numerous trades unions were received this week with a postcard campaign being directed toward Major Leslie R. Thompson of RKO, spokesman for the industry committee. Picketing has also been intensified against the Loew's chain in the New York area.

Attempts by the AFL's sign painters and decorators Local 230 to take over jurisdiction of home-office flacks were nixed yesterday (Tues.) by the National Labor Relations Board. For the N. Y. area, NLRB director, for the N. Y. area, threw out Local 230's petition for collective bargaining elections at RKO on grounds that it had no justifiable claim to represent that unit. AFL move was initiated by about a dozen RKO artists who resigned from SPG several months ago.

Deal between the Selznick Releasing Organization and Sir Alexander Korda for distribution by SRO in the U. S. and Canada of Korda's "Case of Lady Brooke" has fallen through. Cancellation of the pact resulted from a nix by Eagle Lion on handling the pic for SRO, since EL already distributes J. Arthur Rank product here and would be in the position of releasing films by the competing British producers.

EL got into the situation via its recent arrangement with SRO. Under this setup it handles residual selling of small accounts and provides physical and accounting facilities for the Selznick organization. When David O. Selznick recently made the agreement with Korda to take on distribution of "Brooke," it no doubt did not occur to him that EL would be blocked from handling it by its Rank commitment.

Selznick has other deals with Korda for a series of pix which are being produced jointly in England. It is believed that there will be no restriction on EL handling them, since they are in a different category from "Brooke." While the latter was a straight distribution deal on a percentage fee, the jointly-produced films will be wholly-owned by Selznick in the Western Hemisphere. They will actually be not Korda films but Selznick films in this country.

"Brooke" stars Myrna Loy and was produced in England and Italy by Gregory Ratoff. It was to have been retitled "Capri Incident."

Sidney Deneau, SRO's v.p. in charge of distribution, is turning over to EL this week "Portrait of Jennie" for residual selling. SRO's own staff has been selling it to date and has pretty well run through all the major accounts. They'll continue with some unsold situations and supervise EL's selling of the other accounts.

WB's 1st Nat'l Sales Conv. in 3 Years Set For June 9-11 in N.Y.C.

Warner Bros. top brass from the Coast and abroad will converge in New York next week for the company's first annual sales convention in three years to be held at the Waldorf-Astoria June 9-11. The three Warner brothers, Harry M., Jack L. and Major Albert, will be present at the meet over which Ben Kalmenson, distrib vice-prexy, will preside.

One of the top points on the agenda will be discussions of merchandising plans for the company's releases for the remainder of the season, including "The Fountainhead," starring Gary Cooper and Patricia Neal; "The Girl From Jones Beach," Virginia Mayo-Ronald Reagan starrer; "Look for the Silver Lining," starring Jane Haver, Ray Bolger and Gordon MacRae; and "The Lady Takes a Sailor," starring Jane Wyman and Joseph Cotten. Company execs will also describe the studio's large-scale production plans for the future.

Variety Clubs' Takeover Of Saranac Hosp Feted

Saranac Lake, May 31.

Variety Clubs International will mark the takeover of the Will Rogers Hospital here with an all-day ceremony June 9. Organization has extended invites to former officers and directors of the institution, company heads, trade papers and other industryites to join in the festivities. Junket will leave from Grand Central Station via private sleeping cars June 8, arriving here early the next day, and making the return trip the same evening.

Richard Walsh, International Alliance of Theatrical and Stage Employees' prexy, was elected a veepee of the hospital.

Outdoor Weather Bops L.A.; 'Quartet' Loud \$9,000, 'Cat' Not So Big \$19,500, 'Window' 48G, 'Younger' Fair 37G

Los Angeles, May 31. Long holiday weekend failed to sharpen first-run grosses here because of general out-of-town exodus caused by favorable outdoor weather. However, "Quartet" kicked off smash and looks great \$9,000 or better in first week at Laurel.

"Lust for Gold" is showing strength in two theatres after opening last Sunday (29). "Younger Bros." is only fair \$37,000 in three Warner houses. "Blonde From Bashful Bend" shapes very slow \$35,000 in four situations.

"Big Cat" looks weak \$19,500 in five spots. Second frame of "Lady Gambles" looms mild at \$22,000 in five locations. Final six days of "Champion" is okay \$20,000 in four sites, fifth stanza. "Streets of Laredo" is just passable at \$23,500 in two Par houses, second frame. "Red Shoes" is climbing to near \$7,000 in 22d roadshow week.

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (PrinCor) (834; 902; 1,106; 512; 55-81) — "Champion" (UA) (5th wk). Okay \$20,000 or near. Last week, \$22,000.
— "New, Loew's State, Loyola, Uptown (FWC)" (2,048; 2,404; 1,248; 1,719; 60-81) — "Beautiful Blonde" (20th) and "Leave To Henry" (Mono). Very slow \$35,000. Last week, "Mr. Belvedere" (20th) and "Arctic Fury" (Indie) (3d wk), \$27,900.

Downtown, Hollywood, Wilmet (WB) (1,757; 2,756; 2,344; 60-81) — "Younger Brothers" (WB). Fair \$37,000. Last week, "Casablanca" (WB) and "G-Men" (WB) (reissues), nice \$28,700.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-81) — "Ball Game" (M-G) (3d wk 6 days). Down to \$19,000. Last week, fine \$27,300.

Orpheum (D'town) (2,210; 60-81) — "Big Cat" (EL) and "Broken Journey" (EL). Mild \$9,000 here, with slim \$19,500 in 5 day-dating houses. Last week, "Fan" (20th) and "Fighting Poole" (Mono) (8 days), \$9,600 here, with \$19,300 in 5 situations.

Pantages, Hillstreet (Pan-RKO) (2,812; 2,890; 50-51) — "Lust for Gold" (Col) and "Secret of St. Ives" (Col). Opened Sunday (29). Last week, "Window" (RKO) and "Woman's Secret" (RKO) (12 days), okay \$48,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-81) — "Streets of Laredo" (Par) and "Streets San Francisco" (Rep) (L.A. Par only) (2d wk). Just okay \$23,500. Last week, good \$34,600.

United Artists, Ritz (UA-FWC) (2,100; 1,370; 60-81) — "Lady Gambles" (U) and "Enchanted Valley" (EL) (2d wk). Fair \$13,500 with \$22,000 in 5 spots. Last week, \$18,700, with \$30,000 in 5 situations.

Esquire (Rosener) (685; 85-81) — "Marriage in Shadows" (Indie) (2d wk). Below \$2,000. Last week, good \$2,500.

Fine Arts (FWC) (679; \$120-\$240) — "Red Shoes" (EL) (22d wk). Fast \$7,000 or close. Last week, oke \$5,000.

Four Star (UA-WC) (900; 60-81) — "Scott of Antartick" (EL). Scant \$1,300. Last week, "Pygmalion" (Indie) (reissue) (2d wk), \$2,700.

Laurel (Rosener) (890; \$120-) — "Quartet" (EL). Smash \$9,000 or better. Last week, "Mons. Vincent" (Indie) (6th wk), \$2,300.

'BLONDE' NSG \$14,000, DENVER; 'WINDOW' 11G

Denver, May 31. With Western League ball games cutting into film biz and long weekend that took many out of city, outlook currently is very dull. "Blonde From Bashful Bend" is disappointing in three houses while "The Window" is not bright at Orpheum.

Estimates for This Week
Broadway (Wolfberg) (1,500; 35-74) — "Crisis Cross" (U) and "End of River" (U) (2d wk). Down to \$3,500. Last week, good \$7,000.

Denham (Cockrill) (1,750; 35-74) — "Streets of Laredo" (Par) (2d wk). Nice \$12,500. Stays again. Last week, big \$14,500.

Denver (Fox) (2,525; 35-74) — "Blonde From Bashful Bend" (20th) and "Angel in Exile" (Rep). day-date with Esquire, Webber. Modest \$11,000. Last week, "Flamingo Road" (WB) and "State Department" (FC), \$17,000.

Esquire (Fox) (742; 35-74) — (Continued on page 24)

Broadway Grosses

| Estimated Total Gross | This Week | Last Year |
|------------------------|-----------|-----------|
| (Based on 18 theatres) | \$567,500 | \$649,500 |
| (Based on 16 theatres) | | |

'Stratton' Socko \$24,000 Tops D.C.

Washington, May 31. Biz is very spotty currently, with long weekend not too much help. "Stratton Story" is very hot at Palace, and getting lion's share of holiday trade. "Africa Screams" plus vaude is better than average for Abbott-Costello at Capitol. "Green Promise" at RKO Keith's shapes slow despite favorable press.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85) — "Africa Screams" (UA), plus vaude. Good \$22,000. Last week, "Barkleys of Broadway" (M-G) (2d wk) plus vaude, big \$20,000.

Keith's (RKO) (1,939; 44-80) — "Green Promise" (RKO). Thin \$7,000. Last week, "Judge Steps Out" (RKO); same.

Metropolitan (WB) (1,163; 44-74) — "Casablanca" (WB) (reissue). Sturdy \$10,000 in 9 days. Last week, "Since You Went Away" (RKO) (reissue), \$3,500 in 5 days.

National (Helman) (1,600; 44-74) — "Tree Grows in Brooklyn" (20th) (reissue). Slim \$3,000. Last week, "Smith to Washington" (RKO) (reissue), \$3,000 in 4 days.

Palace (Loew's) (2,370; 44-74) — "Stratton Story" (M-G). Sock \$24,000 to top town. Last week, "Belvedere to College" (20th) (2d wk), \$17,000.

Playhouse (Lopert) (432; 50-85) — "Quartet" (EL) (4th wk). Fine \$7,000 for third consecutive week. Holds again.

Warner (WB) (2,164; 44-74) — "Younger Brothers" (WB). Satisfactory \$14,000, but disappointing for holiday week. Last week, "We Were Strangers" (Col), good \$17,500.

Trans-Lux (T-L) (650; 44-80) — "Portrait of Jennie" (SRO) (6th wk). Spurring to nice \$5,500. Last week, ditto and over hopes.

'Barkleys' Bright 22½G, Prov.; 'Flamingo' 13G, 'Gunga Din'-Patrol' 12G

Providence, May 31. With a fairly cool Memorial Day weekend tending to keep motorists near home, main stemmers are enjoying better than average biz. Leading the list with hefty play is "Stratton Story" at Broadway. "Flamingo Road" also is stout at Majestic and reissue combo of "Gunga Din" and "Lost Patrol" is big at Albee.

Estimates for This Week
Albee (RKO) (2,200; 44-65) — "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Big \$12,000. Last week, "The Window" (RKO) and "Woman's Secret" (RKO), sock \$15,000.

Fay's (Fay) (1,400; 44-65) — "Canadian Pacific" (20th) and "Palooka Winner Take All" (Mono). Good \$8,000. Last week, "This Time Keeps" (M-G) and Benny Desmond heading stage-show, nice \$8,500.

Majestic (Fay) (2,200; 44-65) — "Flamingo Road" (WB). Nifty \$13,000. Last week, "Belvedere to College" (20th) and "The Hideout" (20th) (2d wk), big \$12,000.

'Baltimore' Okay \$9,500 Despite Port. Downbeat

Portland, Ore., May 31. Biz is off in downtown houses this week because of outdoor activities and only fair product. "Adventure in Baltimore" is faring well but "Portrait of Jennie" is disappointing.

Estimates for This Week
Broadway (Parker) (1,832; 50-85) — "Portrait of Jennie" (SRO) and "Last Bandit" (Rep). Fair \$8,000. Last week, "Family Honeymoon" (U) and "Rose of Yukon" (Rep) (10 days), \$11,200.

Oriental (H-E) (2,000; 50-85) — "Adventure in Baltimore" (RKO) and "Red Stallion in Rockies" (EL), day-date with Paramount. Okay \$3,500. Last week, "Tulsa" (EL) and "Bad Men of Tombstone" (Mono), \$5,000.

Paramount (H-E) (3,400; 50-85) — "Adventure Baltimore" (RKO) and "Red Stallion Rockies" (EL), also Oriental. Okay \$6,000. Last week, "Bride of Vengeance" (Par) and "The Mutineers" (Col), \$8,000.

United Artists (Parker) (895; 50-85) — "Barkleys of Broadway" (M-G) (2d wk). Big \$9,500. Last week, \$11,200.

Guild (Parker) (485; \$180-\$240) — "Red Shoes" (EL) (6th wk). Upped \$7,500. Last week, strong \$6,200.

K. C. Lags But 'Stratton' Sturdy \$19,000; 'Blonde' Modest 15G, 3 Houses

Kansas City, May 31. Two important new films are getting moderate to good money, with others only so-so. "Stratton Story" shapes good at the Midland. "Beautiful Blonde Bashful Bend" in three spots will be only medium. "Streets of Laredo" at Paramount is mild.

Estimates for This Week
Kimo (Dickinson) (550; \$120-\$240) — "Red Shoes" (EL) (6th wk). Excellent \$2,800. Last week, \$3,000.

Midland (Loew's) (3,500; 45-65) — "Stratton Story" (M-G) and "Feathered Serpent" (Mono). Stout \$19,000, and holdover. Last week, "Barkleys of Broadway" (M-G) and "The Judge" (FC) (2d wk), \$11,000.

Orpheum (RKO) (1,900; 45-65) — "The Window" (RKO) and "Woman's Secret" (RKO). Average \$10,500. Last week, "Walking Hills" (Col) and "Song of India" (Col), \$9,800.

Paramount (Par) (1,900; 45-65) — "Streets of Laredo" (Par) with extra publicity from visit of Corinne Calvet and John Bromfield. Medium \$10,000. Last week, "Dream Is Yours" (WB) (2d wk), \$9,000.

Roxy (Durwood) (900; 45-65) — "Ride, Ryder, Ride" (EL) and "Hold That Ghost" (Indie) (reissue). Fair \$3,500. Last week, "Red Stallion in Rockies" (EL) and "Million Dollar Weekend" (EL), same.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Blonde Bashful Bend" (20th). Modest \$15,000 in 8 days. Last week, "Red Pony" (Rep). Mild \$10,000 in 6 days.

Seattle's Lost Weekend; 'Kettle' Boils \$12,000

Seattle, May 31. Batch of new product is bringing in the patrons this week. Long holiday weekend took many out of town. Top newcomer is "Ma and Pa Kettle," fine at Orpheum. "Streets of Laredo" also is okay at Paramount.

Estimates for This Week
Blue Mouse (H-E) (800; 50-84) — "Belvedere to College" (20th) and "Cheated Law" (20th) (6th wk). Solid \$5,000. Last week, \$4,800.

Coliseum (H-E) (1,877; 50-84) — "Big Jack" (M-G) and "Omoo" (SG). Oke \$8,000. Last week, "Younger Bros." (WB) and "Lost Tribe" (Col), \$7,400.

Fifth Avenue (H-E) (2,349; 50-84) — "Blonde From Bashful Bend" (20th) and "Arson, Inc." (SF). Mild \$8,000. Last week, "Bride of Vengeance" (Par) and "Lost Bandit" (Rep), fair \$9,900.

Sock Pix Up Hub; 'Blonde' Big \$27,000, 'Barkleys' \$41,000, 'Laredo' Hot 20G

Key City Grosses

| Estimated Total Gross | This Week | Last Year |
|---|-------------|-------------|
| (Based on 23 cities, 195 theatres, chiefly nrtz runs, including N.Y.) | \$2,686,000 | \$2,471,000 |
| (Based on 18 cities, 170 theatres) | | |

'Stratton' Philly Leader, \$32,000

Philadelphia, May 31. Brisk holiday weather is keeping first-run turnstiles clicking here this week. "Stratton Story" is in there pitching to land the highest gross at Stanley, a socko total. "Younger Brothers," at Stanton, and "City Across River," at Karlton, are other sturdy entries. Lionel Hampton band onstage is boosting "C-Man" into a great stanza at Earle.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Life of Riley" (U). Fine \$12,000. Last week, "Lawton Story" (Indie), \$5,000.

Boyd (WB) (2,360; 50-99) — "Adventure in Baltimore" (RKO). Mild \$10,000. Last week, "Night Unto Night" (WB), \$14,000.

Earle (WB) (2,700; 50-99) — "C-Man" (FC) with Lionel Hampton on stage. Great \$30,000. Last week, "Champion" (UA) (3d wk), sock \$15,000.

Fox (20th) (2,250; 50-99) — "Blonde from Bashful Bend" (20th). Mild \$17,000. Last week, "Mother is Freshman" (20th) (2d wk), \$11,000 in 5 days.

Goldman (Goldman) (1,200; 50-99) — "Barkleys of Broadway" (M-G) (3d wk). Great \$17,000. Last week, \$20,000.

Karlton (Goldman) (1,000; 50-99) — "City Across River" (U). Sock \$16,000. Last week, "Ma, Pa Kettle" (U), \$7,000.

Keith's (Goldman) (1,700; 50-99) — "Connecticut Yankee" (Par) (6th wk). Good \$5,000. Last week, about same.

Mastbaum (WB) (4,360; 50-99) — "We Were Strangers" (Col) (2d wk). Nice \$19,000 after good \$27,000 opener.

Stanley (WB) (2,950; 50-99) — "Stratton Story" (M-G). Town's topper at big \$32,000. Last week, "Tulsa" (EL) (2d wk), \$14,000.

Stanton (WB) (1,475; 50-99) — "Younger Brothers" (WB). Solid \$15,000. Last week, "Crooked Way" (UA), \$9,000.

Studio (Goldberg) (490; 50-99) — "Quartet" (EL) (4th wk). Holding up well at \$6,500. Last week, fine \$7,000.

Trans-Lux (T-L) (500; \$240-\$120) — "Red Shoes" (EL) (23d wk). Nearing end of record run but still nice \$6,500. Last week, \$7,000.

Indpls. Auto Race Hurts, But 'Barkleys' \$17,000

Indianapolis, May 31. Weekend crowds for the 500-mile Memorial Day auto classic did no good to first-run film biz. Only "Barkleys of Broadway" got a good holiday play, drawing a fine total at Loew's. "Ma and Pa Kettle" is okay at Circle.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 44-65) — "Ma, Pa Kettle" (U) and "Streets San Francisco" (Rep). Oke \$11,000. Last week, "Jigsaw" (UA) with Benny Goodman orch onstage, modest \$17,500 at 50-90c scale.

Indiana (G-D) (3,300; 44-65) — "El Paso" (Par) and "Feathered Serpent" (Mono). Gloomy \$9,000. Last week, "Mother is Freshman" (20th) and "Search for Danger" (FC), \$12,000.

Loew's (Loew's) (2,450; 44-65) — "Barkleys of Broadway" (M-G) and "Blonde's Big Deal" (Col). Hefty \$17,000. Last week, "Undercover Man" (Col) and "Big Jack" (M-G), so-so \$10,000.

Lyrie (G-D) (1,600; 44-65) — "Red Pony" (Rep) and "Smoky Mountain Melody" (Col). Modest \$5,000. Last week, "Bomba" (Mono) and "Strike It Rich" (Mono), ditto.

Boston, May 31. Memorial weekend biz here was boosted by cool weather and plenty of sock product, the Hub being in the groove currently. "Blonde from Bashful Bend" at the Met is in top but day-date run of "Barkleys of Broadway" at State and Orpheum will get biggest total. "Streets of Laredo" looks okay at Paramount and Fenway. "Champion," second week at three houses, shapes good.

Estimates for This Week
Astor (Jaycox) (1,200; 40-85) — "One Woman's Story" (U). Neat \$9,000. Last week, "Secret Garden" (M-G) (3d wk), \$4,500.

Boston (RKO) (3,200; 40-85) — "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Big \$20,000 for these oldies. Last week, "Big Jack" (M-G) and "Search for Danger" (FC), \$16,000.

Esquire (ATC) (1,000; 40-85) — "Champion" (UA) (2d wk). Good \$5,000, after big \$6,000 first.

Fenway (NET) (1,373; 40-85) — "Streets of Laredo" (Par) and "C-Man" (FC). Staunch \$8,000. Last week, "Manhandled" (Par) and "Temptation Harbor" (Mono), \$7,000.

Mayflower (ATC) (700; 40-85) — "Champion" (UA) (2d wk). Holding to fine \$5,000, after \$6,500 opener.

Memorial (RKO) (3,000; 40-85) — "Lady Gambles" (U) and "Brothers in Saddle" (RKO). Trim \$24,000. Last week, "Judge Steps Out" (RKO) and "Incident" (Mono), \$21,000.

Metropolitan (NET) (4,367; 40-85) — "Blonde Bashful Bend" (20th) and "Arson, Inc." (SG). On top with sock \$27,000. Last week, "Flamingo Road" (WB) (2d wk), \$23,000.

Orpheum (Loew) (3,000; 40-85) — "Barkleys of Broadway" (M-G). Great \$26,000. Last week, "Force of Evil" (M-G) and "Caught" (M-G), \$19,000.

Paramount (NET) (1,700; 40-85) — "Streets of Laredo" (Par) and "C-Man" (FC). Okay \$12,000. Last week, "Manhandled" (Par) and "Temptation Harbor" (Mono), \$11,000.

Pilgrim (ATC) (1,800; 40-85) — "Champion" (UA) (2d wk). Good \$9,000 after nice \$12,000 first.

State (Loew) (3,500; 40-86) — "Barkleys of Broadway" (M-G). Very nice \$15,000. Last week, "Force of Evil" (M-G) and "Caught" (M-G), \$12,000.

Ford Strike Hurts Det.; 'Blonde' Robust \$30,000, 'Laredo' Lively \$21,000

Detroit, May 31. Ford strike here is beginning to cut into film boxoffice. But this is counteracted somewhat by plenty of stay-at-homes over Memorial Day weekend because of cool weather. "Blonde from Bashful Bend" at Fox is showing plenty of life. Next best are "Streets of Laredo" at Michigan and "Ball Game" in second week at Adams.

Estimates for This Week
Fox (Fox-Mich) (5,000; 70-95) — "Blonde Bashful Bend" (20th) and "Amazon Quest" (Agay). Sweet \$30,000. Last week, "Belvedere to College" (20th) and "Last Wild Horses" (SG) (2d week), \$21,000.

Michigan (United Detroit) (4,000; 70-95) — "Streets of Laredo" (Par) and "Blondie's Big Deal" (Col). Solid \$21,000. Last week, "Dream Is Yours" (WB) and "Mutineers" (UD), \$18,000.

Palms (UD) (2,900; 70-95) — "Woman's Secret" (RKO) and "Tarzan's Fountain" (RKO). Modest \$13,000. Last week, "Manhandled" (Par) and "Loaded Pistols" (Col), \$12,000.

United Artists (UD) (2,000; 70-95) — "Lust for Gold" (Col) and "Manhattan Angel" (Col). Oke \$17,000. Last week, "We Were Strangers" (Col) and "Make Believe Ballroom" (Col) (2d wk), \$10,000.

Madison (UD) (1,800; 70-95) — "Impact" (UA) and "Old-Fashioned Girl" (UA). Slow \$8,000. Last week, "Outpost in Morocco" (Mono) (2d wk), nice \$9,000.

Adams (Balaban) (1,700; 70-95) — "Ball Game" (M-G) (2d wk). Fine \$16,000. Last week, \$20,000.

Downtown (Balaban) (2,900; 70-95) — "Big Jack" (M-G) and "Susanna Pass" (Rep). Dull \$8,000. Last week, "City Across River" (U) and "Ride Ryder Ride" (EL) (2d wk), oke \$7,000.

Chi Soars to Strongest Biz in Weeks; 'Yankee'-Cats Fine \$55,000, 'Brave' New High 46G, 'Morocco' Lush 18G

Chicago, May 31.

Helped by Memorial Day, seven new bills and cool weather, Chi biz is soaring to best grosses in the past month. "Home of Brave," at the Woods, broke pop price record with \$8,000 and should hit a new high at \$46,000 in first week.

Chicago, with "Connecticut Yankee" and Harmonicats heading stage fare, looks dandy \$55,000. "Portrait of Jennie" at Garrick should garner tall \$14,000. Surprise entry is reissue combo of "Casablanca" and "G-Men" at Rialto with robust \$16,000.

"Lust for Gold" at State-Lake is trim at \$18,000. "Outpost in Morocco" at the Palace appears very good at \$18,000.

In its second week, "Stratton Story" at Grand looks sharp with \$13,000. Roosevelt with \$12,000 for "El Paso" also is okay holdover.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Connecticut Yankee" (Par) with Harmonicats topping stagershow. Nifty \$55,000. Last week, "Belvedere To College" (20th) with Frances Langford and Jon Hall p.a. (2d wk), \$47,000.

Garrick (B&K) (900; 50-98)—"Portrait of Jennie" (SRO). Big \$14,000. Last week, "Arctic Manhunt" (U) and "Duke of Chicago" (Rep) (2d wk), \$4,500.

Grand (RKO) (1,500; 50-98)—"Stratton Story" (M-G) (2d wk). Holding strong at \$13,000. Last week, \$17,000.

Oriental (Essaness) (3,400; 50-98)—"Africa Screams" (UA) with Three Stooges and Mischa Auer p.a. (2d wk). Okay \$35,000. Last week, solid \$44,000.

Palace (RKO) (2,500; 50-98)—"Outpost in Morocco" (UA) and "Blondie's Big Deal" (Col). Very good \$18,000. Last week, "Impact" (UA) and "Make Believe Ballroom" (Col), \$12,000.

Rialto (Indie) (1,500; 50-98)—"Casablanca" (WB) and "G-Men" (WB) (reissues). Great \$16,000. Last week, "Raven" (FC), \$7,400.

Roosevelt (B&K) (1,500; 50-98)—"El Paso" (Par) (2d wk). Neat \$12,000. Last week, \$16,000.

Selwyn (Shubert) (1,000; 51-20-240)—"Red Shoes" (EL) (24th wk). Trim \$6,000. Last week, \$7,000.

State-Lake (B&K) (2,500; 50-98)—"Lust for Gold" (Col). May hit bright \$18,000. Last week, "Night Unto Night" (WB) (2d wk), \$9,000.

United Artists (B&K) (1,700; 50-98)—"Quartet" (EL) (2d wk). Sturdy \$12,000. Last week, same.

Woods (Essaness) (1,075; 98)—"Home of Brave" (UA). Terrific \$46,000, breaking all records for house, and all per grosses in Loop. Last week, "To Sea in Ships" (20th) (4th wk), \$10,000.

World (Indie) (587; 80)—"Mons. Vincent" (Indie). Sweet \$5,000. Last week, "Tragic Hunt" (Indie), \$2,500.

'Barkleys' Cheers Buff., \$23,000; 'Laredo' 15G

Buffalo, May 31.

Pacing field this week is "Barkleys of Broadway," smash at the Buffalo. "Streets of Laredo" also is in the money at the Lakes.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Barkleys of Broadway" (M-G). Socko \$23,000. Last week, "Crooked Way" (UA) and Sammy Kaye orch onstage, \$24,000.

Great Lakes (Par) (3,400; 40-70)—"Streets of Laredo" (Par). Okay \$15,500. Last week, "Bride of Vengeance" (Par) and "Tucson" (Fox), \$13,000.

Hipp (Par) (3,400; 40-70)—"Younger Bros." (WB) and "Sky Dragon" (Mono). Good \$9,000 or less. Last week, "Manhandled" (Par) and "Michael O'Halloran" (Mono), \$7,500.

Teck (Loew's) (1,400; 40-70)—"Big Jack" (M-G) and "The Hideout" (Rep). Passable \$6,000. Last week, "Little Women" (M-G) (m.o.), \$5,000.

Lafayette (Basil) (3,000; 40-70)—"He Walked by Night" (EL) and "Mutineers" (Col). Nice \$13,000. Last week, "Ma, Pa Kettle" (U) and "Song of India" (Col), solid \$16,000.

Century (20th Cent) (3,000; 40-70)—"Impact" (UA) and "Four Faces West" (UA). Oke \$10,000 or near. Last week, "Pride of Yankees" (RKO) (reissue) and "Parole, Inc." (EL), nice \$7,500 in 5 days.

Estimates Are Net

Film gross estimates as reported herewith from the various city cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Stewart \$22,000 Best St. Loo Bet

St. Louis, May 31.

"Stratton Story" is the brightest spot among mainstems houses this week, with three-day holiday slowing trade. James Stewart opus is sock at Loew's. Hugu Memorial Day parade downtown helped Ambassador and Loew's a bit but hurt other spots. Personals by Linda Darnell, Paul Douglas and Jean Peters at preem of "It Happens Every Spring" helped biz at St. Louis, where sturdy week looms.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Casablanca" (WB) and "G-Men" (WB) (reissues). Nice \$11,000. Last week, "To Sea in Ships" (20th) and "City Across River" (U) (m.o.), \$10,000.

Loew's (Loew) (3,172; 50-75)—"Stratton Story" (M-G). Smash \$22,000. Last week, "Barkleys of Broadway" (M-G) (2d wk), \$15,000.

Missouri (F&M) (3,500; 50-75)—"Flamingo Road" (WB) and "Make Believe Ballroom" (Col) (2d wk). Down to \$10,500 after socko \$15,500 first stanza.

St. Louis (F&M) (4,000; 50-75)—"Happens Every Spring" (20th) and "Red Stallion in Rockies" (EL). Sturdy \$14,000. Last week, "The Window" (RKO) and "Woman's Secret" (RKO), \$9,000.

'Shoes' Frisco Stepper, \$8,000; 'Laredo' Lusty 17G, 'Jennie' Hep 21G

San Francisco, May 31.

Holiday trade is brisk if not big here this week. Helped by big preem, "Red Shoes" shapes smash at small Stagedoor. Great week is in prospect for "Streets of Laredo" at St. Francis. Also standout is showing being made by "Portrait of Jennie" at Golden Gate. Shaping up well, too, is "Blonde From Bushful Bend" at Warfield.

Estimate for This Week

Golden Gate (RKO) (2,844; 60-85)—"Portrait of Jennie" (SRO) and "The Avenger" (EL). Strong \$21,000. Last week, "The Window" (RKO) and "A Woman's Secret" (RKO) (2d wk), down to \$10,000 after solid opener.

Fox (F&M) (4,651; 60-95)—"Flamingo Road" (WB) and "Miranda" (EL) (2d wk). Off sharply to \$14,000. Last week, lousy \$22,500.

Warfield (F&M) (2,656; 60-85)—"Blonde From Bushful Bend" (20th) and "Man About House" (20th). Trim \$18,000. Last week, "Night Unto Night" (WB) and "Louisiana Story" (Indie), \$8,500.

Paramount (Par) (2,646; 60-85)—"Barkleys of Broadway" (M-G) and "Little Orphan" (M-G) (2d wk). Strong \$16,000. Last week, smash \$25,000.

St. Francis (Par) (1,400; 60-85)—"Streets of Laredo" (Par). Great \$17,000. Last week, "Bride of Vengeance" (Par) (2d wk), \$7,500.

Orpheum (No. Coast) (2,448; 55-85)—"Doolins of Oklahoma" (Col) and "Gas House Kids West" (EL). Fair \$15,000. Last week, "Family Homecoming" (U) and "State Department—File 649" (FC), \$13,000 in 9 days.

United Artists (No. Coast) (1,207; 55-85)—"Outpost in Morocco" (UA). Good \$10,000. Last week, "Champion" (UA) (2d wk), \$7,200.

Stagedoor (Ackerman) (370; 51-20-240)—"Red Shoes" (EL). Very big \$8,000 or under. Last week, "Hamlet" (U) (28th wk), \$4,500.

Esquire (No. Coast) (555; 55-85)—"Champion" (UA) (3d wk). Held to \$5,000 or over. Last week, good \$6,000.

Clay (Roesser) (400; 65-85)—"Mons. Vincent" (Indie) (7th wk). Nice \$2,900. Last week, \$2,800.

Omaha B.O. Offish But 'Laredo' Fair at \$10,000

Omaha, May 28.

Lack of product with strong pull looks to be the answer to this week's generally dull biz. "We Were Strangers" shapes good at the Brandeis. "Sun Comes Up" is slow at the Orpheum while "Streets of Laredo" is fair at Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Sun Comes Up" (M-G) and "Highway 13" (SG). Slender \$9,000. Last week, "Ben Men of Tombstone" (Mono) with Orrin Tucker-Preston Foster stagershow, fair \$18,500 at 20-80c scale.

Brandeis (RKO) (1,500; 16-65)—"We Were Strangers" (Col) and "Make Believe Ballroom" (Col). Good \$8,000. Last week, "Undercover Man" (Col) and "Song of India" (Col), \$8,500.

Paramount (Tristates) (2,800; 16-65)—"Streets of Laredo" (Par). Fair \$10,000. Last week, "To Sea in Ships" (20th), \$11,300.

State (Goldberg) (865; 16-65)—"Pa, Ma Kettle" (U). Opened Sunday (29). Last week, "Ball Game" (M-G) (3d wk), great \$6,000.

'Stratton' Wham \$24,000, Pitt Hit

Pittsburgh, May 31.

Two baseball pictures are leading the pack this week, both "Stratton Story" at Penn and "It Happens Every Spring" at Harris doing very well and building into holdovers. "Bad Boy" is taking it on chin at Warner. "Younger Brothers" looks only so-so at Stanley.

Estimates for This Week

Harris (Harris) (2,200; 45-80)—"Happens Every Spring" (20th). Got good sendoff via opening day personals by Linda Darnell, Paul Douglas and Jean Peters. Reaching for fancy \$15,000 and may hold. Last week, "Canadian Pacific" (20th), \$13,000.

Penn (Loew's-UA) (3,300; 45-80)—"Stratton Story" (M-G). Looks (Continued on page 24)

'Bandit' Big 11G, Toronto

Toronto, May 31.

With plenty of holdovers, biz is on spotty side. Top coin is being garnered by "Little Women" and "Flamingo Road." "Last Bandit" shapes stout in four houses.

Estimates for This Week

Downtown, Glendale, Scarborough, State (20th Cent) (1,055; 95-99, 694; 35-60)—"Last Bandit" (Rep) and "Fighting Pools" (Mono). Sturdy \$11,000. Last week, "Cover Up" (UA) and "Leather Gloves" (Col), \$10,000.

Imperial (FP) (3,373; 40-70)—"Flamingo Road" (WB) (2d wk). Good \$10,500. Last week, \$15,000.

Loew's (Loew) (2,096; 40-70)—"Little Women" (M-G). Smash \$19,000. Last week, "Portrait of Jennie" (SRO) (2d wk), \$5,900.

Odeon (Bank) (2,390; 35-61-20)—"Blue Lagoon" (EL) (3d wk). Oke \$11,500. Last week, \$13,000.

Shea's (FP) (2,386; 40-70)—"Woman's Secret" (RKO). Light \$8,000. Last week, "Streets of Laredo" (Par), \$7,500.

University (FP) (1,556; 40-70)—"Belvedere to College" (20th) (3d wk). Holding up \$6,500 after last week's big \$8,000.

Uptown (Loew) (2,743; 40-70)—"Caught" (M-G). Mediocre \$9,000. Last week, "Ma, Pa Kettle" (U) (3d wk), big \$9,500.

Cincinnati, May 31.

Four bell-ringing new bills, a pair of stoutish holdover and the holiday-hyped weekend are giving downtown houses a real feast currently. On top in sensational stride is "Barkleys of Broadway," several jumps ahead of "Champion," also hot. Another sturdy newcomer, "We Were Strangers," holds a similar lead over "Younger Brothers." Solid holdovers are "Mr. Belvedere" and "Ma, Pa Kettle."

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"We Were Strangers" (Col). Sturdy \$13,000. Last week, "The Window" (RKO), \$9,500.

Capitol (RKO) (2,000; 50-75)—"Barkleys of Broadway" (M-G).

B'way Spotty Despite Holiday Crows; 'Blonde'-Stageshow \$78,000; 'Stratton' Solid 127G, 'Brave' Loud 22G, Both 3d

Despite cool, rainy weather, nine new bills and usual Memorial Day weekend visitors, Broadway first-run business in current stanza is very spotty. Houses like the Capitol and Strand are disappointed with their new shows in view of being a holiday week.

Standouts this week are the Music Hall and Palace. Third week of "Stratton Story" at Hall is heading for solid \$127,000, which would top opening week's total. This huge house did very big both Sunday (29) and Memorial Day, with upsurge continuing even until late Monday night. Second week of vaudeville at Palace looks to hit \$28,000, virtual capacity; first stanza went beyond expectations to \$29,600. Draw of vaudeville is credited for bulk of this.

Roxy, with "Blonde From Bushful Bend," plus Al Bernie, Viola Layne, ice show, others, is barely good at \$78,000 or below, and mild money for holiday session.

"Younger Bros." with Bobby Byrne orch and others is getting no place at \$37,000 in first week. Capitol is hoping for so-so \$60,000 for "Tulsa" with Marilyn Maxwell and Eddy Howard topping stagershow. "Manhandled" with Janet Blair heading stage bill also is modest at \$56,000 in Paramount, staying only four extra days. This enables Par to open "Sorrowful Jones" next Sunday (5), first time this house has launched a bill on Sunday in 23 years.

Estimates for This Week

Astor (City Inv.) (1,300; 80-150)—"We Were Strangers" (Col) (6th wk). Fifth stanza ended last night (Tues.) firmed up to \$13,000, with boost from Memorial Day weekend. Last week, just okay \$12,500.

Bijou (City Inv.) (589; 120-240)—"Red Shoes" (EL) (32d wk). Looks to perk up to \$12,000 this session with the aid of one extra matinee. Last week, \$10,500. Continues.

Capitol (Loew's) (4,820; 80-150)—"Tulsa" (EL) with Marilyn Maxwell, Eddy Howard orch, Chill Willis, Clifford Guest topping stage bill. Only mild \$60,000 or less looms. Holds. Last week, "Sun Comes Up" (M-G) with Glen Gray orch, Jackie Miles heading stagershow (2d wk), very dull \$19,000.

Criterion (Moss) (1,700; 50-175)—"Lady Gambles" (U) (2d wk). Holiday weekend helping to hold near \$20,000. Last week, nice \$23,000 way over hopes with rain helping.

Globe (Brandt) (1,500; 50-120)—"Champion" (UA) (8th wk). Continues in chips at \$17,000 after fine \$14,000 last frame. Stays on.

Gotham (Brandt) (900; 44-90)—"Hellfire" (Rep). Getting okay \$10,000. Last week, "Big Jack" (M-G), \$11,200.

Mayfair (Brandt) (1,736; 50-120)—"Jigsaw" (UA). Shapes to hit dull \$15,000. Holds. Last week, "Blossoms in Dust" (M-G) (reissue), mild \$12,000 and out.

Palace (RKO) (1,700; 55-120)—"Slightly French" (Col) with 9-act vaude show. Memorial Day weekend helping maintain record gain here, with great \$28,000; first week of vaude with "Canadian Pacific" (20th), \$29,600, virtually capacity at this scale and over hopes.

Paramount (Par) (3,664; 55-150)—"Manhandled" (Par) with Janet Blair, Jan Murray, Black-

burn Twins, Bobby Sherwood orch heading stage bill (2d wk-4 days). First week ended last night (Tues.) only modest \$56,000. Stays only four extra days with "Sorrowful Jones" (Par) opens Sunday (5). In ahead, "Streets of Laredo" (Par) plus Peter Lorre, Victor Lombardi orch, Pled Pipers topping stagershow (2d wk), \$53,000.

Park Avenue (U) (583; 120-240)—"Hamlet" (U) (36th wk). Thirty-fifth week ended Monday (31) night, picked up a bit via holiday weekend and one extra matinee to good \$11,000. Last week, \$10,500. Student ticket sale recently slow because of spring exams. Cutting prices on some mat seats this week.

Radio City Music Hall (Rockefellers) (5,945; 80-240)—"Stratton Story" (M-G) with stagershow (3d-final wk). Holiday weekend, which drew lines, boosting this to nearly \$127,000, solid, and ahead of okay \$118,000 for second frame. "Edward, My Son" (M-G) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"C-Men" (FC). Fine \$10,000 but not so big for holiday week. Holds. Last week, "Crash Dive" (20th) and "Show No Mercy" (20th) (reissues), \$9,000.

Rivoli (UAT-Par) (2,092; 60-125)—"Johnny Allogro" (Col). Opened very well Monday (30). In ahead, "One Woman's Story" (U) (2d wk, 5 days), very dim \$9,500 after thin \$13,000 opener.

Roxy (20th) (5,886; 80-180)—"Blonde From Bushful Bend" (20th) plus Al Bernie, Berry Bros., Viola Layne, ice show onstage. Barely good \$78,000, and below hopes for holiday week. Holds. In ahead, "Forbidden Street" (20th) with Dick Haymes, ice show (2d wk), mild \$61,000 and below expectancy.

State (Loew's) (3,450; 50-150)—"Barkleys of Broadway" (M-G) (5th wk). Fourth frame ended last night (Tues.) held to torrid \$30,000, clear after fine \$33,000 in third week. Stays on.

Strand (WB) (2,756; 70-150)—"Younger Bros." (WB) with Bobby Byrne orch, Alan Dale, Lenny Bruce, Eugenie Baird onstage. Very disappointing at slim \$37,000. Holds. In ahead, "Flamingo Road" (WB) plus Ted Lewis orch and stage unit (3d wk), \$33,000.

Victoria (City Inv.) (1,060; 95-180)—"Home of Brave" (UA) (3d wk). Still doing very stoutly at \$22,000, with lift from Memorial Day crowds, after fine \$23,000 for second. Stays on.

Sutton (Rugoff & Becker) (561; 70-120)—"Quartet" (EL) (10th wk). Ninth stanza ended Monday (30) pushed ahead to great \$12,800 after \$12,000 for eighth week.

Mpls. Clipped by Fine Weather; 'Barkleys' Oke \$15,000, 'Pacific' 11G

Minneapolis, May 31.

Pleasant weather for Memorial Day holiday took hordes to lake resorts. Many spent three and four-day vacations out of town and, grosses suffered as a result. Sole two outstanding newcomers, "Barkleys of Broadway" and "Canadian Pacific" look best.

Estimates for This Week

Lyrie (Par) (1,000; 50-70)—"Can't Take It With You" (Col) and "Girl Friday" (Col) (reissues). Fair \$4,000. Last week, "Flamingo Road" (WB) (2d wk), okay \$5,000.

Radio City (Par) (4,000; 50-70)—"Barkleys of Broadway" (M-G). Oke at \$15,000. Last week, "Belvedere to College" (20th) (2d wk), fine \$14,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"We Were Strangers" (Col). Modest \$9,000. Last week, "Undercover Man" (Col), \$10,500.

RKO-Pan (RKO) (1,600; 50-70)—"Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues). Despite age, this pair looks healthy \$8,000. Last week, "Casablanca" (WB) and "G-Men" (WB) (reissues), \$7,000.

State (Par) (2,300; 50-70)—"Canadian Pacific" (20th). Doing okay at \$11,000. Last week, "The Bribe" (M-G), same.

World (Mann) (400; 50-70)—"Ball Game" (M-G) (5th wk). Winding up satisfactorily at \$2,500. Last week, \$2,800.

'Champ' Wow 15G, Cincy; 'Barkleys' Terrif \$19,000, 'Strangers' Tall 13G

Cincinnati, May 31.

Four bell-ringing new bills, a pair of stoutish holdover and the holiday-hyped weekend are giving downtown houses a real feast currently. On top in sensational stride is "Barkleys of Broadway," several jumps ahead of "Champion," also hot. Another sturdy newcomer, "We Were Strangers," holds a similar lead over "Younger Brothers." Solid holdovers are "Mr. Belvedere" and "Ma, Pa Kettle."

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"We Were Strangers" (Col). Sturdy \$13,000. Last week, "The Window" (RKO), \$9,500.

Capitol (RKO) (2,000; 50-75)—"Barkleys of Broadway" (M-G).

Sensational \$19,000. Holds. Last week, "Ball Game" (M-G) (3d wk), big \$8,000.

Grand (RKO) (1,400; 50-75)—"Younger Brothers" (WB). Strong \$9,000. Last week, "Bad Boy" (Mono), all right \$7,000.

Quartel (Indie) (278; 75-125)—"Guard" (EL) (3d wk). Good \$2,300 after \$2,000 second stanza.

Keith's (City Inc.) (1,542; 50-75)—"Ma, Pa Kettle" (U) (2d wk). Hefty \$8,500 in wake of sock \$12,500 preem.

Palace (RKO) (2,600; 50-75)—"Champion" (UA). Hotky \$15,000. Last week, "Bride of Vengeance" (Par), modest \$9,500.

Shubert (RKO) (2,100; 50-75)—"Belvedere to College" (20th) (m.o.) (2d wk). Very good \$7,500 after big \$9,000 last week.

"Home of The Brave"

HAS BROKEN THE
ALL-TIME HOUSE
RECORD SET BY
"RED RIVER" AT THE
WOODS THEATRE,
CHICAGO!

SCREEN PLAYS CORP. presents

'Home of The Brave'

with DOUGLAS DICK • FRANK LOVEJOY • JAMES EDWARDS • STEVE BRADIE • JEFF COREY • LLOYD BRIDGES

PRODUCED BY STANLEY KRAMER • Based on an original play by ARTHUR LAURENTS • Screenplay by CARL FOREMAN

Associate Producer ROBERT STILLMAN • Directed by MARK ROBSON • Musical Score by DIMITRI TIOMKIN



Take One False Step

Hollywood, May 28.
Universal release of Chester Erskine (Jack Havely) production, directed by Erskine. Stars William Powell, Shelley Winters, George Macready, Nina Foch, George Raft, Jess Barker, Felix Bressart, Screenplay, Erskine and Irwin Shaw; based on story by Irwin Shaw and David Shaw; camera, Frank Pinner; editor, Russell Schoengard. Previewed May 27, '49. Running time, 94 mins.

| | |
|-----------------|----------------------------|
| Andrew Gentling | William Powell |
| Catherine Skyes | Shelley Winters |
| Charles Wier | George Macready |
| Helen Gentling | Nina Foch |
| Giedrich | George Raft |
| W. Morris | Jess Barker |
| Henry Pritchard | Felix Bressart |
| Paciano | Screenplay, Erskine |
| Markheim | Irwin Shaw |
| Sheldon Leonard | David Shaw |
| Housey Freeman | Camera, Frank Pinner |
| Mr. Arnsperger | Editor, Russell Schoengard |
| Doctor Watson | Previewed May 27, '49 |
| Arnold Sykes | Running time, 94 |
| Freddie | Mins. |

"Take One False Step" presents William Powell in an airy, amateur detective type of role and proves to be a fairly entertaining comedy melodrama. The pace is pleasant in mixing the light and thriller shenanigans. While not destined for any fancy boxoffice, the payoff should be okay.

Powell assumes the role of a rather proper professor who was quite a gay dog in his pre-marital days. Plot crosses his path with an old love and demonstrates the complications that can mess up a man's life if he takes one false step, even though innocently enough.

Shelley Winters is the old amour, still plenty of yen for Powell. She talks him into an evening for old time's sake and then disappears after the date. Circumstances point toward murder and Powell sets out to find her, or the reason for her disappearance, before the police discover he had spent the evening with the victim. Keeping one jump ahead of the law, Powell's flight takes him from Los Angeles to San Francisco and into plenty of other escapades before the mystery is cleared.

Producer-director-scripter Chester Erskine uses a number of amusing devices in projecting the original by Irwin and David Shaw and playing up title implications. Idea of a prof trying to stay clear of trouble because he's promoting a new university from a strait-laced philanthropist has it's good points. For thrills, the Erskine-Irwin Shaw script tosses in the prof's battle with the police, the long suspect-police chase, tough hoodlums and mysterious meetings, and fear induced by having Powell believe he may have contacted rabies in his battle with the dog.

Powell and Miss Winters make for okay teaming as the co-stars. James Gleason and Sheldon Leonard, homicide cops, rate chuckles, and Marsha Hunt and Dorothy Hart are around to add femme attractions. Others are competent.

Brog.

Johnny Allegro

Hollywood, May 13.
Columbia release of Irving Starr production. Stars George Raft, George Macready, Nina Foch, George Raft, Ted Tetzlaff. Screenplay, Karen DeWolf, Guy Endore; story, James Edwards; camera, Joseph Biroc; editor, Jerome Thoms. Previewed May 12, '49. Running time, 94 mins.

| | |
|-----------------|-----------------------|
| Johnny Allegro | George Raft |
| Charles Chapman | Nina Foch |
| Morgan Vallin | George Macready |
| Schultz | Ted Tetzlaff |
| Addie | Karen DeWolf |
| Phelim Veto | Guy Endore |
| Roy | James Edwards |
| Grote | Joseph Biroc |
| Thomas | Jerome Thoms |
| Gray | Previewed May 12, '49 |
| | Running time, 94 |
| | Mins. |

"Johnny Allegro" is a typical George Raft melodrama and, as such, can be expected to snare some business in the more general situations where his following is strongest. It has been given a good production presentation, excellent direction and photography to help shape interest for its best playdays.

Plot rings in a twist or two to dress up the melodrama of an ex-gangster who is trying to go straight and who takes on a dangerous assignment from the Government to help prove his good intentions. From the time Raft crosses paths with Nina Foch, wife of a bigtime international agent, his fate is marked with danger and he runs through it with his usual deadpan style that appeals to his fans.

Miss Foch pleases in her assignment as a gal who is not all bad and only needs Raft to put her on the proper course. George Macready is the villainous powers to flood this country with counterfeit and disrupt the national economy. When the Treasury Dept. fingers Raft to snoop out how Macready operates, the hero takes on the chore, frames a cop-killing and flees to a small Florida coast island with Miss Foch. There he finds Macready an effete, cultured and suspicious host. Just as the Government is ready to move in on the gang, Raft is exposed and Macready hurls him down with bow and arrow. Raft is saved

from the big game stalking and finale indicate that both he and Miss Foch will be forgiven a good part of their crimes.

Outside of Will Geer as the Treasury agent, others in the cast have little to do, but all perform acceptably under Ted Tetzlaff's direction, which keeps it unfolding at a smart pace. Irving Starr achieves nice production values; Joseph Biroc did the excellent lensing and Jerome Thoms contributed a tight editing job.

Brog.

The Secret of St. Ives

Hollywood, May 29.
Columbia release of Rudolph C. Flthow production. Features Richard Ney, Vanessa Brown, Henry Daniel, directed by Philip Rosen. Screenplay, Eric Taylor; based on story by Robert Louis Stevenson; camera, Henry Daniel; editor, James Westover. Reviewed May 29, '49. Running time, 75 mins.

| | |
|-----------------|-----------------|
| Richard Ney | Vanessa Brown |
| Henry Daniel | Henry Daniel |
| Edgar Barrier | Edgar Barrier |
| Aubrey Mather | Aubrey Mather |
| Luis Van Rosten | Luis Van Rosten |
| John Dehner | John Dehner |
| Douglas Walton | Douglas Walton |
| Donal Fox | Donal Fox |
| Portuguese Joe | Portuguese Joe |
| Harry Cording | Harry Cording |
| Maurice Marsac | Maurice Marsac |
| Tom Stevenson | Tom Stevenson |
| Billy Bevan | Billy Bevan |
| Charles Andre | Charles Andre |

"The Secret of St. Ives" is strictly for minor bookings. A cloak-and-sworder with a minimum of swash-buckling, it barely gets by as a programmer. Picture is overlength, at 75 minutes, for the lowercase position it will occupy on secondary twin bills.

Directed by Philip Rosen had a wordy script by Eric Taylor to work with but he could have injected some derring-do action that would have made it more passable. Plot is based upon a Robert Louis Stevenson story about a group of French soldiers captured by the British during the war with Napoleon. Such a setup is a rather ambitious undertaking for a budget production; costuming, sets and other physical properties reflect corner-cutting.

Richard Ney impersonates a blue-blooded Frenchman who is one of the prisoners. He leads an escape from Edinburgh Castle and strikes off across the countryside for London in companion with Vanessa Brown, his English fiancée. Stereotype adventures befall the couple. Ney is recaptured but finale has him saved from the hangman's rope.

More sword play and physical clashes would have helped immeasurably in giving the footage some dash. Instead it plods along and the players give stock reading to the lines. Chief villain is Henry Daniel, English officer, and there is a sub-heavy plot that has Aubrey Mather and Douglas Walton trying to do Ney out of a rich inheritance. Rudolph C. Flthow's production guidance is standard for secondary product and technical credits strike the same level.

The Doolins of Oklahoma

Columbia release of Harry Joe Brown production. Stars Randolph Scott, George Raft, Virginia Huston, Charles Kemper, Noah Beery, Jr., Dona Drake, Robert H. Hargrett, Frank Fenton, Jack O'Mahoney. Directed by Gordon Douglas. Screenplay, Kenneth Gamet; camera, Charles Lawton, Jr.; editor, Charles Lawton, Jr.; music, May 24, '49. Running time, 90 mins.

| | |
|--------------------|-----------------|
| Randolph Scott | George Raft |
| Virginia Huston | Charles Kemper |
| Noah Beery, Jr. | Dona Drake |
| Robert H. Hargrett | Frank Fenton |
| Jack O'Mahoney | James Lee |
| James Lee | Robert O'Leary |
| Robert O'Leary | Virginia Huston |
| John Sheehan | John Sheehan |

The James, Younger and Dalton brothers, et al., have had their exploits recorded on the screen, now it's the Doolin gang in another western. This gang rides as hard, shoots as straight and schemes as cleverly as its predecessors. Result is a swift-moving actioner calculated to do well at the box.

Yarn relates how Big Bill Doolin (Randolph Scott) organized his band of outlaws when U.S. marshals wiped out his two friends, the Dalton brothers. From then on it's a case of the Doolins riding against the law. Plot shows the gang of six, including Scott, holding up first in a dancehall, then in an isolated inn, between holdups of trains, banks and station agents. Complication comes when Scott falls for Virginia Huston, daughter of a small community's respected deacon, and wedds her. But gang won't let him settle down. They disclose his real identity to his wife, and so he rejoins his outlaw pals, only to be shot down finally.

Credit goes to Director Gordon Douglas and Producer Harry Joe Brown for keeping the excitement and action at high pitch. They also

Miniature Reviews

"Take One False Step" (U). Pleasing comedy melodrama of a proper professor and an amorous femme.
"Johnny Allegro" (Col). George Raft melodrama for general situations.
"The Secret of St. Ives" (Col). Dull programmer for fill-in bookings.
"The Doolins of Oklahoma" (Col). Randolph Scott, Noah Beery, Jr. in actionful westerner.

"Maytime in Mayfair" (Lion). Colorful British musical with Anna Neagle, Michael Wilding.
"Law of the West" (Mono). Low-budget western suitable for dualers.

"Stallion Canyon" (Songs-Color) (Astor). Shapes up nicely for action market.
"Hellfire" (Songs-Color) (Rep.). Good duet with religious motif, good duet.
"Now Barabbas Was a Robber" (WB). Meaty British-made prison drama, with Richard Greene.

"The Perfect Woman" (GFD). Frathy British farce about a femme robot.
"A Boy, A Girl and A Bike" (GFD). Feeble British romantic yarn.
"The Bandit" (Italian) (Indie). Anna Magnani, Amadeo Nazzari, in meller of postwar Italy; strong for arty houses.

"Man on the Run" (ABP). Good British-made man-hunt dueler.
have interwoven a nice pattern of humor to contrast with the shootings and hard-riding.

Scott chips in with one of his better acting jobs while Noah Beery, Jr., comes close to stealing most of the picture with a slick portrayal as an ex-con. Louise Allbritton does well as the operator of the dancehall-hotel where the gang hangs out.

Miss Huston is okay as the girl who falls in love with Scott. Dona Drake, as a tomboy who seeks to join the gang, is vivacious enough but seems a superfluous character. Charles Kemper is outstanding as a member of the gang. Other gang members, John Ireland, Frank Fenton and Jack O'Mahoney, are well cast.

Charles Lawton, Jr., contributed a bangup camera job along with Charles Nelson's editing. Wear.

Maytime in Mayfair (BRITISH-COLOR)

London, May 25.
British Lion release of Herbert Wilcox. Anna Neagle production. Directed by Wilcox. Stars Miss Neagle, Michael Wilding. Screenplay by Nicholas Phipps; camera, Max Greene, Austin Dempster; editor, Raymond Poulton; music, Robert Farnon. Running time, 95 mins. Previewed May 24, '49.

| | |
|-----------------|-----------------|
| Eileen Grahame | Anna Neagle |
| Michael Wilding | Michael Wilding |
| Michael Wilding | Michael Wilding |
| Nicholas Phipps | Nicholas Phipps |
| Thorald | Thorald |
| Shepley | Shepley |
| Inspector | Inspector |
| Tom Walls | Tom Walls |
| Max Kirby | Max Kirby |
| Desmond Walter | Desmond Walter |
| Police | Police |

Gay, scintillating atmosphere that made "Spring in Park Lane" the boxoffice hit of 1948, is recaptured in the new Herbert Wilcox film which again stars Anna Neagle and Michael Wilding. "Maytime in Mayfair" is a natural for British exhibs who recall the unprecedented success of its predecessors. But the Neagle-Wilding combo is still an unknown factor in the U.S. and the boxoffice merits must largely be measured by the response to earlier productions.

Wilcox has developed the Neagle-Wilding team as Britain's answer to the Fred Astaire-Ginger Rogers combination. He has chosen the same casual, lighthearted romance featuring the debonair young man and attractive woman, and in this situation interpolated colorful dance scenes and glamorous fashion displays. In many respects it must be readily admitted that he has succeeded, and British audiences took to the two stars at their favorite means of escapism entertainment.

The plot is no more than a peg on which to hang this gay, romantic comedy. When Michael Wilding inherits a Mayfair dress salon it is no surprise to find that the manager is the attractive Eileen Grahame. The rival store, controlled by D'Arcy Davenport, succeeds in getting trade secrets from Michael's cousin, Sir Henry Hazellrigg, and this leads to a rift between the two stars which is resolved after a trip to Paris and the South of France.

This is a luxury production plus, with grandeur in the settings of the store, as well as of the homes of the two principals. Opulence of the backgrounds is rightly emphasized by the use of Technicolor,

which enhances the magnificent fashion display as well as the dance routines.

With her accomplished skill Miss Neagle romps through the main starring role, retaining her customary grace, charm and sincerity. Wilding, still somewhat different, is without a doubt one of Britain's safest boxoffice bets, but the choicest lines go to Nicholas Phipps who plays the old-school cousin with sufficient restraint to avoid an obvious burlesque. Peter Graves as the rival who sells with a song, and Thora Hird who elegantly moves into Mayfair, top the supporting players, who include Tom Walls in a guest part as a police inspector. Myro.

Law of the West

Monogram release of Barney Saracy production. Stars Johnny Mack Brown, Max Terhune, Bill Kennedy, Gerry Patterson, Jack Ingram. Screenplay, J. Benton Cheney; camera, Harry Neumann; editor, Johnny Fuller; music, Edward Kay; producer, J. Benton Cheney. Previewed May 24, '49. Running time, 54 mins.

| | |
|-------------------|-------------------|
| Johnny Mack Brown | Johnny Mack Brown |
| Max Terhune | Max Terhune |
| Bill Kennedy | Bill Kennedy |
| Gerry Patterson | Gerry Patterson |
| Jack Ingram | Jack Ingram |
| Eddie Parker | Eddie Parker |
| Riley Hill | Riley Hill |
| James Harrison | James Harrison |
| Bob Woodward | Bob Woodward |
| Kenne Duncan | Kenne Duncan |
| Bud Osborne | Bud Osborne |

Cut from an old pattern, this mustang meller is grooved for the Saturday matinee and secondary spots on double bills.

Johnny Mack Brown, as a federal marshal, finds his vacation turned into a busman's holiday when several ranchers lose their property to a real estate agent who has phoned-up flaws in their deeds. To find out who is behind the pseudo-legal thefts and some incidental murders, Brown hires himself out as the real estate's bodyguard. Eventually, the real mastermind—the land agent—has the land shark rubbed out and gives the order for Brown to be ambushed. Later and his sidekick, who is manager of the general store and an amateur ventriloquist, are surrounded by a half-dozen bloodthirsty gunmen. Brown picks off a couple, when his shooting-iron jams. Things look black, but the ventro comes through with a trick that outwits the outlaws and the prairie pirates are rounded up.

The scripting is obvious and the dialog includes hackneyed lines like, "I didn't shoot to kill—he'll be around for the trial." Brown plays up a cocksure attitude and clean-living behavior (even while posing as a desperado, he coolly says "no thanks" to drinks and poker invitations). Max Terhune is okay as the voice-throwing storekeeper. Bill Kennedy avoids hammy heaviness as the crooked land agent, and Gerry Patterson is fine in the sing-a-long finale. Camera work is so-so and some sets have a fake backdrop quality. Bril.

Stallion Canyon (COLOR-SONG)

Astor release of Kanab Production. Stars Ken Curtis, Carolina Cotton. Directed by Harry Fraser. Story and screenplay, Hy Heath; camera (Trucolor), Jack McCloskey; music, Emil Velasquez; song, Heath. Trucolor. N. Y. May 27, '49. Running time, 75 mins.

| | |
|-----------------|-----------------|
| Ken Curtis | Ken Curtis |
| Carolina Cotton | Carolina Cotton |
| Shug Fisher | Shug Fisher |
| Forrest Taylor | Forrest Taylor |
| Tommy Taylor | Tommy Taylor |
| Billy Hammond | Billy Hammond |
| Ray Butler | Ray Butler |
| Clara | Clara |
| L. H. Larsen | L. H. Larsen |
| E. N. Dick | E. N. Dick |
| Hammer | Hammer |
| D. C. Swapp | D. C. Swapp |
| Gail Bailey | Gail Bailey |
| Bud Brandon | Bud Brandon |
| Johnny Adams | Johnny Adams |

First film by a new outfit, Kanab Pictures, "Stallion Canyon" has a lot to recommend it as a dueler and for situations specializing in outdoor-actioners. Filmed around Kanab, Utah, the cayuse carnival catches plenty of photogenic mountains and canyons and uses local talent in some fresh bit parts.

Ken Curtis—foreman of Aunt Milly's Curley Q Ranch—and Thunderbird, a wild stallion who frees the outfit's horses from their corral, are the central figures. A friendly Indian, who is framed on a murder rap, adds the pace of the animal stockmen's race, which lifts the mortgage motive the plot.

Curtis handles his role naturally and croons the tune, "Hills of Utah" well. Carolina Cotton is good as niece, while Alice Richey is okay as the aunt. The two heavies, played by Forrest Taylor and Ted Adams, are too hokey. Billy Hammond rides well as Little Bear, but over rides the hepbig-injun talk.

Some good knock-down-drag-out fights, stampeding cattle scenes and a race over a bridge, course add to the draw of color and song. Pic could use tighter editing. Bril.

Hellfire

(COLOR-SONGS)

Republic release of Elliott McGowan production. Stars William Elliott, Stella Winters, Forrest Tucker, Jim Davis, H. B. Warner, Director, Elliott McGowan. Screenplay, Dorrell and Stuart McGowan; camera (Trucolor), Jack Marti; editor, Tony Campbello; music, D. Butta songs by G. Shaw and G. A. Minor. B. Reeves and G. Campbell. At Gotham, N. Y., week of May 24, '49. Running time, 94 mins.

| | |
|--|--|
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |
| Director, Elliott McGowan | Director, Elliott McGowan |
| Screenplay, Dorrell and Stuart McGowan | Screenplay, Dorrell and Stuart McGowan |
| Camera (Trucolor), Jack Marti | Camera (Trucolor), Jack Marti |
| Editor, Tony Campbello | Editor, Tony Campbello |
| Music, D. Butta | Music, D. Butta |
| Songs by G. Shaw and G. A. Minor | Songs by G. Shaw and G. A. Minor |
| B. Reeves and G. Campbell | B. Reeves and G. Campbell |
| At Gotham, N. Y., week of May 24, '49 | At Gotham, N. Y., week of May 24, '49 |
| Running time, 94 mins. | Running time, 94 mins. |
| William Elliott | William Elliott |
| Stella Winters | Stella Winters |
| Forrest Tucker | Forrest Tucker |
| Jim Davis | Jim Davis |
| H. B. Warner | H. B. Warner |

MARK THE DATE



**WHEN THE
BIGGEST PICTURE IN TEN
YEARS BACKED BY THE
BIGGEST AD CAMPAIGN OF
THE YEAR WILL PLAY
TO THE BIGGEST
BUSINESS OF 1949!**

**EDWARD
SMALL**

presents

BLACK MAGIC

Based on
Alexandre Dumas'
CAGLIOSTRO
from
"Memoirs of a Physician"

EDWARD SMALL presents

"BLACK MAGIC" starring **ORSON WELLES** and **NANCY GUILD** with AKIM TAMIROFF • FRANK LATIMORE • VALENTINA CORTESE

MARGOT GRAMME • Produced and Directed by GREGORY RATOFF • Screenplay by CHARLES BENNETT • Additional Scenes and Dialogue by Richard Schayer

Boxoffice
magic
thru **UA**

San Miguel, Where Eva Peron Got Film Start, on Rocks With Casino Coin Gone

Buenos Aires, May 24.

San Miguel Studios, for 13 years one of Argentina's major studios, is being sued by Mexican director Roberto Gavaldon, and receivers are in possession of the company's shuttered studios, which closed several months ago, allegedly due to shortage of raw stock. Miguel Machinandiarena, who founded the studio out of proceeds of the huge profits he used to receive as concessionaire of the Mar del Plata gambling casinos, sent in his resignation as proxy of the Assn. of Argentine Producers, which refused to accept it.

It was at San Miguel Studios that Senora de Peron began her film career, taking a secondary part in "La Cabaleta del Circo" of which Hugo del Carril and Libertad Lamarque were stars. Her second picture "La Prodigia," in which she starred, was never released, as she became the Argentine President's wife before it was actually in the can, and consequently San Miguel lost out on both productions.

San Miguel never quite recovered from loss of the coin which the Machinandiarenas could pour into it when the Mar del Plata gambling concession was still theirs, but when the government commandeered the gambling setup, things started to go from bad to worse and the quality of the San Miguel productions gradually deteriorated. Most of the San Miguel stars, including Hugo del Carril, Mecha Ortiz, Carlos Cores, Guillermo Mattaglia, and even the Italian actress Emma Gramatica, have not been paid for several pictures, to the extent that del Carril has taken a lien on his last picture for the studio, "Historia del 900," and has made most of the arrangements for its release.

Gavaldon's claim against San Miguel is based on alleged constant delays caused in the making of "Mi Vida por la Tuya" by the disorganization in San Miguel, which prevented him from fulfilling contracts he had pending in Mexico, and in addition, he says, cost around \$10,000 (U.S.) which he had to pay out of his own pocket.

San Miguel had applied to the Argentine Central Bank for financial aid, it now appears that the government feels that it could only bolster up this studio if it is placed under an entirely reorganized management.

MEX GOVT. SUBSIDY AIDS 'STREETCAR' IN HIT RUN

Mexico City, May 31. Dramatic stock which Seki Sano, the Japanese producer, is presenting at the Teatro Iris here, is being sustained by a federal government cash subsidy of \$3,500.

Click of the season is "A Streetcar Named Desire" in Spanish. Sano is readying "Brute Force" in Spanish. "Streetcar" is in its fourth solid week.

Technician Bids Cue More U.S. Films Made in England

London, May 31. New spate of applications for American film technicians to work in British studios which have been submitted for Ministry of Labor okay, indicates a substantial upward trend in the number of U.S.-financed productions likely to be made in Britain during the coming 12 months.

Among the productions due to be made with frozen assets are the RKO-Disney version of "Treasure Island," three from 20th-Fox, another from Metro and four under the recently concluded Monogram-Associated British-Pathe tieup.

LONGHAIRS' 16M. PRODS.

Artists Films, Inc., has been formed by a number of top musicians to turn out 16m reels of themselves and other concert performers. Paul Lazare, who'll produce the pix, heads the venture.

Associated in the project are Albert Spalding, Leopold Stokowski, Jacques Thibaud and Lawrence Tibbett. Company plans to start production immediately.

Farrow Quits Odeon Bd.

London, May 31.

Complexion of the board of Odeon Theatres and its subsidiaries changed this week when chartered accountant Leslie Farrow resigned from the circuit's directorate. Now past 60 and under a physician's care, the exec's withdrawal was attributed to ill health. G. I. Woodham-Smith, J. Arthur Rank's personal counsel, replaces.

Despite his Odeon exit, Farrow will still retain his directorship in Manofield Investments, Ltd., which holds Rank's personal picture interests. The former Odeon director is also resigning from the Institute of Chartered Accountants.

U. S. Dancers All Over Iberian Lot This Year With 3 Troupes Active

Madrid, May 24.

Ballet is becoming big business in the Iberian peninsula, and more and more companies are coming here on tour. At the moment the Grand Ballet de Monte Carlo is in Barcelona and on June 2 will open in the newly-constructed Teatro Lopes de Vega in Madrid. The company is starring Americans Tamara Toumanova, Rosella Hightower, Tatiana Rhabouchinska, Andre Eglevsky, George Skibine, Marjorie Tallchief and Ethery Pagava.

The Ballet Espanol of Pilar Lopez (sister of Argentina) is touring Spain and Portugal prior to a return visit to the U. S. The troupe has lost American dancers Jose Greco and Nila Amparo, who have formed a company of their own, but is still starring Roberto Ximenez, Manolo Vargas, Alejandro Vego and Elvira Real.

The Original Ballet Russe of Col. Vassily De Basil has left Spain and is filming in Paris with American dancers Doukoudowsky, Barbara Lloyd and Anna Karina. Troupe is composed almost exclusively of American boys and girls. Company is supposed to go to Lisbon in July.

Dancer Paul Szilady, now an American citizen, has arrived in Lisbon as ballet master and choreographer for Circulo Coreografico.

Higginson to U. S. For Warner Bros. Huddles

Sydney, May 26.

Stanley Higginson, head of the local Warner setup in this zone, will plane to the States shortly for huddles with his chiefs. He'll look over the Hollywood product before going on to N. Y.

Warner owns a big site here and has been trying for a long time to get an okay for building a theatre. Exhib interests opposed and local government nixed. Warner may decide to have another try after talks with its Aussie head. Warner product goes through the Hoyts loop now.

EL's Rose Back to Britain

Ben Rose, Eagle Lion British managing director, returned to London last week on the Mauritania. He had been in N. Y. for two weeks huddling with Sam Seidelman, company's foreign chief.

Rose revealed that Eagle Lion pictures now are being released in England only about three months behind distribution in the U. S.

McHUGH, JR.'S ITALO TREK

Rome, May 25.

Jimmy McHugh, Jr., of Music Corp. of America's London office, is here on business.

From Italy he goes to Sicily to see MCA clients Roberto Rossellini and Ingrid Bergman, then to Paris to see Michele Morgan.

A joint advertising stunt arranged by the Central Motion Picture Exchange, U. S. film distributor in Japan, and a Nipponese truck manufacturer has paid off well in central Japan. Nagoya branch of CMPE made deal with Toyota Truck Co. for a caravan of decorated trucks which toured six prefectures (states), advertising American pix as well as showing off new vehicles.

Mex Pix Bank Grants

Mexico City, May 31.

Banco Nacional Cinematografico, Mex pic trade's own bank, announces cash aid to the industry during the first four months of 1949 amounting to \$3,113,241.63 in the form of loans, credits and discounts.

Pedro Infante, pic actor, was hospitalized, and Lupita Torrentera, dancer, was treated for bruises and shock in the crash of the actor's plane which he was piloting, returning here from Acapulco.

Zurich June Festival Set

Zurich, May 31.

The traditional Zurich June Festival, including Stadttheater, Schauspielhaus and Tonhalle (Concert Hall), will have its official opening Friday (3), at the Schauspielhaus with a lecture by Thomas Mann on Goethe. Schedule of the Festival includes several outstanding events of legit, opera and ballet. Schauspielhaus will present special performances for the Goethe Bicentennial of "Goetz von Berlichingen," "Torquato Tasso" and "Faust." Parts I and II; then Eichendorff's romantic comedy, "Die Freier" ("The Wooers") and Shakespeare's "Midsummer Night's Dream," in open-air setup, as well as foreign guest troupes from Konstanz (Germany) and Milan.

Stadttheater opens its Festival program with the preem of a new opera by the Swiss composer Willy Burkhard, "The Black Spider," followed by several Wagner performances starring Kirsten Flagstad and Maria Reining, and Richard Strauss' "Rosenkavalier." The Paris Grand Opera Ballet will give two performances.

The Concert Hall announces four concerts with conductors Georg Szell, Hans Knappertsbusch and Volkmar Andrae and soloists Walter Gieseking, Rudolf Serkin, Ginette Neveu, Erna Berger and Paul Schoeffler.

Dramatists' Setback

Continued from page 3

same reason that the theatre fees were found illegal.

Producer-Owned Music Cos.

In addition, the attorneys for some of the companies have trepidations about a deal because four of the producers—Metro, Paramount, 20th-Fox and Warner Bros.—have interests in music publishing firms which are members of ASCAP. These studios, therefore, profit via ASCAP earnings and in any negotiations with the Society are actually on both sides of the fence at once.

In this regard, some of these legal-eagles think that it may throw them open to attack by non-MPAA producers, the pattern of whose payments might be fixed by a body (The MPAA copyright committee) on which they are not represented. Even more important, however, is that the studios which do not have affiliated publishing concerns are reluctant about terms being demanded.

Similarity of ASCAP and the DG in that they are both made up of creative artists who have organized themselves for the purpose of enforcing economic demands on the people with whom they do business. They have held themselves to be in the category of unions, which are under special exemption from the Sherman antitrust act. Courts have held, however, that since they are independent workers and not employees, they are not entitled to be considered unions and so are subject to the anti-trust laws in joining together.

All the film lawyers agree that ASCAP—or an organization like it—is a virtual necessity. Otherwise, it would be exceedingly difficult to make sure that studios had gotten clearances from all the interested parties in each piece of music. Feeling is that it is necessary, however, to get Congress to pass a special law covering the right of creative artists to organize economically just as special laws give workers the right to form unions.

Postwar Com'l Radio on Comeback Trail in Britain; Radio Lux Leads

By HAROLD MYERS

London, May 24.

Birkhahn's Polish Post

Jean Birkhahn, Motion Picture Export Assn. rep in Bulgaria for the past 2½ years, has been shifted to Poland, it was announced in New York last week by Irving Maas, MPEA v.p. and general manager. Birkhahn will supervise the MPEA-Film Polski contract.

He replaces John Swanink, who held the post temporarily and who will resume his regular duties as MPEA's Continental field auditor. Birkhahn's successor in Bulgaria will be announced at a later date, Maas said.

London Daily Mail Poll Honors Neagle, Wilcox, Wilding for 'Park Lane'

London, May 31.

British and American film industry leaders gathered at the Dorchester hotel Thursday (26) to see the Herbert Wilcox-Anna Neagle-Michael Wilding combo collect their silver star trophies for "Spring in Park Lane," awarded in the recent Daily Mail British film ballot.

In the absence of Lord Rothermere, the awards were made by Daily Mail editor Frank Owen, and the trophies formally handed over by Lady Rothermere. Owen revealed that, owing to the increasing popularity of the ballot, its scope was being extended abroad, and the Overseas Daily Mail would be launching a similar content in Canada next month.

Value of the ballot to indie producers was underlined by Herbert Wilcox, who declared that the news of their combined success was received while en route to the U. S., and on his arrival in New York he learned that "Spring in Park Lane" was being hailed from coast to coast as the triple crown winner. This had assisted him greatly in concluding a successful deal for this and other productions.

A one-act cabaret was provided by Gracie Fields, who was joined fleetingly by Danny Kaye in singing "Lily of Laguna."

'SKATING VANITIES' WOWS IN SWISS DEBUT

Zurich, May 31.

First Swiss appearance of Harold Steinman's "Skating Vanities of 1949" at Hallenstadion, Zurich, is a sock success. It is the first big-scale skating show ever seen here.

Show stars Gloria Nord and features the Three Cradocks, Peggy Wallace and Norman Latin, Count le Roy, Boy Boy and crooner Dick Finney. It is set for a six-day run in Zurich.

London Film Notes

London, May 25.

Michele Morgan and Kieron Moore back from Austria where they went to do location work in "Marie Chappelaine," with the rest of shooting taking place at Riverside studios with Marc Allégret directing. . . . Richard Greene is latest star added to cast of Gregory Ratoff's "My Sister Joy"; others are Edward G. Robinson, Constance Bennett and Peggy Cummins. Shooting starts early July.

Leigh Stafford to Italy to negotiate three plays he owns to be made into films with outdoor locations in Italy and indoor shooting in London. . . . Orson Welles paying Ray Compton to play the Emilia role in his film "Othello." . . . Metro has not entirely given up idea of producing "The Miniver Story"; it's only postponed due to Greer Garson's illness.

"My Favorite Husband" will be produced in Italy by Orlux Films (combination of Ortus and Lux Films) with Jean Kent, Robert Beatty and Margaret Rutherford starred. Outdoor shooting at Rome and Naples to take 10 weeks, with rest of pic to be made in London. . . . Lux Films dickering with Robert Beatty for another pic in September, and also want him to sign for one pic a year for next five years. . . . Pierino Gamba, youthful conductor, is to star in film with private backing, to be made partly in Rome and England. Special script is being written by Doree Montgomery, with shooting to start end of August.

Commercial radio, which came to British listeners mainly through the medium of Radio Luxembourg and which took a 100% nosedive on the outbreak of war, is now on its way back. The distinctive British characteristics of the earlier programs are now giving place to a new high-powered sales technique modelled more and more on the lines of the American advertising programs, with giveaways and other inducements to attract the maximum listening public.

With the bar on sponsored radio from the British Broadcasting Corp.'s monopoly service, potential advertisers are compelled to turn to Luxembourg if they wish to sell their products over the air. But in the initial stages, publicizing of the programs is an uphill fight, particularly as the British press does not refer to or publish programs of this commercial undertaking.

Consequently listener appeal has to be built up by word-of-mouth publicity, but so successful has this policy been in a short period that a market research survey has concluded that 750,000 households tune in to the Luxembourg wavelength every Sunday. This represents about 7% of the potential, but the programs are heard from time to time by as many as 1,200,000 families on a Sunday and by about 250,000 on week nights.

Many of the pre-war advertisers are returning to the Luxembourg programs and results to date indicate a better and more economical response than through the normal press media. Space rates at the present are topped by a figure of \$2,000 an hour for the peak Sunday afternoon listening period and are scaled down to as low as \$120 for the hour before midnight. Weekday rates vary between \$100 and \$120.

Payments are in non-convertible sterling and the money earned here by Luxembourg's London organization is being expended in the preparation and production of programs, which will be used to develop the popularity of the station.

Giveaway Pattern

Using the U. S. participation show as a pattern, Radio Luxembourg sponsors are following the precedent of giveaways, with the initiative being taken by Pin-up, with every program, will have a "Princess for a Day," in contrast to the U. S. "Queen for a Day," in which the winner chooses the things she would like to do in the course of 24 hours. This program, which features Stewart MacPherson with Pat Hutton and Sidney Lipton's Band, has a guest star for each occasion.

Another participation, details of which for the time being are on the secret list, is also being modelled on U. S. lines, but instead of the customary telephone call to listeners the approach will be made via a knock on the front door. It is hoped with this show to make prizes so attractive and the interest so keen that regular listeners won't risk being away from their homes during the Sunday peak listening periods. This program is being prepared by J. Walter Thompson, which has already booked listening time for many prominent advertisers, including Personna Razor Blades, Rowntrees, Horlicks.

Program time on Luxembourg is also being taken by American religious organizations, such as the Lutheran Layman's League, whose program is entitled "Bringing Christ to the Nation," and the Adventists Union with "The Voice of Prophecy." Both these organizations pay for their program time in dollars which is directly remittable to Luxembourg.

Third Fest at Edinburgh For Documentary Films

Edinburgh, May 31.

The third international festival of documentary films will again form part of the International Festival of Music and Drama in Edinburgh Aug. 21 to Sept. 11. It is the only event which is devoted entirely to the judging of documentary films.

At last year's festival, 130 films from 26 countries were shown. Wider participation from the major film-producing countries is expected this year on the basis of preliminary inquiries.

Raw Stock 'Essential' in Arg., Easing Film Situations; Studios Are Active

Buenos Aires, May 17.

The Central Bank has included raw stock as an essential import in a list of other raw materials for which it will grant exchange permits in order to keep local industries going. The Bank also included photographic plates in the list, stocks of which had come down to a minimum, greatly affecting the taking of stills at local studios.

Despite this easing in the curb on imports, it will be some time before stocks of film begin to arrive in the country, and meanwhile work at the major studios is crawling along as the result of the shortage. Some are switching plans and sending crews over to Chile and Uruguay, to make some sequences of their pix there, using raw stock they were able to pick up in those countries but could not import into Argentina.

Independencia Studios, indie production unit, which last year made the surprise hit "Ragged Football" ("Pelota de Trapo"), has started work on "Los Perez Garcia," based on the popular radio feature by Oscar Luis Massa, which ran for over six years on the Mundo web. Some top radio personalities who helped this program, Sara Praderi, Manolita Poli, Martin Zabala, Gustavo Caverio, Julian Bourges and Tito Gomez, to play their usual parts in the film version.

Emelco plan on teaming Olga Zubarry with Narciso Ibanez Menta in "La Muerte Esta Mitiendo" ("Death Is Lying"), which Francisco Mugica will direct, from a story by Abel Santa Cruz.

Yet another production unit has been formed, undeterred by raw stock difficulties, in Rosario de Santa Fe. First production of new outfit, Alza Films, is to be a comedy called "Que Tiempos Aquellos" ("The Good Old Days"), with a number of local comics doing impersonations of famed film comedians of long ago.

Argentina Sono Film is getting set to start work on "Nacha Regules," which is to team Zuluy Moreno with Arturo de Cordova once more, and it is hoped to repeat the success achieved last year with "Que Dios se lo Pague," selected as the best picture of the year, and which has opened a certain amount of interest in Argentine pix in some foreign markets.

Film Andes is completing a musical directed by Marianito Mores, "Corrientes—Street of Dreams," which treats the Argentine Broadway as the mecca of Argentine entertainment talent.

Emelco currently has four pix in production at its Martinez studios, one of these being "Fascinacion," from a story by Ponder Rios and Carlos Olivari, with Arturo de Cordova, Elisa Galve and Alicia Barrie.

American Artists Set For German Zone Tours

Frankfurt, May 24.

Four groups of American artists will tour the U. S. Zone of Germany this summer under a program sponsored by the cultural affairs branch, U. S. Military Government. Artists for the German junket are to be selected by a panel of musicians and critics in New York.

Milton Katims, guest conductor of the NBC Symphony Orchestra and prominent violinist, heads the list selected so far. Sixty members of the Yale Glee Club will visit the zone about mid-July, directed by Marshall Bartholomew. Mack Harrell, Met Opera baritone, will give recitals and appear as guest artist with leading German opera companies. The Walden String Quartet, members of the music faculty at the U. of Illinois, will start a six-week tour about June 15.

Mills as Actor-Producer

London, May 31.

John Mills has turned actor-producer for J. Arthur Rank's "The Rocking Horse Winner," being made at Rank's Denham studios. Besides Mills, the cast features Valerie Hobson and John Howard. Rank is currently using frozen marks for the filming in Germany of sequences for "They Were Not Divided."

Rodgers, Hammerstein To Fly to Brit. 'Annie' Anni

London, May 31.

Emile Littler has booked the entire Cafe de Paris for June 12, to celebrate the second anniversary of "Annie Get Your Gun," at the Coliseum. Chief item on the all-night party will be a fancy masquerade; only guests wearing fancy dress will be admitted. Invites are also going to show biz people abroad, in the States. There will also be a big floor show.

Entire gathering will be hosted by Mr. and Mrs. Littler, and Richard Rodgers and Oscar Hammerstein, 2d, who are specially flying over from New York for the occasion.

Legit Crisis In Portugal

Lisbon, May 24.

Legit in Portugal is going through its worst crisis since pre-war days. By the middle of June all Lisbon theatres will be closed and legit and revue artists will be out of work. The National theatre will close June 8. Same date the revues now at the Victoria and Variedades theatres will close after the usual end-of-the-season period at half-price. Lack of public support is cause of the Lisbon theatre season's early closing. Touring companies in the provinces have fared no better and are back in Lisbon.

No Portuguese shows are on at Oporto, where only one theatre is open for a fortnight stay of Tom Arnold's "Ice Follies." A company starring Laura Alves and Igrejas Caieiro has left Oporto and gone on tour, hoping for better business.

Only theatre paying its way in Lisbon is the Apolo with a Spanish revue presented by "The Kids from Sevilla," a group of talented youngsters. But they are Spanish, not Portuguese. The only futures are a new revue at the Avenida theatre already cast with 10 artists and chorus of 18—a very economical cast—and the opening in June of the People's Theatre, employing only six artists.

IRISH NEWSREEL ROW TEMPORARILY PATCHED

Dublin, May 31.

A temporary patch has been put on the row between the Kinematograph Renters Assn. and Irish Theatre and Cinema Assn. It has been agreed that exhibits will play out unexpired parts of their contracts for the showing of these reels. These contracts were suspended when Newsreel Assn. ceased sending editions to Ireland in May, 1943.

In the meantime talks are going on to fix new trading conditions for future contracts and new houses opened since 1943. Exhibs will start to play out old contracts from June 6.

International Lineup For Italo 'Devil' Film

Rome, May 24.

An interesting array of international talent will be used by director Mario Marinotti in his forthcoming film, tentatively titled "To the Devil with Celebrities." Mischa Auer is due to arrive in Rome June 1 to play the starring part. Others signed are Ferruccio Tagliavini, N. Y. Metropolitan Opera star; Marcel Cerdan, French world middleweight champ; William C. Tubbs, of "Palsan," who is now in Italy; and Marilyn Buford, Miss America of 1946.

Film is to be made in Rome and Florence in two languages, Italian and English.

As an answer to 20th's "The Iron Curtain," Soviet zone film houses in Germany have slated four productions—The Meeting at the Elbe River, "The Man From Wall Street," "The Marked Dollar," and "We Defend the Peace."

New Sheckman Unit

London, May 31.

The Sol Sheckman circuit of picture theatres, which controls some 50 cinemas mainly in the north of England, is floating a stock issue, and forming a company with a capital of \$4,000,000.

New company, which has been registered under the title Essoldo Associated Theatres, will have 5,000,000 shares with a par value of 80c.

U. S., British Coin Block Still Disturbs Austria AKM; Group in OK Shape

Vienna, May 24.

The annual report of the board of directors of AKM (Austrian Society of Authors, Composers and Publishers) has been approved unanimously by the general assembly.

Total revenue was 7,615,000 schilling (\$761,500 at the official rate — but that doesn't mean a thing). Pop music had, as usually, the lead with \$496,000, film income increased considerably, while radio contributed a mere \$71,000.

Belgium, Holland, Poland, Switzerland and Hungary remitted a total of \$40,000, while Spain and Czechoslovakia didn't answer letters of AKM requesting that a reciprocal treaty be drawn up, as existed before World War II.

Members learned to their great surprise that all amounts due to them in U. S. and Great Britain are still under sequestration. The explanation for "formal reasons only" doesn't solve a problem still existing more than four years after the end of hostilities. In addition to the excellent financial situation of AKM, came news that Richard Strauss signed up as member. With the exception of Germany, AKM will collect all royalties for Strauss.

'Trees' Leads B. A. Legit; Nacional Still in Dumps

Buenos Aires, May 24.

Government-controlled Teatro Nacional de Comedia, which has run into one bad season after another, and isn't doing any better this year, Revival of Enrique Garcia Velloso's one-time hit, "Los Amores de la Viireina," has run the theatre into a production cost of around \$18,000 (U.S.) — high for Buenos Aires.

Lola Membrives, veteran Spanish-Argentine legit, is getting set to produce Jean Cocteau's "Eagle with Two Heads."

Best legit grosser last month was Alejandro Casona's "Los Arboles Mueren de Pien" ("Trees Die Standing") at the Ateneo theatre with Luisa Vehil and Esteban Serrador heading the cast, and Empresa Gallo producing. Grosses for April were around \$60,000 (U.S.).

Jouvet Makes Grade

Paris, May 31.

Actor Louis Jouvet crashed the Larousee, French equivalent of Webster's, with about 10 lines and a photo.

Maurice Chevalier and Mistinguett, "tainted" with revue associations, will have to wait.

Current London Shows

London, May 31.

(Figure shows weeks of run)
"Adv. Story," James (11).
"Ann Veronica," Piccadilly (2).
"Annie Get Gun," Col's (104).
"Beaux Stratagem," Phoenix (5).
"Bless the Bride," Adelphi (110).
"Brigadoon," Majesty (7).
"Belinda Fair," Savoy (10).
"Black Chiffon," West (5).
"Daphne," Wynd (10).
"Dark of Moon," Ambassador (7).
"Foolish Girl's W'n," Duch. (14).
"Happiest Days," Apollo (62).
"Harvey," Wales (22).
"Heirss," Haymarket (18).
"High Button Shoes," Hipp. (24).
"Lady's Burning," Globe (4).
"Latin Qt. Revue," Casino (11).
"Lilac Time," Palace (6).
"Man About Dog," Princess (2).
"Oklahoma!" Drury Lane (109).
"One Wild Out," Garrick (26).
"Queen Came By," York (10).
"Sauce Tartare," Cambridge (2).
"September Tide," Ald. (25).
"Shooting Star," Playhouse (5).
"Together Again," Vic. Pal (112).
"Turners' Husb.," St. Mart. (5).
"Two Dozen Roses," Lyric (15).
"Worm's View," Whitehall (110).

Big Name Shortage Adds to Woes Of Paris Boites; Tourist Hypo Seen

By ART BUCHWALD

Paris, May 31.

Czech Pix Industry Sets Goal Under 5-Year Plan

Washington, May 31.

Czech film industry is shooting for a production increase which, by 1953, will be yielding 56 features and 143 shorts, reports Nathan D. Golden, chief of the motion picture - photographic branch of the U. S. Dept. of Commerce.

Under the five-year economic plan laid down, total value of film production in 1953 would be 575,000,000 crowns, compared with 370,000,000 crowns in 1948. The country also plans to up the number of the picture houses by 1,380. At present there are 1,928 in the country.

Brit. Vauders Nix 100% U.S. Rodeo

London, May 31.

Projected importation of a 100% American rodeo is meeting with strong opposition from the Variety Artists Federation, and there is little likelihood that the application for labor permits as requested will be granted.

VAF executive council, which considered the application on a number of occasions, has now decided that the application must comply with its "circumstances," which demand that a substantial percentage of the acts be British and only a limited number of foreign origin.

Tentative approach has been made for the rodeo to go into the Empress Hall, the 12,000-seat stadium at Earl's Court.

BLOOM IS OFF 'ROSES' IN ITS LONDON DEBUT

London, May 27.

The opening of "Two Dozen Roses" at the Lyric May 25 was cordially received, but because of its unoriginal theme, it looks like an unlikely prospect. Italian comedy was adapted by Kenneth Horne and stars Evelyn Laye as a bored wife seeking rejuvenation.

Miss Laye's talent seems wasted in her first non-singing role.

'Folies' to Replace Vaude At Palladium in Fall

London, May 31.

Palladium vaudeville season terminates end of September or early October and will be replaced by Bernard Delfont's "Folies Bergere," currently touring the provinces for 10 to 12 weeks. This will be replaced by the annual pantomime, with vaudeville resumed in late March or early April.

The "Folies" will have several American and continental acts included to elaborate the presentation.

20th's Cortese in Milan Hosp.; Due Sept. on Coast

Rome, May 24.

Valentina Cortese, Italian film star, is in a hospital in Milan for an appendicitis operation. She is expected to return to Rome in a week. This is her first trip home after spending a year in Hollywood under contract to 20th-Fox.

Actress Anna Marie Paddon, familiar to Italian filmgoers and U. S. radio audiences where she was heard on the N. Y. Italian radio program, "Voce d'Italia," is with her. In September, Miss Cortese will return to Hollywood for further film work. She had just completed "Malaya" for M-G on loan from her own studio.

Gracie's 92G in 8

London, May 31.

Gracie Fields' eight performances at Empress Hall drew 55,000 people, for a \$92,000 b.o. gross.

English star was paid by promoter Victor Hochhauser \$3,000 per show.

Paris niteries recently plagued by bad biz are now suffering from a shortage of big name entertainers. In hopes of popping a lot of champagne corks and filling up empty tables, bottle owners are desperate for drawing cards to catch the tourist trade. Les Ambassadeurs, shuttered for the winter, managed to grab Josephine Baker to headline the new show. Miss Baker's own niterie, Chez Josephine Baker, folded, and has now returned to the original name of Club des Champs Elysees. The singer is doubling between the Folies Bergeres and Ambassadeurs. Her safe date is reported at around \$1,500 per week, a top figure for a Paris entertainer.

Copacabana also opened its doors to catch some of the tourist dollars. The club, which looks like it was transferred from a Hollywood set, has been trying to find a big name to draw the customers. The Copa opened with Albert Prejean, a French cinema star, but show was slow and not very well staged. Jean Audier and Rene Cipriani, who bought the place after a two-year fling at Club Florence, are angling for Edith Piaf. Chances for getting her are good, since Audier was formerly impresario for Miss Piaf before the war. The singing star has been having throat trouble since her ABC stint and is taking it easy for the moment. Meanwhile the Club des Champs Elysees which was bought by Bernard Phillips, a Capetown, South Africa, hotel and night club director, has signed Pops and Louie and an all-Negro show including the Three Just Men, Kilroy and the Ben Johnson dancers.

Reinhardt Still Tops

Ethel Slnth did good business at the Lido Club where she made a two-week guest appearance. The Lido's new spectacle premiered May 26. The Pavilion D'Elysees, also known as Paris-Paris, changed its policy and signed a show to replace the dinner music combo which has been playing at the restaurant since the end of the war. Andre Ekyan is swinging the baton and Helene Robert does the warbling. Django Reinhardt, top guitar player, is the main attraction. The gypsy musician whom the "Duke" brought over to the States a few years ago for a concert tour, is still the No. 1 man in the French jazz picture.

Suzi Solidor returned to her own Club de l'Opera May 27. The night spot has been suffering since Miss Solidor went to the U. S., but is expected to do solid business, especially since the American tour has made many more state-side fans. Ciro's, which had Lucienne Boyer for six months, is now without a name singer. The club is looking around for a headliner.

Yves Montand has followed the Piaf-Compagnons des Chansons combination into the ABC. Montand was scheduled for a Versailles, N. Y., performance early this year but U. S. State Dept. officials said nix on issuing him a visa because of political affiliations. While the consul refused to give a definite no on the application, they have had the matter "under consideration" for six months and chances of getting the visa are slim. The French Communist journals have given the story quite a play. Both "Ce Soir" and "L'Humanite" have run stories on it. It is believed Montand is the first French entertainer to receive this type of treatment.

The lesser niteries, except a few musts and plush spots like Monseigneur and Casanova, are empty because the tourists won't go anywhere except where they are sure that the name place is one they can't miss and will give them, if not a run for their money, at least something to talk about on their return home. So they go to the Lido, Tabarin and Folies Bergere, and would patronize them even if they were still far worse. Then they save their coin. The Rue Fontaine and Rue Pigalle spots are empty.

Emily Markus, wellknown dramatic actress of Budapest National Theatre, and mother-in-law of the Russian dancer, Nijinsky, celebrated the 75th anniversary of her stage career.



The **20** Sales Policy in Action . . . BIG MID-WEST, MID-EAST, SOUTH

CENTURY-FOX

Back the Motion Picture Industry

**"I want the Big One
down early tomorrow...
when we open**

It Happens Every Spring!

Remember what happened
when we played

Mr. Belvedere Goes To College...

A Letter To Three Wives...

Yellow Sky...The Snake Pit...

The Beautiful Blonde From Bashful Bend...

Canadian Pacific...

Down To The Sea In Ships...

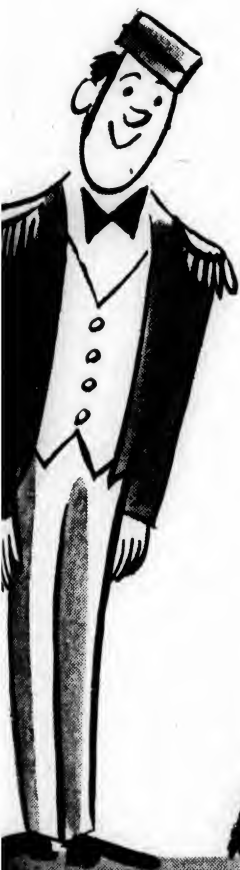
Mother Is A Freshman

Like I been tellin' you

There's NO Business

Like  Business!"

CENTURY-FOX



SATURATION PREMIERES "IT HAPPENS EVERY SPRING" ST. LOUIS! PITTSBURGH! ATLANTA!

Big Spurt Seen in Comm'l Films Production in Eastern Studios

After several false starts, eastern film studios are confidently expecting to hit a bigtime stride within the second half of 1949. Although frankly admitting that previous big claims brought only small results, eastern filmmakers are now counting on several new factors operating in their favor.

Most important is the fact that commercial advertisers are once again entering the field. Many of these advertisers were stung in the early postwar period by inferior films turned out by an inexperienced crop of GI's who learned how to crank a camera in the Army film corps. According to Jack Glenn, prexy of the eastern Screen Directors Guild, the novices have been weeded out via the bankruptcy route. At the same time, big manufacturers are returning to the film medium to promote their product in the current competitive market.

Films for television, as far as eastern studios are concerned, have proven to be only a glittering rainbow thus far but the expectancy is still there. Most of the feature pix planned for video have been allocated to Coast studios with the east getting only the "jackal" share of spot commercials. Eastern operators, with the help of such industry-minded guilds as the SDG, are intensively embarking on a selling campaign accentuating New York's cheaper costs, greater flexibility and superior inventiveness. That more vidpix jobs will fall into their lap as the field expands is considered certain by eastern producers.

Glenn stated that the development of noninflammable raw stock will soon prove to be of tremendous importance in the growth of eastern production. Non-flam film will give cameramen access to countless locations now barred to them by fire laws. That will cover the interiors of buildings and auditoriums which now, Glenn said, can be added to the varied multiplicity of eastern exteriors.

LAUREL'S 2D PIC PROD. IN N.Y. AS WAS 'C-MAN'

With "C-Man," its initial production already in distribution, Laurel Films plans to roll its second venture within the next two weeks. Tagged "Guilty Bystander," the script is based upon a novel by Wade Miller and the project would be filmed in New York as was "C-Man."

Mary Boland has already been pegged for a top role in "Bystander." Meanwhile, Laurel prez Rex Carlton is lining up players to round out the cast. A Film Classics release, "C-Man" premed at the Rialto, N. Y., last week.

Hughes-Odlum

Continued from page 5

which Odlum will eventually acquire the circuit.

Reportedly urging Hughes to reacquire the option from Atlas are some would-be buyers who would put up the coin by which he would buy back the option. One of the reasons that Hughes is willing to enter into such a deal, which might mean a lower price than he'd get if he could stimulate real bidding, is his fear that when Nov. 8 rolls around he'll have no other bona fide offers and be forced into accepting the \$4,500,000 from Odlum. A deal now for anything over that Hughes feels, therefore, would be advantageous. Also a factor, it is understood, is Hughes' desire to sell to a "friendly" buyer, so that RKO product might get some break on the circuit after the present affiliation of production-distribution with exhibition is dissolved.

In a somewhat paradoxical position in the whole situation is Kingsberg, who is more or less on both sides of the fence at once as Hughes' rep in running the circuit and as a potential buyer of it. He admits his position is ticklish, but holds that it is not an unfair one, "since it is open and above board, and everyone knows exactly where I stand in the matter."

N. Y. City College Adding A Film Institute in Fall

Broadening its motion picture curriculum, City College of New York is adding another building to its uptown campus which will be devoted exclusively to the study of film techniques. To be called the Film Institute, three-story structure will be fully equipped with 35m and 16m gear, sound studio, cutting and projection rooms and processing lab. With opening of the institute next fall, City College will be on a par with motion picture studies given at New York University, under Prof. Robert Gessner, and the University of California in Los Angeles, the only other academic institutions offering full-time film courses.

Prof. Hans Richter, currently heading City College's film department, will be in charge of the institute. Over 300 students are expected to enroll for the course which will entitle them to a Bachelor of Arts degree in cinematography. Faculty members at the institute will number several top-flight documentary and commercial filmmakers in the east. Among them will be Jack Glenn, March of Time producer; Sidney Myers, producer of "The Quiet One"; Lewis Jacobs, Philip Freund, Jack Knapp, Leo Seltzer, Karl Hinkle, and Louis Goodman.

City College students are preparing to produce a three-reeler next term on teaching problems. Film is being aimed for widespread distribution in schools and other non-commercial channels.

Wanger Mulls

Continued from page 5

new setup or merely using it for distribution of their pix, just as Selznick has been attempting to get the product of outside producers.

While SRO has been beset by many difficulties, growing principally out of insufficient product, the setup as a whole has proved economic and efficient in the form to which it has finally shaken down. Indecision by Selznick himself has been partly responsible for the lack of product. It is thought Wanger might solve the product situation with proper banking and financing connections despite the small number of indies now producing. Among those reportedly interested in the idea with him are the Nassour brothers, who operate the Nassour studio in Hollywood.

Wanger was in New York for two days last week on his way to Italy and duddled with Bernhard briefly on his plan. They had previously spoken of it on the Coast. Setup as they envisage it does not entail Wanger buying into FC or having anything to do with its actual operation any more than Selznick has with EL. Bernhard will remain top man in every sense in FC after its divorcement from Cinecolor, now slated to be voted on by Cinecolor stockholders June 14.

Wanger, accompanied by his wife, Joan Bennett, is expected to be in Rome until about the middle of June, making arrangements for shooting of the Greta Garbo starer, "Duchess of Langeais," which he'll make there. He'll also survey the situation for the production of other films in Italy.

Selznick's Can. Setup

Formation of a new Canadian sales organization, Selznick Alliance, Ltd., was announced in New York yesterday (Tues.) by Sidney G. Deneau, veepee in charge of sales for the Selznick Releasing Organization. Associated in the new setup, which starts operations as of today (Wed.), are J. L. Smith and Ray Lewis of Alliance Films, Ltd.

Joseph Marks, SRO Canadian sales manager, will be SAL's general manager. Headquartered in Toronto, the new outfit will have offices in the principal Canadian exchange cities. Company will handle all films for which SRO holds Canadian distribution rights as well as Alliance Films, Ltd., product.

Briefs From the Lots

Hollywood, May 31.

Stephen McNally drew the top role in "Tomahawk," which Leonard Goldstein will produce at U-I, starting June 20, with George Sherman directing. . . . Walt Disney's "Seal Island," awarded the gold star by the Southern California Motion Picture Council for "unusual and outstanding merit," . . . Walter Reisch going to England to write a screenplay for production by Gregory Ratoff in collaboration with Sir Alexander Korda. . . . Betty Hutton checked in at Metro for costume fittings for her role in "Annie Get Your Gun."

Charles Bickford joins Gene Tierney, Jose Ferrer and Richard Conte in "Whirlpool," which whorls June 6 at 20th - Fox, with Otto Preminger producing and directing. . . . Joe Newman brought in "Abandoned," one year ahead of schedule at U-I, and shifted to General Service to direct "Blood Money" for Frank Seltzer's indie outfit. . . . Fred Brannon renewed for a year as cameraman at Republic. . . . Richard Von Opal, former cavalry officer, is technical advisor on Indian war sequences for "Arrow" at 20th-Fox. . . . Joe Reicht completed his chore in "Baby Is Here" at Columbia and switched to U-I for "Francis," a Republic's "Pride of the Indians," will be shot entirely in Cleveland, with cooperation of city officials.

MacKinlay Kantor checked into Samuel Goldwyn's to ready "The New York Story," a tale of the police department, designed to star Dana Andrews. . . . Michael Wilson is doing the screenplay for "An American Tragedy," to be produced and directed by George Stevens for Paramount. . . . U-I removed Stephen McNally from the top male role in "Java" to hold him for an important loanout job for another studio. . . . John Monks is scripting "The West Point Story," a James Cagney starrer slated to follow his current stint in "White Heat." . . . William Moss will produce a series of pictures on Texas history, starting with "The Life of Sam Houston," financed by a syndicate of oil biggies in the Lone Star State.

Sanford S. Shear, who recently pulled out of Sandre Productions, is organizing a new indie production unit with eastern financial backing. . . . Warners bought "The Lady Dances," authored by Gard-Justine, as a starrer for Virginia Mayo. . . . Peggy O'Conor signed a player ticket at 20th-Fox. . . . Metro's "Ambush" troupe left for Gallup, N. M., for six weeks of location shooting. . . . Irving Brecher is closing his production unit at U-I and leaving for N. Y. to start casting his "The Life of Riley" television show.

Indies' Battle

Continued from page 7

tests in which it is bested by foreign governments.

SIMPP prexy and its counsel, Robert J. Rubin, head to Washington tomorrow (Thursday) to lay the groundwork of their demands in talks with State Dept. officials and with members of Congress. Considerable work has already been done—and results seen—in enlisting the aid of Congress on the side of the industry by both Arnall and reps of the MPA. Senators and representatives can be expected to keep their needles busy in prodig State to continued action. President Truman himself, at the behest of Arnall, has likewise told the Department he wanted action, so the SIMPP prexy's campaign may well show startling results.

Perhaps equally important in their trip to the capital tomorrow is the scheduled meeting of Arnall and Rubin with officials of the Dept. of Justice. They have been "invited to discuss procedures" regarding the squawk SIMPP filed against the Anglo-American Council proposals. Meeting will be with Herbert Bergson, head of the D. of J.'s anti-trust division, and Herbert Borklund, his assistant. Arnall and Rubin held preliminary discussions with Borklund last week.

SIMPP based its complaint on the charge that the Motion Picture Export Assn., the cooperative of major companies which negotiated last month's proposals with the British, had violated the anti-trust laws by going beyond the Webb-Pomeroy act, under which the MPEA is organized. While the proposals themselves are acknowledged dead, SIMPP will pursue the complaint as a matter of principle and to prevent repetition.

Inside Stuff—Pictures

Some intra-family feuding and a modicum of professional jealousy between two of the Marx Bros. during the making of their latest pic, "Love Happy," is reported by producer Lester Cowan. He has frequently been in the middle and forced into the position of arbiter between Groucho and Harpo, the pair who are toting the chip.

Cowan's original pact was with Harpo, who figured that in the past Groucho always got the lion's share of any pic, and this time wanted Groucho kept in a subordinate role in "Love Happy." As a result, he appeared only at the beginning and end. When the pic was sneaked, Cowan and execs of United Artists, the distributors, felt that more of Groucho was needed. As a result, Cowan took the film back to the Coast from the New York sneaks and redited it. Apparently, however, his contract with Harpo permitted only a limited amount of Groucho in the pic, so Cowan was able to add very little, but shifted sequences around to spread Groucho out.

Chico, the third brother, is not involved in the dispute, so far as is known. He and Harpo are now in Europe together, with Groucho doing his radio show from the Coast.

Twentieth-Fox execs this week are pointing both to the preems of "It Happens Every Spring" last week in St. Louis and Pittsburgh and the kickoff of its flexible availabilities plan in Philadelphia as proof that they meant just what they said in their recently-announced new sales policy. Since biz in all three situations was way above average, 20th is confident the plan will pay off for both the company and exhibitors.

"Spring," premed in St. Louis Thursday (26) and Pitt the following day, highlighted by personal appearances of Linda Darnell, Paul Douglas and Jean Peters. These served to cement goodwill for local exhibs in those cities, as well as hyping biz for theatres in surrounding territories that will play the film, according to 20th execs. Philly plan, which substantially reduced clearances and created multiple runs, permitted exhibs to benefit from national and local first run advertising.

Metro sales veepee William F. Rodgers plans to revive his executive training course at the homeoffice in September or October, bringing in six salesmen or head bookers from the field for an intensive month's study at the homeoffice. Trainees, as in the past, will sit in on h.o. sales cabinet meetings, attend several lectures at the Dale Carnegie Institute, visit all company operations including M-G-M Records and WMGM, its N. Y. radio outlet, and get generally a thorough indoctrination in all Metro activities.

Idea, which was instituted by Rodgers for the benefit both of the company and his more promising field staffers, has paid off for the two previous courses given during the last year. Three field men attended the first sessions and six sat in on the second. Majority of these have now been promoted either to branch managers or assistant branch managers.

The Jock (Rank) Lawrences are running out of Prime Ministers' daughters to house-guest. They entertained the Sydney Wynnes last fall; he's Rank's pub-ad head in England, and Mrs. Wynne ("Q," as she is better known) is Ernest Bevin's daughter. Last week, the Lawrences repeated by hosting Sarah Churchill, actress-daughter of Winston. Latter flew back to England over the weekend and while she has bids for five weeks of strawhats in "Philadelphia Story," she was not sanguine of agent Harold Hoyt's endeavors to get Equity to OK her return this summer for professional purposes. However, Equity said OK yesterday (Tues.). Miss Churchill, incidentally, did a quick flying trip to Canada and the U. S. in connection with her new Rank picture, "All Over the Town."

Johnny Hyde, vice-president of the William Morris agency, is also veepee of Beckworth Productions, the Rita Hayworth production subsidiary through which she operates for Columbia release. The star's dependence on her agent and partner for counsel is w.k., so it was no intra-trade surprise that she insisted he come to the Riviera for the wedding. The surprise was Hyde's flight of 6,000 miles from Hollywood to make it, interrupting his plane hop to Paris with a two-day stayover in New York. Incidentally, still convalescing from a heart attack he was given the go-ahead on the plane ride despite his colleagues' concern in the matter. It's Hyde's first visit to Europe.

Betty Hutton's loanout for the title role of "Annie Get Your Gun" kayos her obligation to B. G. DeSylva for his indie production based on the life and times of Theda Bara, champ vamp of the silents. Apart from the fact that Miss Hutton must first do one at her home lot, Paramount, before the Metro replacement for Judy Garland—who was first under suspension and is now in a Boston hospital for a physical checkup—DeSylva is faced with a casting retake. Miss Hutton already has personated Pearl White ("Perils of Pauline"), Texas Guinan and will do Mabel Normand in the Mack Sennett biopic, hence it became a problem how many silent screen stars could she plausibly personate.

Jerry Wald, east on a quickie, saw "South Pacific" the hard way Monday (30) night by having to phone his agent, Lew Wasserman, prez of Music Corp. of America, to Hollywood. Latter had assured Wald "there'll be a pair in your name for Memorial night," but flew west Sunday. Wald phoned him to the Coast to verify the locations. Wasserman meantime had arranged with Leland Hayward, one of the producers, and a veepee in the MCA setup, to leave a pair no matter what, but in the transition of flying back to Hollywood from New York, he had forgotten to leave details with the Warner Bros. producer.

"The Lady Gambles," now in second week at N. Y. Criterion, may get a little switch, picture already being plugged as "female Lost Weekend" almost as importantly as title itself. Universal is reported mulling the idea of getting away from the "gamble" angle.

Besides "Female Lost Weekend," tags suggested are "Lady Is Tramp" and "Wild Weekend." Film perked up at Criterion to get a nice week after slow opening, heavy rains being held responsible for smart recovery. U's N. Y. bally for picture included bringing in Stephen McNally, pic co-star, for radio and press interviews.

One reason for Universal's ability to improve its financial condition in the last three months, as viewed in Wall Street, is that the company has been bringing in productions at half what they cost 18 months ago. In some instances, U-I has turned out sizeable boxoffice films at nearly \$1,000,000 less than what they cost less than two years ago.

Difficultly Universal was experiencing six months ago was that it had a big backlog of product that averaged \$1,500,000 per picture.

Taking advantage of pieces on Mae West and the late W. C. Fields in Life mag and the Saturday Evening Post respectively, Realart Pictures is reissuing "My Little Chickadee," a nine-year-old Universal film which co-stars the two players. Both weeklies make references to the picture. In its May 23 issue, Life had a spread on Miss West which described her as "America's favorite hussy," while Satevepost currently has a series of eight yarns on Fields.

Harry Cohn, who had a mad on against Rita Hayworth because of her headlines, is getting a lot of response from "The Loves of Carmen," starring Miss Hayworth, which is beginning to leap at the boxoffice in all sectors, domestic and foreign. Other films, such as "Gilda," "Lady From Shanghai" and "Down to Earth" are reported gaining impulse at the boxoffice.



Only M-G-M ADVERTISES REGULARLY IN ALL THESE TOP MAGAZINES!

Not just once in a while but regularly M-G-M advertises its pictures for your benefit. When you sign an M-G-M contract you can consider M-G-M's regular advertising as part of your campaign! And not only in these magazines with readership of 148,600,803, but also regularly contracted radio spots in 46 cities. Plus regularly established teaser campaigns in newspapers in 50 cities.



WE ADVERTISED THESE PICTURES FOR YOU:

(You get the benefit of M-G-M
campaigns FREE)

"TAKE ME OUT TO THE BALL GAME"

(Technicolor)

"LITTLE WOMEN"

(Technicolor)

"COMMAND DECISION"

"BARKLEYS OF BROADWAY"

(Technicolor)

"EDWARD, MY SON"

"THE STRATTON STORY"

Coming campaigns will be chosen from these:

"Madame Bovary" • "Forsyte Saga"

"Any Number Can Play" • "In the Good
Old Summertime" and many more

Film Reviews

Continued from page 11

Now Barabbas Was A Robber

achieving sympathy for the unhappy prisoners, but finding sufficient in the drab atmosphere to relieve the gloom. Handling of the death-cell sequences is a model of restraint and good taste and the tense atmosphere at the time of the execution is cleverly suggested.

A first-rate cast has been assembled by Anatole de Gruinwald and even the smallest part has obviously been filled with utmost care. Richard Greene, as the man in the condemned cell; Cedric Hardwicke, as the prison warden; Ronald Howard, as the bank cashier; and Stephen Murray, as the chaplain, handle principal roles with ease and dignity, and there is a choice cameo from Kathleen Harrison who demonstrates how to pass a packet of cigarettes when visiting her bigamist husband.

The main prison setting has been faithfully reconstructed and lends color and authenticity to the production. The theme may lack the drama and virility of American productions of a similar type but it has a sincerity which is typically British. *Myro.*

Miracle of Life

Washington, May 26. Public Welfare Pictures, Inc., release of Jewel Productions (Samuel Cumminis). Edited and endorsed by Dr. S. Dana Hubbard and Prof. Hans Friedenthal. Running time, 90 MIN.

"Miracle of Life" is a sexer for segregated audiences, preening in D. C. for the women matinees and men in the evenings. Film, almost entirely in animated cartoon, explains the fertilization of the human seed and conception until birth.

Picture has been put together by S. J. Cumminis of the Pix Theatres, who plans it for a series of special road engagements, accompanied by lecturer, sale of books on sex info, and a second smaller picture, called "Miracle of Birth," which is teamed with it in Washington showing.

"Miracle of Life" opens with some "bees and flowers" stuff about snakes, frogs, plant life, etc. Then cuts out to still life diagrams of human figures from medical texts and finally gets into the animated cartoon story showing the month by month growth of the fetus. There are occasional cut-ins of an actual woman's ovary. After 40 minutes, the picture cuts to live shots in a hospital where a baby is born and the navel cord is tied and cut to sever the infant from the mother. Picture then cuts to a scene in a farm field in which a horse gives birth to a foal before the camera eye. This is the most interesting and unusual portion of the film.

"Miracle of Life" is an assembling job with virtually all, if not, of the material coming from previous European pictures.

The companion piece, "Miracle of Birth," is mainly a German picture, more than 20 years old. It shows a girl getting picked up on the street by a stranger and then, after she discovers she is pregnant, going to an illegal abortionist where she dies. There is a further warning against abortion dealing with a married woman who thinks she has too many children. Tight fitting women's hats and knee length skirts are those of the flapper age of the mid-twenties. Cut into this picture, which appears to be a patch up of three different stories, is a hospital scene of an actual Caesarian birth, undoubtedly the best thing in either of the films.

Together the two "Miracles" strip some of the mystery from sex and birth, and also preach a moral lesson. Apparently put together inexpensively, they should make money with proper promotion and hoopla since the advertising generally promises livelier doings than the pictures deliver. *Love.*

The Perfect Woman (BRITISH)

GFD release of J. Arthur Rank-Two Cities (George and Alfred Black) production. Stars Patricia Roc; features Stanley Holloway, Bernard Knowles. Screenplay by George Black, Bernard Knowles. From play by Wallace George. Directed by Alfred Hitchcock. Camera, Jack Hildyard; Russell Thomson; editor, Peter Graham Scott; music, Arthur Wilson. At Dominion, London, May 21. Running time, 88 MIN.

A professor who turns his scientific mind towards inventing a

robot woman who obeys a set series of commands, and who hires a man-about-town as an escort for a dummy, provides the obvious farcical situation around which this film is developed. It is good escapism material for the home trade and should raise a laugh among the less sophisticated U. S. audiences.

The professor's robot is the perfect example of womanhood, always doing what it is told and never answering back. But the scientist doesn't reckon with his neglected niece, who takes the place of the dummy and gets involved in a series of misadventures in a bridal suite hired for the occasion.

Frivolous plot yields a series of laughs in quick succession and every obvious situation is developed in light fashion. The climax, in which the real robot is brought on to the scene and is eventually short-circuited, provides a fitting end to this improbable, inconsequential subject.

Main individual credit for the success of this farce goes to Patricia Roc whose impersonation of the dummy is as perky as the plot demands. Whether parading in a tasteful evening gown or in black lace lingerie she is always "the perfect woman." Stanley Holloway and Nigel Patrick are the two male escorts who have a lot of fun with their charge, and Miles Malleon is particularly well cast as the absent-minded professor. *Myro.*

A Boy, a Girl and a Bike (BRITISH)

GFD release of J. Arthur Rank-Gainsborough (Ithaca Keene) production. Features John McCallum, Honor Blackman, Patrick Holt, Diana Dors. Screenplay by Ted Willis, from the story by Keene and John Sommerfield; camera, Ray Elton; Frank Basili; editor, James Needs; music, Kenneth Pakeman. At Odéon, London, May 23. Running time, 91 MIN.

An open-air background provides the setting for this feeble British production. Seems valueless for the American market.

The story centers around the members of a cycling club and the jealousy between a young couple when an affluent and presentable young man forsakes his sports car to join their weekend activities. Plot takes all the familiar turns and there is some pseudo-comedy, but at no time does it achieve either conviction or entertainment. Limited material offers little opportunities to the cast and the principal players, John McCallum, Honor Blackman, Patrick Holt and Diana Dors, go through their routine without any apparent enthusiasm. The Yorkshire dialect, which the locale of the plot demands, would be another embarrassment for American audiences. *Myro.*

The Bandit (ITALIAN)

Times Film release of Lux Film production. Stars Anna Magnani. Directed by Luigi Tosi. Screenplay by O. Diacelli, M. Caudani, E. V. Marzadonna; camera, Aldo Tonti. English titles, Charles Cleme. Previewed in N. Y., May 25. Running time, 77 MIN.

Lydia Anna Magnani
Ernesto Amadeo Nazzari
Maria Carla Del Poggio
Carlo Carlo Campanini
Mirko Mino Dora
Rosetta Eliana Banducci

(In Italian; English Titles)
Showing the social and economic marks left by the war in Italy, "The Bandit" is a forthright meller that should do well in the arty houses, aided by such names as Anna Magnani and Amadeo Nazzari.

American censors obviously have worked overtime censoring the more lurid scenes of the post-war Italy with its thugs and killers. Particularly have episodes between the bandit chieftain (Nazzari) and Magnani, his torrid moll, been clipped to mere flashes. The story basically is of an Italian soldier, just back from the battlefields, who goes to pieces morally when he can't adjust himself to postwar conditions. Only his love for a buddy's little daughter tends to save him near the end. In the end he's shot down by the police.

Director Alberto Lattuada has stressed action and suspense to good effect. His closeups of the sordid conditions are aided by the fine lensing of Aldo Tonti, particularly in the bawdy-house episode, where Nazzari discovers a

prostie to be his own sister (Carla Del Poggio).

Miss Magnani adds another fiery characterization to her long string, Nazzari, who is not unlike Errol Flynn in looks and actions, is excellent as the returned war hero who turns bandit. Miss Del Poggio does superbly in a dramatic bit while Eliana Banducci is okay as the child Rosetta. *Wear.*

Man On the Run (BRITISH)

London, May 24. Associated British-Pathe production and release. Stars Derek Farr and Joan Hopkins. Written and directed by Lawrence Huntington; camera, Wilkie Cooper; art, Hugh Graham; editor, Monica Kimlick; music, Philip Green. At Hazak, London, May 20. Running time, 85 MIN.

Peter Burdon Derek Farr
Jean Adams Joan Hopkins
Inspector Mitchell Edward G. Robinson
Det. Sgt. Lawson Laurence Harvey
Det. Paratrooper Howard Marion Crawford
Barge's Mate Alfie Bass
Dan Underwood John Bailey
Inspector McBane John Stuart
Slim Edward Underwood
Charlie Leslie Perrins
Corp. Newman Kenneth More

"Man on the Run" spotlights the deserter problem, which is currently of intense topical interest, and the theme is developed on the basis of an emotional man-hunt drama. It has clear boxoffice possibilities at home and should prove an okay dueler.

Central character in the yarn is a deserter who tries to raise money by selling his ex-Army revolver. While he is in the store a holdup is staged and inevitably he is implicated, but a strange woman befriends him and with her aid he is able to clear himself and look forward to a future of hope and happiness.

This is completely unrelieved drama and although clearly made on modest lines, has valuable suspense. Romantic scenes are in the competent hands of Derek Farr and Joan Hopkins, and there is a typical performance from Edward Chapman as the pipe-smoking inspector from Scotland Yard. *Myro.*

City of Pain (La Città Dolente) (ITALIAN)

Genoa, May 10. Scalera release of Scalera-Italia Film production. Stars Luigi Tosi, Barbara Costanova. Directed by Mario Bonnard. Screenplay, A. G. Nazzari; camera, Tonino Dell'Colli. At Olympia, Genoa. Running time, 110 MIN.

Luigi Tosi Barbara Costanova
Sergio Gianni Rizzo
Larini Elio Steiner
Lubitz Constance Dowling

"The City of Pain" is the community of Pola, where inhabitants in 1947 were given a choice of going to Italy or remaining when the city was taken over by Yugoslavia. Film is an attempt to cash in on the patriotic feelings stirred up here by these events. Though better than run-of-mill Italy film, it does not quite come off because of lack of unity.

Taking place during and after the Italian element left Pola, story concerns a young married couple and their child who stay behind because the husband has fallen for Communist propaganda. Because of the child's sickness, his wife is evacuated with the help of a Yugo official, Constance Dowling, who seduces him. He realizes his error, is tossed into a concentration camp and is killed by the Poles when he tries to escape.

Pic does not stick close enough to its main theme. After a newsreel-type start which graphically explains the situation in Pola, the film settles down to relate the story of this young couple. Then the last third of the footage is devoted to documenting the husband's troubles, his escape attempt and death.

Values are further decreased by the total lack of humor, and certain vagueness in defining the two principal characters. Luigi Tosi is good as the husband. His wife, played by newcomer Barbara Costanova, is okay. But it's Miss Dowling, here in her second Italian picture, who turns in the best performance as Lubitz. *Hawk.*

Woman Trouble (Molti Sogni Per Le Strade) (ITALIAN)

Lux release of Dino de Laurentis production. Stars Anna Magnani; features Massimo Girotti. Directed by Mario Camini. Screenplay, Piero Tellini; camera, Aldo Tonti. At Little Cite, New York, May 25. Running time, 82 MIN.

Linda Anna Magnani
Donato Massimo Girotti
Emilio Giorgio Ronzone
Carmel Dante Maggio
Collet Luigi Pavese
Carmel Enrico Durante
Romoleto Anthony Terlo

(In Italian; English Titles)
"Woman Trouble" is a light-weight Italian import whose story implausibilities are offset by the performance of Anna Magnani. Handling a comedy role with gusto, the actress measures up to her previous thespian stints and is certain to please her admirers in the U.S. market. It's for the art

houses and Italian language situations only.

In keeping with a trend of the Italian film industry toward stories with a social background, "Woman Trouble" revolves about an impoverished head of a family. Jobless and without funds to care for his wife and child, he turns to car theft. However, what could have become a tragedy is softened by scripter Piero Tellini who weaves in a series of humorous sequences.

Film is brightened by the husband and wife characterizations provided by Massimo Girotti and Miss Magnani as a dour, indomitable overcome with financial worries while the actress has more or less a field day as a jealous helpmate. Supporting players are competent with Anthony Terlo standing out as the poppet son.

Producer Dino de Laurentis' liberal use of location sequences helps give the entry an air of authenticity while at the same time achieving obvious monetary economies. Aldo Tonti's camerawork is good as are the score and other technical credits. *Gilb.*

I Pompiieri Di Viggu (The Firemen of Viggini) (ITALIAN)

Genoa, May 10. LUX release of Dino de Laurentis production. Stars Toto, Nino Taranto, Wanda Osiris, Carlo Dapporto, Carlo Campanini, Silvana Pampanini, Ave Ninchi. Directed by Mario Mattoli. Screenplay, Marchesi and Steno; camera, Aldo Tonti. At Universale, Genoa. Running time, 90 MIN.

With a title based on a current hit song, and a cast of Italy's favorite stage comedians, plus plenty of gals at costume minimum, this one looks big at home but will cause no riots at foreign boxoffices. The barest framework of a plot is used to introduce sketches, songs, and dances taken from the top musical shows now touring Italy.

Produced on a shoestring (there was no expenditure for scenery, costumes, etc., as each bit was filmed exactly as it appeared on the stage), the pic is technically amateurish, with usually reliable Aldo Tonti's camera work particularly poor. Several tunes are listenable, and Toto and Carlo Dapporto contribute some good comedy (latter, a double for Bob Hope, does a terrific impersonation of Charles Chaplin's "Verdoux"). Film will pack them in here. *Hawk.*

La Mies Es Mucha (Harvest Is Plentiful) (SPANISH)

Barcelona, May 17. Distribuidora Cinematografica Bailestar release of Chupalo Films production. Stars Fernando Fernandez, Maria Montiel; features Enrique Guitart, Rafael Romero Marchent, Antonio Almoros. Directed by Jose Luis Sureda de Haza. Screenplay by Vicente Escrivá and J. R. Roca; camera, Ricardo Torres; music, Manuel Penas; editor, Julio Penas. At Montecarlo, Barcelona. Running time, 100 MIN.

Film, which won the Superior Counsel of Missions' Prize, has appeal for Catholic audiences everywhere, and isn't restricted to them. The plot concerns a young missionary, Father Santiago, who lands in Madras, India, to take charge of the Catholic Mission in the interior of the country. Assorted dangers, trickery of the natives, rivalry with the Protestant pastor, are all brought out in a dramatic narrative. Lead role is ably depicted by Fernando Fernandez, who wins audience with his simplicity and faith. Rest of the cast is praiseworthy. *Cuba.*

Cenerentola (Cinderella) (ITALIAN)

Genoa, May 17. Artial Associati release of Mario and Ugo Trombetti production. Stars Lilli Landi, Gino Del Signore, Afro Poli; features Franco Tullio, Fiorella Carmen. Directed by Francesco Cerchio. Screenplay, Piero Ballerini, Angelo Rossetti, Franco Tullio; camera, Aldo Rossi; music by Gioacchino Rossini; orchestra and chorus of the Rome Opera Co. directed by Ottavio Fabriti; camera, Mario Albertelli. At Nuovo Odéon. Running time, 100 MIN.

Lilli Landi Lilli Landi
Don Magnifico Gino Del Signore
Aldo Afro Poli
Don Magnifico Vito De Taranto
Cinderella Fiorella Carmen
Aldoro Enrico Formichi

Appeal of film version of Rossini's early and little-known opera will be limited to music lovers. Apparently with a view towards export, film has no dialog, thus easing foreign version. Slow-moving at first, film picks up speed and some light touches are contributed by director Francesco Cerchio. Later succeeds in keeping action moving most of time by eliminating traditional static pauses for arias.

Performances are okay, with Cinderella's usually ugly sisters stealing the show on looks from their sister in this version. Vito De Taranto has meatiest part as the buffoon, Don Magnifico, and makes

the most of it. Cenerentola (Cinderella) and Tisbe's voices were dubbed, respectively, by Fedora Barbieri and Fernanda Codoni. Filmed in Milan and Turin, with interiors in Turin's Royal Palace, settings are rich and lavish, with costumes to match. Sound recording is clear and good; camera work is okay. *Hawk.*

La Sepolta Viva

"La Sepolta Viva" ("Buried Alive") (ITALIAN). Variety Films release of Flora Film (Polco Laudati) production. Stars Milly Vitale, Paul Muller; features Evi Maltagliati, Lina Lattanzi, Piero Falmerini, Carlo Tamberlani, Enzo Piermonte. Directed by Guido Brignone. Screenplay, Fulvio Palmeri and Gherardo Gherardi; camera, Mario Albertelli; music, Franco Casavola. At Moderno, Genoa. Running time, 85 MIN.

This costume piece should do moderately well at home. Its taken from a popular novel and is keyed for heavy femme appeal. But chances overseas are slim. Director Guido Brignone, no newcomer to the game, does what he can with the script, which has a young girl locked in a cellar by her brother who has killed their mother to get at the family inheritance. *Hawk.*

Roberto Sells

Continued from page 5

to own the Rossellini pix, finance the producer and make distribution deals. Lopert and his American associates put coin into Anna, and Rossellini, as his share, put in assets which included "The Miracle." Anna subsequently made a deal with Lopert Films, Inc., for distribution in the U. S. of the Anna pix, including, of course, "The Miracle."

By coincidence, Lopert and Burstyn both have the same counsel, Phillips, Nizer, Benjamin & Krim, of New York. Rather than let the two distibs get into a lawsuit, the firm got each to select an outside counsel and try to work out a settlement, which the attorneys were able to do. Irwin Margulies repudiated Lopert, and Herbert Jacoby, of Schwartz & Frohlich, took Burstyn's side.

Plum calls for part of the rentals to go to Anna to recoup "The Miracle's" pro rata share of the coin that Lopert advanced. Another portion will go to Lopert Films, Inc., and the third portion to M&B for actually handling the pic.

Film over which all the fighting has taken place runs only 40 minutes, and was made by Rossellini to run with another of his pix. Burstyn plans, however, to dual it with some other film.

Sol Lesser

Continued from page 5

C'Halloran," distributed under the Mono label, and the second, "Massacre River," bearing the Allied Artists imprint.

Lesser Back to Coast

Producer Sol Lesser returned to the Coast over the weekend after three weeks in New York on a combined business-vacation jaunt. He huddled with RKO execs in the east on a new plan by which he'll release one new "Tarzan" pic and one "Tarzan" reissue worldwide through the company every year. He has released seven in the series via the distrib to date, which gives him a considerable backlog for the reissues.

Lesser also confabbed with his brother, Irving, and Seymour Poe, who head Producers Representatives, Inc. Outfit reps Lesser and a number of other indies on sales.

U. S. Court

Continued from page 5

The Supreme Court could order more argument and then either affirm or reverse the lower court. It is not considered likely that it would affirm or reverse part of the New York tribunal's decision and then remand the case to it, as was done before, for further adjudication by that body.

The New York court has heard so many arguments and seen so many briefs on the case over the years that it is obviously now trying to get it out of its hair once and for all with a quick decision. That's seen as the reason presiding Judge Augustus N. Hand and his two associates have broken their normal routine of hearing cases and writing decisions in between time in order to concentrate on the decree and findings in the film suit.

GARY COOPER

THIS IS HIS ROLE OF ROLES!

"No man takes
what's mine!"



LOOK AHEAD TO THE THRILL OF THE FOUNTAINHEAD

CO-STARRING

PATRICIA NEAL

DIRECTED BY KING VIDOR

PRODUCED BY HENRY BLANKE

Screen Play by ATN RAND • From her Novel "The Fountainhead" • Music by Max Steiner

with
RAYMOND MASSEY
KENT SMITH
ROBERT DOUGLAS
HENRY HULL
RAY COLLINS



BACK THE BOND DRIVE NOW!

WARNER BROS.
ARE GEARED TO

GO

AS NEVER BEFORE!

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
444 Franklin St. • 2:00 P.M.
CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 10:00 A.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.
DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.
DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1225 High St. • 8:00 P.M.
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.
INDIANAPOLIS
20th Century-Fox Screening Room
324 No. Illinois St. • 1:00 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.
MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 10:00 A.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Carrie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Duaneport St. • 10:00 A.M.
PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.
SAN FRANCISCO
Republic Pict. Screening Room
221 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.
ST. LOUIS
Sremsa Screening Room
3143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.

Assures Indie Exhibs of Tele As Complement to Pix at Hub Parley

Boston, May 31.

The historical beef of indie exhibs against the big producing companies occupied plenty of time at the 21st annual convention of the Independent Exhibitors of New England here last week, but this year a new ogre in the form of video was seriously ogled.

Although the word hardly passed anyone's lips, as the 300 men gathered for their annual powwow, it made itself felt in the indie's activities, with the main discussions focussed on problems of attendance inducements, public relations, business hypos and ways to live with the encroaching "monster."

Plenty of reassurance was forthcoming in a speech by Don E. Hyndman, of the motion picture division of Eastman Kodak. Hyndman claimed that films and video would, in the end, complement each other, and he urged theatre owners to install large-size video sets in lobbies as an added attraction.

Eventually, Hyndman told the indie exhibitors, theatres may take time out from regularly scheduled films to present half hour or one-hour special telecasts on the theatre screens. He maintained that people always have to go out in public so they can see and be seen. "The desire for assemblage is still an important factor in the entertainment world."

The two-day convention culminated in a banquet with Charles Einfield, veepee in charge of advertising-publicity for 20th, as chief speaker. Einfield urged the members to drop the suggestion of fear and to overcome their inferiority complexes.

"We have no apologies to offer," he said. "We have a proud profession, an unparalleled record of helping people to live the good life and an unsurpassed setup for letting people know we're proud of our achievement." He said that the critics of Hollywood either do not know or don't care to acknowledge that no other entertainment medium offers so much for so little.

Pointing out that theatres are a solid and stabilizing factor in any community, Einfield reminded the indie exhibitors that they are always the focal point of local drives and collections. Other speakers, emphasizing the chin-up approach, were Abram F. Myers, allied Washington counsel; Maurice Wolf, M-G public relations expert; Bill Koster, of the Variety Club of New England; Dan Murphy, proxy of the exhib group, and Art Moger, local Warner flack.

N. Y. STATE'S NEXT MUSICAL

While "Great Sinner" has been tentatively set to go into Loew's State, N. Y., after "Barkleys of Broadway," next picture may be "In Good Old Summer Time."

House has been most successful with musicals and this picture has been moved up on Metro's national releasing sked. "Sinner" now is back of it on release date. "Barkleys" is figured to go two or three weeks longer at house if current pace is maintained.

Philly Circuits

Continued from page 6

to the opening ran cross-trailers in all allied theatres pointing to the Thursday kickoff.

Anticipated stir over price rises failed to materialize. Only five houses raised the ante—a nickel was the average. Prices varied from 26c to 45c for the matinees, and from 45c to 70c for the evening shows. Normal clearance step-up was seven days, but in many instances the houses cooperating in the 20th plan have had clearances slashed 21 days and more. Suburban theatre in nearby Wayne, Pa., also ran "Belvedere" under the plan, upping the total of houses to 19.

Nabes ballyhooed the film with other showmanship techniques, including sound trucks, window displays, special posting, distribution of heralds and special lobbies. Plan will continue henceforth for all 20th product and the company is reported to be priming it for inauguration in several other cities in which it believes the clearance is now too long.

Five Hellinger Titles

Filed by Santana

Hollywood, May 31.

Five film titles owned by the late Mark Hellinger have been registered with the Johnston Office by Santana Productions, an outgrowth of Mark Hellinger Productions.

Titles are "Every Man for Himself," "New York Story," "Once Too Often," "Springboard" and "Power of Attorney."

N.Y. Variety Clubbers

To Snip Ribbon Friday; Pitt's Harris Memorial

Newly organized N. Y. Variety Club formally opens its clubrooms at the Hotel Astor Friday (3). Ribbon-cutting ceremonies will be held on 10th floor where the Variety Club has its own private roofgarden off the clubrooms.

Pitt Variety to Help Home

Pittsburgh, May 31.

Variety Club's next undertaking will be building of hospital wing at Roselia Foundling Home, one of pet charities of Tent No. 1. The new wing is to be known as Eleanor M. Harris Memorial. The late Mrs. Harris was the widow of John P. Harris, pioneer Pittsburgh showman, and mother of John H. Harris, one of founders of Variety.

Murray Whiteman Honored

Buffalo, May 31.

Murray Whiteman, proprietor of Whiteman's Song Shop and confidante of many stage stars who have played Buffalo in the last 35 years, was feted by the Variety Club this week for his efforts in connection with charity shows, and to celebrate his recent marriage. Local theatre industry, political and business notables turned out.

SANDRE PRODUCTIONS SIGNS THREE PLAYERS

Hollywood, May 31.

Arthur Dreifuss signed Gloria Jean, Peggy Ryan and Ray McDonald for "10 McTaggart Street" is the first picture to be made by his reorganized Sandre Productions for Allied Artists release.

Dreifuss recently purchased Sanford Shear's stock in the indie company and rounded up new capital in Colorado.

UA-Small

Continued from page 5

through EL. Industry insiders familiar with efforts being made by Semenenko and the participants in his efforts to get as high as \$7,500,000 together question the need for that much coin, although they admit it's a nice amount if he can get it.

It is this need for getting money together from varied sources that is holding up final consummation of the deal by which Small would be in charge production for EL, obtain considerable control over distribution, and become a partner of Young in ownership of the company. Semenenko, whose bank administers a loan of more than \$10,000,000 to EL and its parent company, Pathe Industries, has been working for more than a month to get the fiscal package together and insure the future of EL.

He has already obtained agreement to go along with his plan from the three banks and the John Hancock Insurance Co., which share with First National of Boston in the loans to EL and Pathe. Hancock has several million dollars in the two firms, with Semenenko's bank holding about 35% of the remainder, the Bank of the Manhattan Co. holding about 25% and the Chemical and Marine Midland Banks sharing the rest.

Semenenko was involved in discussions with Young and Robert Purcell, chairman of the board of Pathe, two days last week and will probably continue the talks today (Wednesday) or tomorrow. In the meantime, he is continuing efforts to get the coin together from the outside sources.

3 WARNERS REDUCE COMMON VIA GIFTS

Washington, May 31.

The three Warner Bros. reduced their holdings of WB \$5 common a total of 11,300 shares last month, through a series of gifts, in what was otherwise a dull month in "insider transactions."

Figures released by the Securities and Exchange Commission for the period from April 11 to May 10 disclose that Jack Warner made six separate gifts aggregating 5,000 shares. He retains 421,500 shares, plus an additional 21,500 in a trust account. Harry Warner gifted away 3,200 shares, leaving himself with 265,750, plus 16,000 held in a trust. Brother Albert Warner gave away 3,300, but bought in 200, for a net decrease of 3,100 shares. Nevertheless, he continues long on WB common with 441,800 shares in addition to 21,000 in a trust account.

Charles D. Prutzman made a gift of warrants for 1,000 shares of Universal \$1 common. He owns 6,100 shares, in addition to warrants for 20,250 more. Loew's, Inc., always on the hunt for loose shares of Loew's Boston Theatres \$25 par common, managed to pick up an extra 25 shares during the month. The parent company now owns 124,330.

Harry Cohn of Columbia Pictures got 9,795 shares of Columbia no-par common, and now owns 151,122. He explained to SEC that he got the stock "in satisfaction of indebtedness." Jack Cohn reported buying 400 shares to up his bundle to 48,968, and another 100 to increase his trust account to 19,057. Joseph A. McConville now owns 400 shares with the 236 he got last month. Abraham Schneider bought 300. Now has 10,028 shares.

Herbert J. Yates bought his first 1,000 shares of Republic Pictures. \$1 preferred to add to his 79,311 shares of 50c common stock. Joseph E. McMahon bought his first 100 shares of common. He also has 200 shares of preferred. Arthur J. Miller bought 100 shares of preferred. He also has 100 of the common.

Harry Brandt added 500 shares of Trans-Lux \$1 par common, making his share now \$3,615. He also reported substantial holdings in other names—Bardayon, Inc., 1,000; Harday, Inc., 1,400; Brandt Foundation, 2,800; and his wife, 14,700.

Mrs. Zegib Sued on %

Cleveland, May 31.

Six of the major film companies filed a separate action last week against Mrs. Nazera Zegib, charging her with submitting false reports on grosses for percentage pictures in the three houses she operates in Lorain, O., and one in Vermilion, O.

Suit was filed in U. S. district court here by Columbia, Universal, RKO, Loew's 20th-Fox and Paramount. Cleveland law firm of Jones, Day, Cockley & Reavis is repping the plaintiffs.

UA Pops Off

Continued from page 4

bookings in a large number of independent circuits in the area to give it playing time in almost 100 class A situations. As it happened, weather was favorable to business and the booking turned out well for UA.

What will happen when the next UA product is available for metropolitan circuit bookings remains to be seen. UA execs refused to state whether their tactics would be to submit it to Loew's or RKO. Not affected are bookings out of town, with a number of UA pix dated on the Loew's chain.

Terms have not been at issue in the dispute, since they are pretty well standardized. Pix which get top billing, whether on the long five-day end of the week or the short two-day end, play percentage, getting a split over house expenses. Films which get equal billing split between them the top pic's percentage and the second-feature rental.

Lower half pix on the long end of the week get \$18,000 flat rental and on the short end \$3,000. An added angle is that distributors try to avoid short-end bookings because the subsequent run circuits which play the product as it comes off the Loew's and RKO screens have automatically the right to cancel out any of the two-day pix.

Rita and Aly

Continued from page 2

essary in order to maintain some kind of order. For that purpose Lee Elroy, the star's business manager, arrived from Hollywood, called a press conference, and laid it on the line. He told the assemblage that, because Prince Aly Khan wanted a comparatively quiet and private ceremony, the marriage itself would be closed to the press and that a very limited number of passes would be distributed, upon the prince's okay and approval, to the reception later at the chateau.

For those who would not receive a press pass, Helen Morgan, Hollywood journalist, former life staffer and friend of Rita's from her Columbia Pictures publicity days, would act as an information bureau, available at the Carlton hotel, to give a vicarious eye-witness account of the ceremony.

Elroy also announced that one photographer, to be named at a later date, would take all the pictures, which would be placed in a pool, available to all at a moderate fee. Elroy promised to be at the disposition of the press at the Carlton, where he set up headquarters, to give any new information as he got it. He was unable to assure even those who had come from London, Paris, Stockholm and other capitals of Europe, expressly for the wedding. He said that the passes would be distributed the day before the marriage and not before.

After that the mad scramble began. People began pulling strings, calling upon Aly Khan in person requesting aid from mutual friends. As the days passed, Elroy became practically invisible. The date of the marriage and the time had been set for May 27 at 11:30, but not even the prince knew where the ceremony would be held. He had tried to get a dispensation to have it at the villa, but there is a French law that prohibits a marriage ceremony in a home except in the case of sickness or a diplomatic emergency.

Agented by Louella?

The day before the marriage another press conference was called, this time by Charles Smith, general manager of INP for Europe, who announced to those present that International News Pictures had been selected as the official photographic agency for the ceremony, the reception later, the family group, etc.

He was sincere in wanting everyone to get a break. He explained that after a great deal of persuasion the prince had consented to pass on 12 pictures in all—three of the ceremony, two of the cake-cutting, and the rest of the reception at the villa. These would be developed and printed at a small laboratory which Smith had set up in the laundry of the chateau. They would then be dispatched to the Carlton hotel, where they would be distributed at a moderate fee to all the press. Smith had brought his top black and white photographer from Berlin and a color specialist from London. He explained that INP had gone to a great deal of expense in bringing a dryer and enlarger from Paris, and that they had no hope of getting their expenses back from the small fee to be obtained for the pictures, since they didn't feel that they could charge a publication fee on a pool arrangement.

For those photographers with a pass into the chateau after the ceremony, there would be an open photographic session for 15 minutes, to be followed by a half-hour press conference for the reporters.

The following day Elroy gave out the passes to approximately 45 journalists and photographers, with over 100 having been turned away. (Note to editor: yes, I got one.)

That the marriage would be held in the mayor's office at Vallauris, and not at the villa, was now a common fact, since it could be held nowhere else. Vallauris administers the affairs for Golf-Juan, the tiny community outside of Cannes where the prince makes his home. That the prince could not prohibit the press from entering and witnessing the ceremony was also common fact, since in France a "mairie" is the property of the people, and cannot be closed to the press.

This it was that at 11:16 on the morning of May 27 Rita Hayworth became the wife of Prince Aly Khan, in a simple five-minute ceremony performed by Mayor Paul

Derigon. She wore a Jacques Fath model in sky blue silk crepe, with a matching picture hat of organdy tulle. She was nervous, and her voice shook as she answered "Oui" to the mayor's question. Aly's witness was General Catroux, to whom he served as an aide during the war; and her witness was Prince Jean Orleans Bragance.

Present at the ceremony was Louella O. Parsons, who had set up an elaborate transmission system of relaying her story through the radio facilities of the Ray Morgan troupe, who are housed in Cannes with the Maurice Chevalier show. With the aid of Sam Pierce and Bill Robson, Miss Parsons had transmitted her eye-witness account by magnetic tape, which was rushed to Paris and then sent by shortwave to New York.

The wedding ceremony was followed by a reception at the chateau, where an elaborate banquet was served. Yves Montand and the orchestra of the Cannes Casino entertained the 80 guests, who were assembled around the swimming pool.

The contemplated schedule of a regulated photographic session at the chateau broke down upon the onslaught of the swarms of journalists and photographers who crowded into the place, despite police precaution. The couple graciously posed, and answered questions, until it became untenable to continue. After overstayng its welcome by hours, the press finally departed.

No. of Theatres

Continued from page 6

Jan. 1, 1949, said the survey "there was a total of 8,467 motion picture theatres with a seating capacity for 5,639,560 persons—contrasting markedly with the 6,657 theatres seating 3,742,841 persons in 1947. It is in this area of the world that the greatest theatre expansion has taken place in the past two years.

"Theatre construction and re-openings to the extent of a 27.2% increase is indicated for 1949 as against 1947, involving a 50.7% increase in the number of seats.

"Percentage-wise, the showing of U. S. films on the screens in this area is the lowest in the world, reaching only 55%. As will be noted, this low percentage is attributable primarily to the situation in the Far East; and it can be assumed that, with the so-called rebirth of the Japanese motion picture industry and the intensive drive by British film distributors, the showing of American films is affected considerably.

"Japan, as would be expected, shows the greatest increase in theatres during this two-year period. On Jan. 1, 1949, 2,157 theatres seating 1,223,914 people were reported, against 1,608 theatres seating 658,374 persons in 1947. This represents a 34.5% increase in theatres and an 85.9% increase in seats.

"In the countries comprising the Middle East there were, as of Jan. 1, 1949, 2,676 theatres seating 1,583,425 people, as compared with 1,876 theatres seating 969,088 persons at the same time in 1947. The increase thus being 42.6% in theatre facilities and 63.3% in seats. Of the screen time available in the Middle East countries, films from the U. S. held 52% of the showings.

India Area's Top Increase

"The India area shows the largest increase in theatre development in this great region. Before the splitting up of India and Pakistan in 1947 there were in the country 1,605 theatres seating 802,500 people. Today there are 1,948 theatres in that portion now comprising India, seating 1,266,200, and 352 theatres in Pakistan, seating 88,000 persons.

"In the countries and possessions comprising Africa, information at hand shows that on Jan. 1, 1949, there were 1,281 theatres with 784,818 seats, as compared with 1,171 theatres with 705,024 seats in 1947. This represents a 9.4% increase in theatres and an 11.1% increase in seatage. Films from the U. S. occupy 62% of the screen time in all of Africa.

"In the Atlantic Islands there were a total of 166 theatres seating 72,914 persons, as of Jan. 1, against 122 theatres seating 59,363 persons in 1947. Eighty-one per cent of all the films shown in the far-flung area came from the U. S."

THE LADY GAMBLES

Pays off BIG!



"The Lady Gambles' is a feminine 'Lost Weekend.' Miss Stanwyck has responded with magnificent skill." — N. Y. World-Telegram

"It is 'The Lost Weekend' of clicking dice and whirling roulette wheels." — Los Angeles Times

"Another of Barbara Stanwyck's achievements." — Walter Winchell

"Barbara Stanwyck's performance...is being compared to Ray Milland's in 'The Lost Weekend.'" — Dorothy Kilgallen

"Barbara Stanwyck gives a remarkable performance." — N. Y. Daily News

World Premiered at Criterion Theatre, New York, and 5-theatre combination, Los Angeles, "The Lady Gambles" is running way ahead of top-grossing hits like "Criss Cross," "City Across the River," "Tap Roots," "Rogues Regiment"!



And now showmen are setting their sights on two more U-I "SHOWMANSHIP LEADERS"!

"ILLEGAL ENTRY"... Washington Invitation Premiere, June 8, with personal appearance by Marta Toren • "CALAMITY JANE and SAM BASS"... Hollywood Cavalcade heads for World Premiere, June 8, in Dallas, with 350-City territorial openings.

Can. Film Censors Getting Tougher On 'Brutal' Scenes; Theatre Bldg. Up

Toronto, May 31.

Apprehensive of the increasing sequences of violence and brutality in certain current film releases, the Motion Picture Censorship Board will continue to eliminate such scenes to a greater degree in the ensuing months, according to O. J. Silverthorne, board chairman.

Apart from this, his annual report to Prime Minister Frost refers to the terrific theatre-building expansion program of the fiscal year, the fact that British pictures now account for some 20% of playing time here, and that foreign films (European) are securing greater screen time than ever before.

"Mistreatment of animals," said Silverthorne, is never permitted on the screen, yet violence toward human beings appears to be running rampant. Men were being shown kicked and beaten into unconsciousness in many of the cheaper grade and gangster type of feature pictures. The board viewed these scenes with alarm, and was of the opinion that copying of such tactics (by the mentally immature) could easily result in death or permanent injury to some innocent person."

During the fiscal year, ending March 31, Silverthorne reported, new construction totaled 47 houses completed, with 10 of these majors, ranging from the \$2,000,000 Odeon in Toronto to others in the \$650,000-\$800,000 bracket. The need of outlets for British films has been in some measure responsible for the building of theatres by United Kingdom interests (Arthur Rank).

The Board reviewed 606 features during the fiscal year, these coming from the U. S., Britain and the Continent; and made deletions in approximately 25% of the total. Labeled as adult entertainment and not suitable for children were 54 features. Excessive display of firearms in newspaper and poster advertising of western and crime films was reduced to a greater extent than ever before, with 1,018 pieces of advertising rejected.

Par Theatre TV

Continued from page 4

ing program to ascertain how the public reacts.

One of the Intermediate System plants will go into the Chicago theatre, Chicago, when new TV station is opened there June 16.

The Intermediate Film System now requires about 60 seconds from the time it is picked up by TV cameras until ready to throw on the screen. It has the advantage of recording by TV cameras, with 30 frames per second, and then switching them into regular film with 24 frames a second. This improves the image of the picture.

The Par film method has the advantage of enabling crack film cutters to eliminate some footage and give almost a completely edited story in record time—virtually instantaneous.

Matter of being able to televize big sports events is something for the future. Par believes that in the future it will be able to supply the big coin necessary to grab these big events just as the networks now are doing it.

B. O. Champs

Continued from page 4

larger keys but shape's stronger in southwest area. "Younger Bros." (WB) did nice in Omaha and led K. C. but not in enough locations to tell how it will ultimately shape up. "Pride of Yankees" (RKO) (reissue) came through with some profitable weeks.

"Adventure in Baltimore" (RKO), which fared nicely on several initial playdates, floundered during past month. "Outpost in Morocco" (UA), in contrast, shapes up better than in April with a sturdy session in Detroit and fine stanza in Buffalo to its credit. In Montreal it proved so sock the pic held a second strong frame. "Blue Lagoon" (EL) is credited with big trade in Toronto.

"Joan of Arc" (RKO), which was big to solid in several key cities last month, finally wound up its record run of 26 weeks at N. Y. Victoria.

Depinet Pitches

Continued from page 5

indie production, "The Outlaw." Seal was revoked several years ago because Hughes refused to abide by rules covering advertising. Now he has submitted substantially the same ads and has offered to withdraw a \$2,500,000 suit against the MPAA if it okays them. It refuses.

"Outlaw" was distributed by United Artists before Hughes acquired RKO and turned the pic over to it. Depinet, as a member of the MPAA board, voted for revocation of the seal, and is now in the position of having to argue for its return.

Only Three Pix In a Year

Product situation has been made acute by the fact that, since Hughes took over almost a year ago, the studio has made only three films, has two in production and one in preparation. In addition, it has a few indie pix, and Hughes has turned over to it "The Outlaw" and two others of his own negatives—"Vendetta" and "Mad Wednesday." That gives the company a total backlog of about 20 pix, plus some reissues.

Aside from Hughes' three, the films in the backlog are "The Window," which has already had a few pre-release engagements; "The Judge Steps Out" (Ann Sothern, Alexander Knox), "Big Steal" (Robert Mitchum), "Roughshod" (Robert Sterling), "Interference" (Victor Mature, Sonny Tufts), "They Live by Night" (Farley Granger, Kathy O'Donnell), "Weep No More" (Joseph Cotten, Valli), "Follow Me Quietly" (William Lundigan, Dorothy Patrick), "It's Only Money" (Groucho Marx, Frank Sinatra, Jane Russell), "Savage Splendor" (jungle pic), "Mighty Joe Young" (Robert Armstrong, Terry Moore), "She Wore a Yellow Ribbon" (John Wayne), "Roseanna McCoy" (Goldwyn), "Ichabod and Mr. Toad" (Disney), "Love Is Big Business" (Claudette Colbert, Robert Young) and "Strange Bargain" (Martha Scott, Jeffrey Lynn).

In addition, there is a compilation of old vaude shorts into a feature labeled "Make Mine Laughs," a half-dozen Tim Holt westerns, six George O'Brien western reissues, the "Tarzan" series reissues and possibly "Man on the Eiffel Tower," Franchot Tone starrer, on which there has been some negotiation but no pact signed.

In production at the moment are "I Married a Communist" (Robert Ryan, Laraine Day) and "Bail Bond Story" (George Raft, Pat O'Brien, Ella Raines). In preparation is "Bed of Roses."

Cal. Solons

Continued from page 7

its patent evasion of the quota issue.

"The quota is not an industry matter. It is a British government matter. It was proposed by the British government and jammed through Parliament under the whip of the British government."

"The British Ministry, in its great wisdom, says the quota doesn't violate the General Agreement on Tariffs and Trade, to which Britain and the United States are signatories. Our State Dept. will be derelict if it permits the British government to get away with this unilateral interpretation."

"I therefore call upon the State Dept., in accordance with this treaty authority, to protest in writing to the British government and to demand a meeting with our Government at once to negotiate the reduction or elimination of the excessive film quota, that so clearly discriminates against American motion pictures."

California's Senators Sheridan Downey and William F. Knowland wrote a joint letter to the Secretary of State in which they declared:

"In our opinion, the British attitude has seriously damaged the cause of reciprocal trade to which this government, in the interest of promoting the flow of commerce and trade around the world, has been so strongly committed. The

very basis of the reciprocal principle is cooperation among nations.

"The British position on the new 40% film quota is singular evidence of a spirit of non-cooperation. Reciprocity cannot continue on a one-sided basis."

"When the British government, in its reply, speaks of the discussions between the leaders of the British and American film industries through the Anglo-American Film Advisory Council, and suggests that action on the Government level be held up pending the outcome of these talks, it is evading the issue of the quota."

"Private industry can do nothing about the quota. That is a Governmental matter."

"Inasmuch as we intend to go into the British film quota thoroughly when the Reciprocal Trade Agreement Act is before the Senate, we desire your assurance at the earliest date that the Department of State has formally protested to the British government requesting the opening of negotiations on the film quota."

Earlier Eric Johnston announced that the American members of the Film Council had agreed to the British request for a postponement of the June 2-3 meeting.

Ellis Arnall was in town last week to confer with State and Justice Department officials, Senator Claude Pepper (D., Fla.), Rep. Wright Patman (D., Tex.), chairman of the House Small Business Committee against the proposed Anglo-American deal which, Arnall charged, was in gross violation of the Webb-Pomerene Act.

Elliott Roosevelt Heads Hyde Park House Group; Other New Theatres

Hyde Park, N. Y.

Construction of a 500-seat intimate type of theatre is under way in community development project here headed by Elliott Roosevelt. It is being built on a site opposite the entrance to Franklin D. Roosevelt Memorial library on Route 9. House will show first-run pix and will be operated by Eisenberg and Cohen, owners of theatres in Red Hook, Rhinebeck and Pine Plains, N. Y.

2 New Texas 600-Seaters

Hughes Springs, Texas. New 600-seat house will be built here by Mr. and Mrs. W. W. McNatt, replacing their present 200-seat Village theatre. Plans also call for a 600-seater to replace their current 250-seat house, the Morris, at Daingerfield.

Interstate Plans 1,400-Seater

Denton, Texas. Interstate Theatres Circuit started construction here on new 1,400-seater which will be built at an estimated \$300,000. It will be one of largest theatres in north Texas.

New \$400,000 Texas City House

Texas City, Texas. New \$400,000 Showboat theatre opened here by the Long Theatres. This is fourth house bearing that name to be built here by Long circuit. The first was destroyed by fire, second by a hurricane and the third in Texas City disaster of 1946. New house seats 1,000.

\$400,000 Downtown St. Loo House

St. Louis. New 1,260-seater film house to cost \$400,000 being planned by H. Paul Stroud, owner of World Newsreel house. New house would offer stiff opposition for Loew's State and Fanchon and Marco's Ambassador nearby. House will be built on site of former department store.

\$150,000 Texas House

Carthage, Texas. Construction started here on new Esquire, \$150,000 house to be operated by Horace Turner and H. L. Hampton.

1,200-Seater for Hall Industries

Kingsville, Texas. Bob Beddow, local manager for Hall Industries, has signed contract for new 1,200-seater to be built here.

Complete Texas 600-Seater

Whiteface, Texas. Construction completed on new 600-seat Home here, town's first and only house. It will be operated by Jack Holman. It cost \$75,000.

New \$100,000 Texas House

San Angelo, Texas. Construction started here on new \$100,000 theatre, being built by Concho Theatres, a partner of Robb & Rowley circuit.

Picture Grosses

DENVER

(Continued from page 8)

"Blonde From Bashful Bend" (20th) and "Angel in Exile" (Rep), also Denver, Webber. Dim \$1,500. Last week, "Flamingo Road" (WB) and "State Department" (FC), \$2,000.

"Orpheum" (RKO) (2,600; 35-74) — "The Window" (RKO) and "Woman's Secret" (RKO), Mild \$11,000. Last week, "Adventure in Baltimore" (RKO) and "Clay Pigeon" (RKO), \$11,000.

Paramount (Fox) (2,200; 35-74) — "Red Stallion in Rockies" (EL) and "Old-Fashioned Girl" (EL), Slight \$7,000. Last week, "Dark Past" (Col) and "Jungle Jim" (Col), \$7,000.

Webber (Fox) (750; 35-74) — "Blonde From Bashful Bend" (20th) and "Angel in Exile" (Rep), also Denver, Esquire. Drab \$1,500. Last week, "Flamingo Road" (WB) and "State Department" (FC), \$2,500.

Cold War

Continued from page 7

the future." The Society wants the whole Anglo-British agreement of 1947 reopened for investigation.

3. Members of Congress are continuing—and stepping up—their attacks on the British restrictions, which may result in strong action by the State Dept.

4. The Dept. of Justice is going into the legality of the concerted action on the British question by the Motion Picture Export Assn., under which the American majors operate abroad.

In the meantime, Eric Johnston, president of the Motion Picture Assn. of America, was in Toronto yesterday (Tuesday), where Harold Wilson, prez of the Board of Trade, was also a visitor. It was thought some action might come out of their meeting, although Wilson has shown no desire for compromise.

British Lay Talks Delay To Absence of Wilson

London, May 31.

Hopes of a rapprochement between the British and American motion picture industries via the Anglo-U. S. Film Council are rapidly receding. News of the postponement of the talks is seen here as a clear indication that so far there is nothing concrete to offer in response to the American overtures for a lowering of the quota and substantially increased playing time on the major circuits.

Official excuse is that the postponement was due to the absence in Canada of Board of Trade prez Harold Wilson, and that consequently the British industry leaders have not had an opportunity of submitting the American representations to him for consideration.

Even in Wilson's absence, it is understood that the proposals have been examined by Board of Trade film experts and that they look askance at them. Policy of the Labor Government has consistently been to frown on any arrangement that resembles a cartel and which may interfere with existing legislation, and they've interpreted the major U. S. demands as falling within these categories.

Doubt persists as to whether there will actually be a meeting in London in August, but if it is held, the inclusion of Sir Philip Warner in the British delegation, as the head of the Associated British Picture Corporation, would allow the chiefs of the three major circuits to participate in the negotiations, and not leave J. Arthur Rank, as the controller of the Odeon and Gaumont-British groups, the sole spokesman.

No attempt is being made to disguise the embarrassment which the publication of the Johnston letter caused to the British team, who had previously refused to admit that a lowering of the quota had been discussed at Washington. They are now suggesting that while they kept their part of the bargain to maintain complete secrecy, there has been a breach of faith on the American side.

MORE MOSCOW PIX HOUSES

Washington, May 31.

Twenty-four new film houses are being built in Moscow this year, Russian Embassy reports.

Of these, 18 will be located on the street floors of apartment houses under construction.

'BARKLEYS' BRISK

\$19,000 IN L'VILLE

Louisville, May 31.

"Barkley's of Broadway" is causing quite a stir at Loew's State this week, with other firstruns trailing. "Tulsa" at Rialto shapes okay while "Riders of Whistling Pines" bolstered by p.a. of Renfro Valley Folks at National is moderate.

Estimates for This Week
Mary Anderson (People's) (1,400; 45-65) — "Flamingo Road" (WB) (2d wk), still perky at \$7,500. Last week, sturdy \$10,000.

National (Standard) (2,400; 50-85) — "Riders of Whistling Pines" (Col) and Renfro Valley Folks on stage. Modest \$7,000. Last week, "Mom and Dad" (Indie), \$8,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Tulsa" (EL) and "Shamrock Hill" (EL). Fair \$13,000. Last week, "El Paso" (Par) and "Own True Love" (Par), about same. State (Loew's) (3,000; 45-65) — "Barkley's of Broadway" (M-G) and "Crime Doctor's Diary" (Col). Solid \$19,000. Last week, "Ma, Pa Kettle" (U) and "Act Of Violence" (M-G), \$12,000.

Strand (FA) (1,000; 45-65) — "To Sea in Ships" (20th) and "Hide-out" (Rep). Lightweight \$4,500. Last week, "Last Bandit" (Rep) and "Moonrise" (Rep), about same.

'St. Louis' \$12,000, Montl.

Montreal, May 31.

Biz looks good in all houses with cool weather drawing the trade. "South of St. Louis" looks best of newcomers.

Estimates for This Week
Loew's (C.T.) (2,855; 40-65) — "Ball Game" (M-G) (2d wk). Big \$17,000 following smash \$26,000 opener.

Capitol (C.T.) (2,412; 34-60) — "Northwest Mounted" (Par) (reissue). Solid \$19,000. Last week, "Sun Comes Up" (M-G), \$13,500.

Palace (C.T.) (2,625; 34-60) — "To Sea in Ships" (20th). Good \$15,000. Last week, "Mother Is Freshman" (20th) (2d wk), \$8,000.

Princess (C.T.) (2,131; 34-60) — "South of St. Louis" (WB). Nice \$12,000. Last week, "Set-Up" (RKO) (2d wk), big \$9,000.

Imperial (C.T.) (1,839; 26-45) — "Jungle Patrol" (20th) and "Chicken Every Sunday" (20th). Sturdy \$8,000. Last week, "Countess Monte Cristo" (U) and "Cheated Law" (20th), \$10,000.

Orpheum (C.T.) (1,040; 34-60) — "Impact" (UA) and "Bungalow 13" (20th). Okay \$6,000. Last week, "Hesaw" (UA) and "Lucky Stiff" (UA), \$7,000.

PITTSBURGH

(Continued from page 9)

like best thing here in long time. Swell notices and fine word-of-mouth ought to bring sock \$24,000. Stays another week. Last week, "Barkley's of Broadway" (M-G) (2d wk), \$13,500.

Ritz (Loew's) (800; \$1-2.40) — "Red Shoes" (EL) (3d-final wk). Disappointment here, mainly because house is not for road-show dates. Despite holiday will only be okay \$7,000, about same as last week.

Stanley (WB) (3,800; 45-80) — "Younger Bros." (WB). Not much excitement over this, and it can thank Decoration Day and Dr. I.Q. broadcast from stage for \$14,500 obtained. Better than recent biz but still mild for holiday week. Last week, "Night Unto Night" (WB), \$11,000.

Warner (WB) (2,000; 45-80) — "Bad Boy" (Mono). Even all the help Variety Clubs are giving this doesn't seem to be helping. Not much more than \$5,000, rather sad. Last week, "State Department-File 649" (FC) and "Shot Jesse James" (SG), fair at \$7,000, over hopes.

SEATTLE

(Continued from page 8)

"Tombstone" (Mono) (2d wk), \$7,300.

Palomar (Sterling) (1,350; 40-65) — "The Set-Up" (RKO) and "Song of India" (Col) (2d runs) plus vaude. Good \$5,000. Last week, "Walking Hills" (Col) and "Kiss in Dark" (WB) (2d runs), plus vaude, \$3,600.

Paramount (H-E) (3,039; 50-84) — "Streets of Laredo" (Par) and "Law Barbary Coast" (Col). Oke \$12,000. Last week, "Outpost in Morocco" (UA) and "Amigo" (UA), \$7,300.

Roosevelt (Sterling) (800; 50-84) — "She" (RKO) and "Last Days Pompeii" (RKO) (reissues). Trim \$4,000. Last week, "Flying Tigers" (Rep) and "Fighting Seabees" (Rep) (2d runs), fair \$3,200.

during the **FOUR WEEKS**
ending May 7th, your

PRIZE BABY

Shipped

1,029,224 accessory items and
233,848 trailers — or a total of

1,263,072 units

which means an
average of

315,768 *UNITS WEEKLY!*

Our SERVICE Being On A RENTAL
BASIS, it is apparent that practically the
same number of Items (less posting-paper,

heralds, etc.) is being RETURNED by Exhibitors, each week. These Items must be
sorted, recorded and returned to Shelves and Vaults in NSS Offices.

This represents a **CHECKING-IN, HANDLING and**
SHIPPING of

631,536 *UNITS* **EVERY WEEK!**

Brother - that's SERVICE!

Clips from Film Row

NEW YORK

Maurice J. Miller, of the Lincoln theatre, Passaic, N. J., was elected prez of the New Jersey Theatre Owners of America in Passaic last week. Harold Haskins elected vicepres. Adam Adams, treasurer. Frank Fowler, secretary. Walter Reade, Jr., was named association representative on the TOA board. Following the business session, the chapter feted Gael Sullivan and Edward Lachman, TOA and Allied national exhibitor co-chairmen of the film industry's division for the Treasury Dept.'s current bond drive.

Raymond Hodgdon, manager of KO Keith's, Richmond Hill, N.Y., and Harry Schreiber, manager of KO Palace, Columbus, O., copped N.Y. Theatre Showmanship Awards for April. Hodgdon's prize was for promotion of a cooking school with local gas company while Schreiber's stemmed from his campaign on a personal appearance of Eddie Cantor at his house.

Edward Lachman, Prez of N. J. Allied Theatre Owners, took in last week's Boston convention of the Independent Exhibitors of New England, then planned Saturday (28) to Dallas to attend the Texas ATO conclave as well as the national board meet of Allied States Assn. of Motion Picture Exhibitors.

ST. LOUIS

The Freeburg, owned by Basil O. Clark, Freeburg, Ill., suffered \$600 damage when a wall was cracked by a backing truck on adjoining parking lot.

George Evanoff opened his new Midtown, a 650-seater in Wood River, Ill.

Harry Barker assigned to North Missouri and Northern Illinois territory for United Artists after transfer from Omaha.

Gerald Williams, East Alton, Ill., purchased the Alamo, Stewardson, Ill., from L. Gorski.

The Grayville, new \$100,000 house in Grayville, Ill., built for Turner-Farrar interests, likely will be lighted July 4. Replaces the Premier, destroyed by fire April 15, 1948.

Fanchon & Marco temporarily

shuttered its 5,000 seater Fox, third largest film house in U. S. Threat to close both it and the Ambassador, in dispute over increased film rentals, was rescinded when Edward B. Arthur said satisfactory rental had been reached on 10 new ptx. No reason given shuttering. Biz has been off sharply and even reslease bill was used recently.

First-run policy inaugurated at the St. Louis and Missouri, other F&M houses a few blocks from the Fox, since darkening of the big house.

Herman Schwarz joined sales staff of Screen Guild; formerly traveled South Illinois for Eagle Lion.

Nat Hall and the Dickinson Operating Co., lighted their new Belasco, Quincy, Ill.

The Lion, a new 500 seater, Troy, Ill., operated by Sheldon Lending for Lion's Club of Troy, opens June 1.

Earl Farrell, Charleston, Mo., purchased site for 400-car drive-in near Sikeston, Mo.

Arthur Morris, coal mine operator of Dawson Springs, Ky., purchased the Strand, 400-seater, in same town from J. H. Meadows.

Suit to invalidate a section of ordinance in Richmond Heights, St. Louis county, that provides for collection of 5% of gross receipts at theatres filed in circuit court at Clayton by owners of the Esquire, indie secondrun and St. Louis Amus. Co., owner of the Richmond.

DALLAS

Paramount's "Streets of Laredo" was given a typical Texas preem in Laredo with the entire border town turning out to meet a contingent of visiting Hollywood stars. It was held at the time the settlement of Laredo 194 years ago was being observed.

Texas Allied Theatre Owners will hold its convention here May 30-June 1. The organization is headed by Phil Esley.

Interstate Theatres purchased an interest from G. A. White in common carrier truck line he operates between Dallas and Houston. Will utilize in sending films, candy, popcorn and accessories to

Houston from headquarters here. Also set trucking deal to get material to Galveston.

Final injunction restraining Local Union No. 407, IATSE, from maintaining picket line in front of San Antonio's International Bldg. entrance and businesses in building other than in front of Alameda theatre issued by local district court. Pickets have been at house since theatre opened March 9.

Although the meeting of Allied Theatre Owners of Texas, now in session here will be attended by members of state organization, final banquet honoring Col. H. A. Cole, past prexy of group, will attract many out-of-town visitors.

INDIANAPOLIS

Ken Collins, city manager of Dolle-Gamble group, installed television sets on Indiana, Circle and Lyric mezzanines for Indianapolis's video preem, 500-mile speedway race being telecast by WFBM-TV Decoration Day.

Fev Marley arrived ahead of Linda Darnell to view race preliminaries. Miss Darnell came here to award victory trophy to race winner.

Alfred W. Schwalberg, Paramount sales manager, and Bill Ainsworth, president of National Allied, will be headliners at summer convention of Associated Theatre Owners of Indiana, French Lick, June 22-23.

Larry Shubnell, formerly with Columbia and Syndicate theatres, rejoined Columbia sales staff and will live in Fort Wayne.

Laddie Hancock, ex-20th-Fox salesman, now selling for Paramount.

Sam Perk and Oscar Alpert, took over Mecca, Indianapolis, nabed from John Servas.

J. F. Heinlein, who formerly managed the house, acquired the Arcade, Gas City, from Mallers circuit.

Horton and Pfister reopened old Dixie at Jeffersonville as the Neon. House was long shuttered.

CHICAGO

Alliance theatres embarking on \$1,000,000 remodeling program. Grand, Terre Haute, Ind., reopens June 3 after facelift with Sipe, Kokomo, Ind., and State, Anderson, Ind., also undergoing refurbishing. Circuit also opened three drive-ins recently.

Screen Guild exchanges in Detroit-Cincinnati and Cleveland will handle All-American, colored newsreel.

Max Roth is out as district manager of Film Classics, with no replacement as yet.

Arthur Young, with United Artists for years, quit job as office manager here.

Third of a series of equity actions by drive-ins was filed in Chi federal district court by Seymour Simon on behalf of Star View Outdoor, Elgin, Ill. Suit against all major distribbs, except United Artists, Balaban & Katz, and Public Great States, claims that distribbs gave 30 days prior clearance to Great States houses, Crocker, Rialto, and Grove, over the John Reckas ozoner. Reckas seeks equal clearance.

PITTSBURGH

H. Arthur Pearce, former WB circuit manager, will be in charge of Laskey Bros.' new Starlite, 850-car drive-in on outskirts of fairmont, W. Va.

Arthur Isaacs, ex-Rep salesman here, into exhibition, with purchase of Ridge, Cleveland.

C. C. Kellenberg, local sales manager for 20th-Fox, is an official of convention corporation which will handle the annual department meeting of American Legion of Pennsylvania.

Gene Angell, district exhib, and his wife planned to Italy on a three-month vacation to visit relatives.

David Kimmelman, Par branch manager, recuperated satisfactorily after operation.

Maurice (Red) Silverberg, who was critically ill with pneumonia, back at his Universal sales spot.

MINNEAPOLIS

Anoka, suburb of city with 3,000 people, will have three theatres in opposition to one another as the result of "invasion" of town by Ed Baehr, circuit owner, who has started work on 1,040-seat house. C. B. Closson, who now owns and operates the town's only theatre, also has been granted a permit to build a new deluxer.

Minneapolis Colosseum, film salesmen's union, re-elected all officers at its annual meeting. They are headed by Paul Weiss as president.

Berger at this convention also warned distributors that his organization will be on alert to detect violators of Supreme Court industry decision.

"Ma and Pa Kettle," panned by morning daily columnist, gave

State one of its biggest weeks this year.

Gertrude Guimont, Warner Bros.' head booker, vacationing in Florida and Cuba, making trip by plane.

Al Putz, former Metro office manager and recently checking supervisor, placed in charge of booking department.

Earl Perkins, Warner salesman, back from Des Moines branch where pinchhitting.

Golden Valley, Minneapolis suburb, banning drive-ins.

BOSTON

Joe Stanzler, Rhode Island exhibitor, signed deal to operate a drive-in to be built in West Bridgewater on Route 28.

William E. Evison appointed office manager at E. M. Loew office, replacing Gertrude Rittenberg, who resigned.

E. M. Loew circuit took over the Taconic, Williamstown, transferring lease from Lon Hacking, Jr. Apache Room of Latin Quarter taken over for June 2 by 200 friends of Larry Laskey, of E. M. Loew's circuit, who will honor him at stag party prior to marriage to Eleanor Robinson, former secretary of E. M. Loew.

Jack Meadow, former office manager here for United Artists, joined Film Classics as salesman.

PHILADELPHIA

Bud Freeman, former district manager for A. M. Ellis theatres, upped to ad-publicity director.

Metro will use Philly as a guinea pig to determine type and amount of advertising and promotional work needed for "Edward, My Son." Will set pattern for all spots in the country, except New York.

Certified by State Labor Relations Board as collective bargaining agent for film theatre cashiers, ushers, doormen, cleaners, porters and matrons, IATSE Local B-100 is negotiating a new contract and will demand pay increases.

ALBANY

Amos Leonard, veteran salesman, now with Film Classics in Albany, Binghamton and Syracuse.

Paramount made Peter Holman chief booker here and advanced Richard Keating from assistant to top booker. Francis Lynch, son of George Lynch, who recently celebrated his 30th annl with Schine circuit, sent here from New Haven as Keating's aide.

Andrew J. Benya named manager of Palace, Troy, a unit of the Nell Heilmann Theatres of Albany.

ROCHESTER

Eastman House, projected institute for display of "the art and science of photography," also will include a 600-seater theatre, housed in a separate building. It will be called the Dryden theatre, after Mr. and Mrs. George E. Dryden of Evanston, Ill., who contributed \$200,000 for the theatre. Eastman House is mapped as a memorial to George Eastman, founder of Eastman-Kodak.

POUGHKEEPSIE

Paramount is reopening former State here July 1. Will be called the Colonial.

Paramount will cooperate with Poughkeepsie Regatta Assn. in selecting National Regatta queen again this year. Regatta queen will preside at various functions day of intercollegiate regatta on Hudson river June 25.

DETROIT

Detroit film executives launched their own residential colony across Detroit River in Belle River. On Charley Perry, manager of Downtown and Adams, migrated first. Now he has Ollie Brooks and George Berger, Butterfield men, and Jack Saxe, of Monogram, as neighbors.

LOS ANGELES

Fox West Coast appointed F. O. Gebhardt manager of Carleton here to succeed Oscar Peck who is leaving the circuit. Art Santiago took over Gebhardt's old post at the Western and Joseph Buzeth assumed Santiago's chores at Rivoli.

LOUISVILLE

Scoop, 700-seat house, operated by New York group headed by Robert Velase, taken over by new operating firm known as Louisville Playhouse, Inc. No change in house policy is contemplated; spot been playing foreign films.

New idea in exhibition will be to offer two feature films simultaneously at Theatrical, open-air near Jeffersonville, Ind., near here. A second screen will be built and auto accommodations will be in-

creased from 700 to 1,500, so that second picture can run while another is being projected on the old screen.

DENVER

Allied Rocky Mountain Independent Theatres second yearly convention June 8-9 will be attended by Abram Myers and True-nem Rembusch, of national Allied, Myers is expected to talk on divorce while Rembusch will talk on television.

TROY, N. Y.

Fabian Theatres took over operation of Griswold here. Victor Bunz, formerly manager of American, will manage. Jack Swartout, former manager of Griswold, goes to the American. WB formerly operated the Griswold.

ATLANTA

Charlie Brook, Negro manager of Georgia Theatre Co.'s Carver for Negroes at Waycross, handed special cash award plus letter of commendation for outstanding management from the chain's prez, William K. Jenkins.

PORTLAND, ORE.

United Theatres acquired the Liberty in Camas, Wash., and Roky, in Washougal, Wash., from Melvin Bennett. Plan to build a new stadium-type house in Camas with 900 capacity.

TOLEDO

William Gillam, manager of Quaker and Union for Shea Theatres in New Philadelphia, O., for years, transferred to Newark, O., where he will manage Shea's Midland and Auditorium.

SUITABLE FOR Theatrical Industry

Choice Office Floor

Opposite Film Building

Approximately 90 x 25

APPLY

PRICE THEATRE PREMIUMS CO., INC.

352 West 44th St.
New York

Now Specializing
in Refreshment
Service for
DRIVE-IN THEATRES

SPORTSERVICE, INC. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

New York Theatres

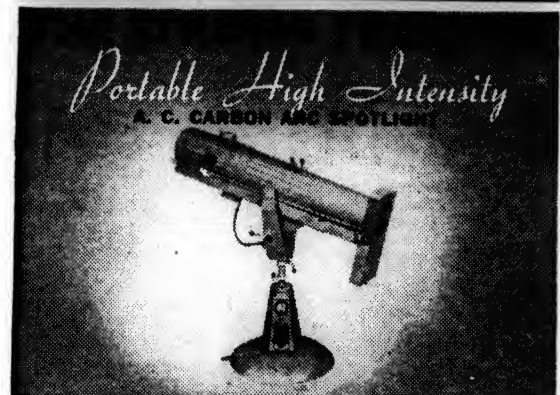
BETTY GRABLE
"THE BEAUTIFUL BLONDE
From BASHFUL BEND"
A 20th Century-Fox Picture in Technicolor
ON ICE STAGE—Excerpts from "Mile. Modiste"
starring ARNOLD SHOGA • JEAN ARLEN
ON WIGWAG STAGE—BERRY BROD.
VIOLETA LAYNE • GASTON PALMER
ROXY
7th Ave. &
60th St.

Home of
The Brave
NOW! Victoria
Complete Performance • Live Show • Musical

Paramount presents
Manhandled
starring
BORTHY LAMOUR
DAN DURYEA
STERLING HAYDEN
Directed by Lewis R. Foster
PARAMOUNT
A Metro-Goldwyn-Mayer Picture

RADIO CITY MUSIC HALL
Rockefeller Center
Spencer Tracy • Deborah Kerr
"EDWARD, MY SON"
Joe Hunter • Louise • McGrath • James
Donald • Mervyn Johns • Harriette Johns
A Metro-Goldwyn-Mayer Picture
SPECTACULAR STAGE PRESENTATION

IMPART
REAL SPARKLE
TO YOUR
PRESENTATIONS



For Theatres, Auditoriums and Night Clubs

Produces a sharp, snow white, uniformly illuminated spot far surpassing in brilliancy any incandescent or vertical arc spotlight. A light such as is obtainable only with high intensity arc.

Easily operated.

Employs a silvered glass reflector and two element variable focal length lens system.

Draws only 10 amperes from any 110 volt A.C. convenience outlet. Automatic, self-regulating transformer which is an integral part of the base for the first time makes possible a high

Intensity arc spotlight without the use of heavy rotating equipment.

Automatic arc control maintains constant arc gap and a steady light, free from heat or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

Horizontal masking control. Can be angled 45 degrees in each direction. Color burning contains six slides and ultraviolet filter holder.

Mounted on casters. Easily disassembled for shipping.

Use coupon to obtain literature, prices and name of nearest independent theatre supply dealer.

THE
STRONG
ELECTRIC CORP.
The World's Largest Manufacturer of Projection Arc Lamps
74 City Park Ave.
Telos 2, Ohio

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

Name

Company

Street

City and State

15% WOES BESET AGENCIES

Godfrey vs. D.A.R. Cues CBS Jitters

CBS had a slight case of the jitters last week when Arthur Godfrey on his morning network show let out all the stops in a blast at the Daughters of the American Revolution in connection with his appearance in Washington next Saturday (4) to do a benefit in the juvenile delinquency fund-raising campaign. Hide-bound CBS policy puts the reins on either commentators or performers when it comes to controversial issues.

Alluding to the fact that he was taking along his mixed quartet of Mariners (which includes two colored boys), Godfrey sounded off because the D.A.R. tabu on Negro performers had cancelled him out of Constitution Hall, with result that the show is going into the National Guard Armory.

Following is the Godfrey text, as monitored off the air: "We're goin' to do the show at the armory down there—in the national's capital. Oh, yeah, I've got to tell you why we've got to do this show in the armory. Originally we had planned to do it in Constitution Hall, in our nation's capital, but we can't do it in Constitution Hall, in our nation's capital, because of the D.A.R., God bless them, they won't let me bring my Negro entertainers into our nation's capital, in Constitution Hall. So nuts to the D.A.R., we're putting it on in the armory down there."

"Every time I think of that Ku Klux Klan outfit, I'm telling you, I get—inside I just go nuts. It just makes me white. Of all the shameful things in our nation's capital, for Heaven's sake, the Citadel of Democracy. We had to give up our only legitimate theatre in the district because of that. Oh-h-h brother—that's—you'll forgive me, but it just makes me boil."

"That's just what it is—it's 'just one of those things'. It's just one of those horrible cancerous things that you can't do anything about. It's too bad, but there are just some people who won't think straight—just won't. I guess there isn't anything you can do about it. If you talk about it, you only boil up things, and if you sit by and take it, it makes you sick—you don't know what to do about it. I have often sat—and lain awake nights—trying to figure out ways to do it and I guess the only thing is just don't say anything about it and go on and do your own business. Gosh it makes you mad."

Hayes Seen as CBS' Top Operator On Coast; Thornburgh to WCAU, Philly

With Donald W. Thornburgh, v.p. in charge of the western division for CBS, named president and general manager of WCAU in Philadelphia, reliable sources say that Arthur Hull Hayes, Columbia veepee in San Francisco, will be moved to Hollywood as Thornburgh's successor.

Resigning after 13 years in Hollywood for Columbia, Thornburgh takes over on Aug. 1 as WCAU successor to Dr. Leon Levy. Hayes, former manager of WCB, Columbia's flagship station in New York, was recently transferred to Frisco with the title of veepee. Move was said to be part of the CBS plan to groom him for a more important post and those close to the network operation believe the resignation of Thornburgh opens the way for his next advancement. CBS statement indicated that no announcement would be made until

(Continued on page 40)

WARING A.M. SHOW BEING LOPPED OFF

After several seasons of attempting to establish Fred Waring as a permanent morning fixture on NBC via his 10-10:30 musical, the network is cancelling him out of time at the end of the current cycle. The time is being inherited by Procter & Gamble's half-hour, cross-the-board "Welcome Traveler," which switches from ABC.

Waring has been sponsored in the morning slots this season by American Meat Institute and Minnesota Canning, but both sponsors are dropping out. NBC is still trying to persuade the Meat Institute to pick up the Waring tab for a once-weekly showcase either Saturday or Sunday daytime, but thus far there's no deal.

Waring is also sponsored Thursday nights on NBC by General Electric (which also features the Pennsylvanians on CBS-TV Sunday nights), and indications are now that GE will continue with the same setup in the fall.

Miles Pacts 'Massey'

Miles Labs has pacted "Curt Massey Time," with Martha Tilton, as the summer replacement for the Herb Shriner late-afternoon, cross-the-board show on CBS.

Replacement stanza goes in June 6

COSTS INCREASE, AM COIN DOWN

The advertising agencies are going through unprecedented turmoil. It's anticipated that the next few months will witness wholesale reorganizations. Usually at this time of the year the agencies' clients have made definite commitments on next season's program plans. Except in cases where bankrollers have issued cancellation orders, however, this year finds a cloud of indecision hovering over the 15% rooftops.

The agencies are losing fat chunks of percentage coin with each cancellation and with each edict to shave off the top-budgeted shows and replace them with cheaper ones. And as the sponsors top off AM shows in favor of embracing video, it adds up, at this stage of the game, to a losing proposition for the agency involved. Where one production man sufficed in the past for a radio airer, it takes three or four to get the TV show before the camera. And a TV program represents a far cry from the \$1,000,000 time-talent cost involved on a big-budget radio show (which always meant \$150,000 as the agency's "take").

Now, some of the top agencies, finding themselves becoming more and more involved in video, are confronted with the additional financial burden of possibly installing their own TV studios in order to satisfy their clients.

Tele sponsors, in the wake of a succession of flops, are tiring of the practice of having to buy their shows from "paper presentations." They're squawking that while it might read good, it's another story when it goes before the cameras, and then it's too late because they've made their commitments already.

The bankrollers are insisting on live off-the-air auditions before making a decision. Furthermore, the TV sponsor wants to get into the act with his own production assist. They realize that they lost out when the bulk of radio show production moved to the Coast, but with New York solidly entrenched as the key TV production center, they're already asserting themselves as "showmen."

The agencies don't like it, but there's nothing they can do about it.

ABC Ready For Economy Binge

ABC is reported set to embark on an economy spree, designed to whittle expenses in the face of program cancellations and increasing TV outlays. It's anticipated that the web's owned-and-operated managements will get a thorough going-over. Network's press dept. in N.Y. this week suffered a three-man lops, leaving Earl Mullin operating with a skeleton crew.

The loss of the U. S. Steel "Theatre Guild of the Air" to NBC; the Philco (Bing Crosby) and Elgin-American (Groucho Marx) Wednesday night cancellations; the loss of the Procter & Gamble cross-the-board "Welcome Traveler" program on NBC, with its \$1,400,000 annual billings; plus the likelihood of Bristol-Myers moving "Break the Bank" into the Wednesday night "Duffy's Tavern" slot on NBC, have all contributed toward the web's coin-saving consciousness, spreading out to all the owned-and-operated stations.

BALTO'S WBAL KUDO

Baltimore, May 31. In recognition of five years of plugging Baltimore's "Clean City Campaigns," WBAL has been kudos with a special citation from Mayor Thomas D. Alesandri, Jr.

K&E's Turbulent Period Is Saga No. 3 In Agency Empire Decline and Fall

The New Hoopers (May 31)

| | |
|-------------------------|------|
| Lux Radio Theatre..... | 21.7 |
| Walter Winchell..... | 18.7 |
| My Friend Irma..... | 18.3 |
| Talent Scouts..... | 16.8 |
| Jack Benny..... | 16.6 |
| Fibber & Molly..... | 16.2 |
| Suspense..... | 14.2 |
| Bob Hope..... | 13.9 |
| Bob Hawk..... | 12.9 |
| Mr. Keen..... | 12.7 |
| People Are Funny..... | 12.6 |
| Crime Photographer..... | 12.4 |
| Mr. D.A..... | 12.3 |
| Duffy's Tavern..... | 12.1 |
| Stop the Music..... | 11.8 |

P&G Also Cutting Daytime Budget; Revamping Sked

Procter & Gamble, which recently shaved a cool \$1,000,000 off its nighttime programming schedule by cancelling out "Life of Riley," is also retrenching in the daytime field. Company has notified CBS that it is dropping the Addison Smith-packaged "What Makes You Tick" cross-the-board program on July 8. Show will have had a year's ride on the P & G bankroll.

Stanza is heard in the 2:45-3 p.m. niche, with John McCaffrey as emcee. It is packaged at \$3,000 a week and currently pays off with a 3.6 rating. Program plugs Ivory Flakes.

Cancellation of "Tick" is only part of a wholesale revision of the daytime P & G schedule, which now contemplates dropping of the 10:30 to 11 morning segment on NBC, where the soap company sponsors "Road of Life" and "Brighter Day." In return, CBS will inherit one of these two stanzas for the niche being vacated by "Tick."

ABC, under the present plan, stands to be the big loser, with P & G mulling a switchover of the half-hour noontime "Welcome Traveler" program to NBC.

CANTOR PREPS NEW 'RADIO ONLY' FORMAT

Eddie Cantor is huddling with Abe Lastfogel and other William Morris agency execs in whipping up a new type radio format for the fall. Meanwhile, the comedian is nixing all television until January, 1950, at the earliest, preferring to concentrate on evolving his new AM airer.

It was because Cantor didn't want to do both a radio and video show on a weekly basis that he's parting company with his Pabst bankroller at the end of the current season. Cantor reports one sponsorship nibble already on his radio show.

Cued to the current trend toward low-budgeted programming, Cantor is reported mulling a format to showcase young and promising talent, bypassing heavy outlays for top scripters and guest stars.

Judith Waller to Paris

Chicago, May 31. Judith Waller, NBC central division public affairs director, will represent the U. S. at the UN Educational, Scientific and Cultural Organization meeting in Paris June 27 to July 1.

Object of meeting is to activate an earlier study made of educational broadcasting in foreign countries.

Saga No. 3 (matching J. Walter Thompson and Young & Rubicam in the Decline and Fall of the Agency Radio Empire) finds Kenyon & Eckhardt going through a turbulent transitional period.

Ford Motor Co.'s cancellation last week of the \$15,000-budgeted CBS "Ford Theatre" leaves K&E confronted with the probability of going to bat for the '49-'50 broadcasting season with but a single coast-to-coast a.l.r., Borden's "County Fair." On the other hand, K&E has one of the major stakes in bigtime video production, with two top showcases, "Ford Television Theatre" (automotive company dropped its AM airer to concentrate on a \$20,000-budgeted, once-a-week program), plus the Ed Sullivan "Toasts of the Town," sponsored by Ford's Lincoln-Mercury division.

In contrast, K&E was riding wild and handsome in radio three years ago, with billings on network programming in excess of \$5,000,000. These included two Borden shows ("County Fair" and the nighttime "Arthur's Place"); three Kellogg shows, (Galen Drake, "Superman" and "Breakfast in Hollywood"); a Hindut-sponsored nighttime musical with Jean Sablon, the Detroit Symphony, sponsored by Reichhold Chemical, plus the top-priced Ford programming.

All have vanished from the K&E books except the "County Fair" stanza. There's been an upheaval in the agency's spot business, and K&E Coast activity includes a couple of Wesson Oil regional shows plus Kellogg's "Mother Knows Best" Coast-slanted program.

FCC, San Anton' Police Crack Down on Teenager Airing Without Permit

San Antonio, May 31. The first unlicensed local radio station to be in operation since the war years was closed down by an agent of the FCC with the assistance of local police. The unlicensed transmitter had been heard throughout most of the city at various times during the past four months. It had operated from 8 a.m. to 3 p.m. each Saturday and at sporadic intervals on other days. The station was using the unassigned call letters KXXW.

Broadcasts on the outlet consisted mostly of recorded music, interspersed with voice programs. When the station ended its career, investigators found some commercial broadcasts of local outlets which had been recorded and were being prepared for airing.

The outlet was found in the bedroom of a 16-year-old boy. Location was determined by a series of tests with a mobile directional finder, and also power evaluation and other technical tests.

COLGATE BOWS OUT OF NBC'S 'BLONDIE'

NBC is suffering another cancellation reverse. William Esty agency, which handles the Super Suds account for Colgate, has informed the web that the client's "Blondie" show, heard Wednesday nights in the 8 to 8:30 segment, is being dropped, along with the time. Show, which has a weekly talent nut of \$9,500, was inherited by NBC about a year ago from CBS.

Cancellation is attributed to a sales dip in the soap division of Colgate. Network is trying to wrap up a new sponsor and show for the time, before officially announcing the cancellation.

Next season will also see a change in the 9-9:30 Wednesday stretch on NBC, with Bristol-Myers scheduled to move its "Break the Bank" into the period from ABC as replacement for the exiting "Duffy's Tavern."

Drastic Revamp of FCC to Ease Workload Proposed by D.C. Solon

Washington, May 31.

A bill to reorganize the Federal Communications Commission horizontally to enable it to cope more fully with its workload has been introduced into the Senate Interstate and Foreign Commerce committee by Sen. Ernest W. McFarland (D., Ariz.). The bill also provides for an independent legal-engineering - accounting review staff, divorced from the legal division.

Sen. McFarland told the Senate he hopes to get action on the bill this session and will call a meeting of a sub-committee this week to plan hearings. He said that the bill is confined to organizational problems and was in part drafted after consultation with the FCC. It provides for division of the FCC into panels, both on the commission and staff levels. He said he has avoided controversial matters in his measure "simply because the most urgent and pressing problem of the Commission today deals with its internal organization. If legislative or substantive matters of policy are found necessary, it is my belief that they must be given careful committee consideration, either in this bill or, possibly, in other legislation."

He said there is little doubt that procedural amendments to the Federal Communications Act, and badly needed. "It is my hope," he declared, "that our committee can and will consider this bill promptly."

Among provisions of the bill is one that would empower each commissioner to appoint a legal assistant at \$10,000 a year. Another provision would prohibit the secretary of the FCC, the chief engineer, the chief accountant, the general counsel and the legal assistants from practicing before the FCC within a year after resigning from the Commission.

The panel provisions would divide the FCC into two groups of three members each, one of which would be devoted to AM and TV and the other handling common carrier operations. The staffs would be reorganized into three integrated divisions, each with legal, engineering and accounting personnel to function on the basis of principal workload operations. The Senator pointed out that his measure is the product of several years of work by himself and other members of his committee. Hearings were held on some of the provisions in previous years and other sections have been proposed by the Commission from time to time.

Station Managers In Beef Over Cuffo Time For Potential Sponsors

Growing trend of potential sponsors looking for cuffo time is being hit by stations which have received a letter from the Mutual Life Insurance Co. of N. Y. Insurance outfit is offering a series of 14 quarter-hour disks on health presented as "an educational public service."

Attitude of stations is that commercial outfits should pay for the time. They point to the precedent of Metropolitan Life Insurance Co., which sponsors a newscast and uses its commercials for the same kind of public health pitch.

Program director of one N. Y. indie squawked: "We were not plussed to receive this letter when we have on the air an insurance company which is paying good money for the time. As long as an outfit is a commercial organization, we feel it has no right to expect free time. We would, of course, be willing to have them buy time for this program or announcements."

KEPO's 345G Stock Sale

El Paso, Tex., May 31.

Approval has been given by the FCC to H. J. Griffith, sole owner of KEPO for the assignment of the outlet to a new group in which he will retain 52.25% interest in the outlet. Price was said to be \$345,000.

New members include Kenyon Brown and others now associated with Griffith in the operation of KWFT, Wichita Falls.

Jas. D. Shouse, L.L.D.

Cincinnati, May 31.

James D. Shouse, president of the Crosley Broadcasting Corp., will be honored with a Doctor of Laws degree by the University of Kentucky at the 82d graduation exercises Friday night in Lexington, when vice president Alben Barkley delivers the commencement address.

Fla. Station Claiming Hurricane 'Act of God' In Plea on Violations

Washington, May 31.

The Federal Communications Commission was asked last week to recognize acts of God as having caused a radio station in Hollywood, Fla., to violate its engineering regulations. A petition filed by station WINZ requested that the Commission set aside a revocation order issued for non-compliance of technical requirements and declared that damages caused by hurricane and flood had been in large part responsible.

The station said a violent hurricane last September knocked down one of its towers and a second hurricane, a few weeks later, knocked down two more. Then, after the hurricanes subsided, it related, the area was inundated by flood waters which surrounded its transmitter and antenna site, and the construction company refused to go ahead with the pre-flood contract.

As a result, said WINZ, it was forced to make temporary repairs which later failed to pass FCC inspection. The station claimed it has spent over \$18,000 to repair the hurricane damages and that it is now operating in conformity with FCC standards. Other infractions prior to the hurricanes, it advised, have been corrected.

The station, owned by Jonas Weiland, has its main studio at the Hollywood Beach hotel and an auxiliary studio in Miami Beach.

WJLB, DETROIT, BACK TO BILINGUAL FORMAT

Detroit, May 31.

Foreign language broadcasts will return to WJLB after a lapse of 13 months, it was announced Saturday (28) by John L. Booth, president of Booth Radio Stations, Inc. Decision was made following a private survey, showing there is a large foreign speaking population in need of radio service in their own tongue, Booth said.

He pointed out that the Detroit area is rated as the third largest foreign language market in the U. S. WJLB is the only Detroit area station carrying foreign language programs.

Polish, Italian, Jewish, German, Greek and Lithuanian will start the parade of bilingual programs.

'Ignorant' May Go Off AM When TV'er Preems

Fate of the Tom Howard CBS radio package "It Pays to Be Ignorant," currently heard Sunday nights, is up in the air, with likelihood that the network will drop it in favor of its video version, which is slated for a June 5 preem. Under the old contract CBS had been paying \$5,000 a week for "Ignorant's" sustaining ride, but the web regarded it as stiff coin. New contracts have been worked out on alternate basis, depending on whether it goes TV solo or gets a continued AM pickup as well.

KFYO Ups Thompson

Lubbock, Tex., May 31.

Gordon Thompson, assistant general manager for KFYO here has been appointed the outlet's general manager in an announcement made by O. L. Taylor, general manager. Thompson replaces DeWitt Landis, who goes to KICA, Clovis, N. M. in which he has a substantial stock interest.



CLAYTON BRACE

KLZ Writer-Producer

The Sunday a.m. "Funny Paper" show which he scripts packs the KLZ studio with kids and grown-ups every week. In addition, Brace is producer for other top-notch programs heard on KLZ.

KLZ, Denver.

Educational Aspects Of Radio to Be Studied At Chicago Institute Meet

Chicago, May 31.

The Rockefeller Foundation and the U. of Illinois will hold a two-week international Institute of Communications Art here, June 27-July 9. Taking part in the seminar on education by radio will be Charles Siepmann, communications head of New York U.; Dr. Paul Lazarsfeld, head of Columbia U.'s Bureau of Applied Social Research; Lyman Bryson, CBS public affairs director; Seymour Siegel, New York City's radio director, and other American, Canadian and European educators and broadcasters.

Attendance at the sessions is by invitation only. The institute will cover questions of public service radio, mass-education goals of radio, and non-commercial broadcasting. The invitation declares that the next few years will be critical ones for educational radio because the medium, under the impact of television, is more susceptible to new ideas.

14 Stations Join Texas Pub. Service Co. Network

Amarillo, Tex., May 31.

A new web comprising 14 outlets in three southwest states to be known as "Your Public Service Co. Network" has been launched to handle a new series of programs to originate here starting June 5 from KGNC.

Programs will be sponsored by the Southwestern Public Service Co., with headquarters here and will be fed to outlets in Texas, Oklahoma and New Mexico. Airings are the transcribed program "Hymns of the World" and feature John Charles Thomas and the Kings Men.

Monte Rosenwald of the Southwestern Advertising Agency will announce the airings and the commercials which will be done "live" from the KGNC studios.

Stations to air the series include KGNC, here; KHUZ, Borger; KXIT, Dalhart; KDDD, Dumas; KFYO, Lubbock; KPND, Pampa; KPAN, Hereford; KVOP, Plainview and KVOW, Littlefield, in Texas. KICA, Clovis; KGFL, Roswell; KSVP, Artesia and KAVE, Carlsbad, N. M. and KGYN, Guyman, Okla.

The 'Habit' Factor

Eye-brow-lifter to the trade is what has been happening to Horace Heidt since his switchback to the 10:30 Sunday night period on NBC. Back in the days when NBC was still riding high the Jack Benny-Amos 'n' Andy-Edgar Bergen-Fred Allen parlay, Heidt was knocking off 14, 15 and 16 Hoopers.

After the Sunday at 7 (as successor to Benny) debacle, it was hoped Heidt would regain lost ground by moving him back to 10:30. But the Hoopers would indicate that the "habit" factor is gone. In place of the average 14 Hooper, Heidt's only snaring a 7 average. The new Hooper gives him a 10.6, but that represents a 5.4 hike over the previous tally.

From the Production Centres

IN NEW YORK CITY . . .

Arthur Godfrey did his May 27 broadcast aboard the U. S. Navy giant transport, the Constitution . . . "America's Town Meeting" marked its 14th birthday yesterday (Tues.) with press-cocktail party . . . Arthur Hull Hayes, CBS 'Frisco v.p., in town for visit last week . . . Mariners Quartet has signed contract to record exclusively for Columbia . . . Dick Kollar to fly to Italy in June . . . Gladys Bunim, of CBS engineering dept., wed David Schreiber, Drake-Nassau Corp. exec, Friday (27) . . . Adolph Menjous breaking in their 12-year-old son, Peter, as a thespian on WOR's "Meet the Menjous" . . . Bert Andrews, kudosed with the Cliff Allston Award of Merit, guests on Johnny Kane's WEVD show, June 11 . . . Alun Williams' "Fisherman's Guide" on WMCA has hooked eight new participating sponsors. The cross-the-board early morning airer is sponsored by Fairbanks-Morse Diesel Engines and a number of fishing boats, restaurants and tackle suppliers. Tom Delaney is the indie's account exec.

Lillian Okun, writer-producer of AM and TV children's and women's stanzas, planes Saturday (4) for England, where she will look over BBC studios . . . Stan Lomax celebrating his 15th anni on the air with guests on other WOR programs . . . Leonard Reeg, who has been acting as ABC's eastern program manager, will take over the scripting chores on Procter & Gamble's "Young Dr. Malone" June 27, vice David Driscoll . . . Harry Mairish, general manager of Warner's KFWB on the Coast, due in Gotham this weekend on station biz . . . George Petrie returns from Europe this week, where he made the film "Swiss Tour" to play the lead for the second consecutive year on CBS' "Call the Police," which debuts Sunday (5) replacing Amos 'n' Andy. Thesper Patty Pope, who is Mrs. Petrie, accompanying her husband . . . Alan MacAtee new to "Young Widder Brown" cast . . . Jim Goss and Fred Barron have joined "Front Page Farrell" players . . . "Lora Lawton" today (Wed.) starts its seventh year on the air. Program was originated and is produced by Frank and Anne Hummert. "It's Your Life," award-winning health series sponsored by Johnson & Johnson in Chicago, will be heard over WNYC. Arrangements are being made for airing the program on the municipal station with commercials deleted . . . Grace Johnsen, ABC continuity acceptance manager, attending week-long Advertising Federation of America confab in Houston . . . James Roosevelt, currently doing a weekly gab stanza for ABC, left for Europe Friday (27). While overseas he'll gamble on the Sunday newscasts . . . Ray Heatherton will replace John Gambling on the latter's 6-7 a.m. program while the veteran WOR emcee makes a three-week tour of England. His 7:15-8 a.m. stint will be handled by Joe Bier.

Marl Yanofsky, radio writer, on 10-week tour of Europe. Will visit France, Germany, Italy, Belgium, England and Switzerland collecting material for U. S. radio and television via special wire recorder.

Bob Woods, manager of WOR Newsroom, back from a two-week vacation on his Virginia farm . . . Robert A. Arthur and David Kogan have a new whodunit series, "Murder By Experts," premiering on WOR June 18 . . . NBC's Bob Trout awarded a medal by the National Headliners club for his all-night reporting of the 1948 Presidential election . . . Don Hamilton, assistant program director of WOR, off on month's tour of Europe . . . Varian Fry, prez of Cinemat, injured in fall off bicycle . . . WGMG's John J. Anthony has waxed his "10 Commandments of Wedded Bliss" in time for June weddings . . . Dick DeFreitas, WGMG announcer, in Stamford hospital for three weeks, following an operation . . . Consuelo Lemke into a running part on the recorded serial, "Linda's First Love."

Joe Bailey of the Louis Cowan office transferring to the Gray Advertising Agency. Procter & Gamble has renewed its contracts for the Lowell Thomas, Beulah and Jack Smith cross-the-board back-to-back stanzas on CBS for 52 weeks, beginning June 27.

IN HOLLYWOOD . . .

Frank Samuels, who moved in as western division manager for ABC when Don Searle moved out, now sports the title of veepee. His former sales job goes to Bob Laws, one time sales production manager for the network in San Francisco . . . Sid Strotz hustled east for talks with Niles Trammell on the big giveaway that will slug it out with Jack Benny next fall. July 10 takeoff date is now official, but size of the pot and emcee are still indefinite . . . Ralph Edwards was relieved of a delicate problem last Tuesday by the widow of a war vet on "This Is Your Life," killed in an auto accident between taping and broadcast time. She asked that his voice be carried on the airing . . . "Suspense" will be Ampeked for the first time on June 2 broadcast so that Joan Crawford won't be jittered by a studio audience, which is why she isn't on radio more often . . . Roy Rogers, Dale Evans, George "Gabby" Hayes and Art Rush cast for commercial tieups in connection with their Quaker Oats show, which is firmly committed through December . . . Carlton Morse may sell "One Man's Family" in five 15's for matinee time if the right deal comes along. Night time price for half-hour show was \$7,500 . . . Art Marquette passed a few hours in town on way back to New York from Frisco . . . Bob Hawk is moving here in the fall . . . Michael Chapin, 12, is the busiest moppet in town and bicycles among radio, pictures and television, the only triple-threat among the juves . . . "Meet Miss Julia," a matinee favorite before the war, is being revived by Don Davis with Phyllis Parker pounding out the scripts . . . John Hamm of Biow says of television: "We should have quit when we were even" (referring, of course, to radio) . . . Lynn Castille, onetime Broadway stage actress, is landing the town's top names for her KHJ stripper, "Lynn Looks at Hollywood" . . . Ben Alexander has another audience pickup show coming up called "The Perfect Husband" . . . Garry Moore will be tested next month for simulcasting so Eversharp can get "Take It Or Leave It" on the tele screens next season . . . ABC is up to there in additions to fill the summer gaps. Donald O'Connor, Barbara Eiler and Sam Edwards will be in two of the situash comedy stanzas . . . Mildred Fenton in town to visit her ailing mother . . . Sid Ziff took over Dick Fishell's sports commentary strip on KFWB . . . Ray Singer and Dick Chevillat may have four of their Faye-Harris scripts taped this summer so, if it works out, they can take time out in season if that stale feeling creeps over them . . . Frank Mullen goes east June 8 on biz for the Dick Richards stations . . . Gail Smith, director of night time show for Procter & Gamble, around for seasonal washups of the firm's shows.

IN CHICAGO . . .

WGN to air a special documentary June 3 on 400th anni of Book of Prayer at Medinah temple with special feature team of writer Francis Coughlin, producer Ed Kahn and narrator John Mallow . . . Film actor James Edwards guested by WBBM's John McCormick . . . KING station manager Hugh Felts in town from Seattle, and hosted by the Walker Co. station reps at press party . . . Mary Afflick, producer of "Tom Mix" for Gardner agency, has shifted her office to midwest Mutual after tangle with WGN moguls . . . ABC veepee John Norton to New York for conference . . . Cowboy singer Dave Denney signed with WLS for National Barn Dance appearances . . . WIND promotion head Jimmie Spanos bowing out of Chi radio for an agency spot in Gotham . . .

(Continued on page 40)

STUDIO SHORTAGE STYMIES N. Y.

Eversharp Scrap Blunted

It's anticipated that the ouster of radio-conscious Martin L. Straus, 2d, as chairman of the board of Eversharp, which created a flareup at last week's annual stockholder meeting, will have its repercussions in terms of the company's radio programming. Particularly hanging in the balance is the Sunday night "Take It Or Leave It" show.

Of perhaps equal significance is the fact that Frank Folsom, president of RCA, has also exited the Eversharp board of directors. A couple of months back, when Milton Biow, whose agency handles the Eversharp biz, made a pitch to move "Take It" over to CBS to climb aboard the Columbia bandwagon in the web's Sabbath night program ascendancy, it was Folsom who put up an argument in favor of the show's retention on NBC, with Straus going along with Folsom on the decision.

With both Straus and Folsom out of the Eversharp picture, however, the way is seen clear for Biow to fulfill his plan. (Agency toppler's original blueprint encompassed a switchover of both "Take It" and Phillip Morris' Horace Heidt program, both bracketed back to back.)

Mail Reaction Influences 15% Of Changes in Coml's, Program Formats

By BERT BRILLER

During 1948 listeners penned more than 70,000 pieces of mail to the networks, stations, stars and programs on the air. That's the estimate of Bernard O'Donnell, head of Radiolabel, the letter-answering service that handles such shows as "20 Questions," "Juvenile Jury," "Stop the Music" (AM and TV), "Charade Quiz," "Life Begins at 80" and "Small Fry."

"People in the industry," asserts O'Donnell, "used to think that anyone who wrote in was nuts. But now the importance of mail is taken as a foregone conclusion; also the value of answering it properly. Radio personalities also agree that it pays off to make friends with the folks."

O'Donnell has come up with some revealing data. For example the 70,000 letters he has received on the television of "Stop the Music" represents the biggest file of set-owners' names in the country. The 5,000,000 letters O'Donnell receives and answers every year contain valuable info about listening preferences and peevish.

Mail must be eyed carefully, because beefs are frequently buried. But the scrutiny is worthwhile, O'Donnell adds, because 15% of the missives are influential in changing commercials or program format. For example, analysis of mailbags dispatched to "20 Questions" (Continued on page 40)

Chesterfield Buys Como Musical

Chesterfield has bought Thursday night at 10 on NBC for a half-hour Perry Como musical show. Which means that the ciggie company plans to drop its five-nights-a-week 7 o'clock NBC program which Peggy Lee and Jo Stafford alternate as costars. Chesterfield will also showcase Como in a once-weekly television show on NBC.

Present occupant of Thursday at 10 is Camel's "Screen Guild Players," but Camel has yet to officially relinquish the time, creating something of a poser.

Chesterfield's '49-50 network spread now reads as follows: Bing Crosby on CBS; Arthur Godfrey's morning stanza on CBS, plus hour-long TV Wednesday night program; Perry Como's half-hour NBC radio show, and the Como video stanza.

Zenith's 350G FM Plug

Chicago, May 31.

Zenith Radio has appropriated \$350,000 for promoting its newest FM receiver, the "Major" (named for FM inventor Maj. Edwin H. Armstrong). National magazines will get \$100,000, and the balance will be used in newspaper co-op space.

Set retails for \$39.95, and according to H. C. Bonfig, Zenith vicep, is 10 times more sensitive than the average of 16 competing sets tested by Zenith engineers.

ALL WEBS HAVE SAME PROBLEM

Radio and tele are being hit by a critical housing shortage in N. Y., with the lack of studio facilities forcing some rehearsals and auditions into the early hours of the morning and occasionally requiring one web to borrow a theatre from another. Most severely affected at the moment are NBC and CBS, with DuMont and WPIX, N. Y., also cramped. ABC and WOR, N. Y., which have a joint TV centre on West 66th street, are feeling the pinch to a lesser degree.

Typical of the problem is NBC-TV. One year ago the net had only two TV studios—3H and 8G in Radio City. When the video boom really got under way the web had to take over studio 6B for the Milton Berle show and acquired the RKO-Pathe studio at Park ave. and 106th street for dramatic stanzas. In the fall of '48, the tele net had to use two more AM studios part-time, 3B for the "Arrow Show" and 6D for the "Gulf Road Show." Then the "Admiral Broadway Revue" came along and NBC took over the International theatre on Columbus Circle on a three-year lease.

Today NBC's studios are again bursting at the seams. The Pathe building is being used for almost all daytime shows, with the cameras shifting from one set to the next stanza's layout. Situation is so tight that cameras and equipment from Thursday evening shows are moved during the night and set up in the International to be ready for rehearsal Friday morning. In some cases, mobile equipment has to be used during rehearsals. All the moving of scenery, cameras and lights costs heavily in time and money.

One answer to the space dilemma is building up other cities as production centres to feed the webs. NBC reportedly axed its Chi AM staff heavily in order to invest the coin saved in increased video output. CBS-TV program chief Charles Underhill has been looking over WBBK, the web's new Windy City affiliate, it is believed, to determine what shows can be originated there. J. L. Van Volkenburg, CBS-TV v.p., is reported on a similar scouting mission at KTTV, Los Angeles.

Hinterland to Rescue?

Chi will become increasingly important, it is reasoned, because production costs are lower and recent cutbacks in AM originations free studios for video use. In addition, toppers who have made swings around the country lately report that the hinterlands are griping that their "many good shows are being overlooked and that if they came from New York they would be picked up." ABC is originating many of its AM series from Chi and Detroit, particularly its kid strips, to free more space for vidcasts.

Another solution offered is the (Continued on page 40)

FCC Nixes Yankee Network Bid To Dispose of WAAB, WMTW

Washington, May 31.

'Superman' Mull'd For TV on Eve of MBS Fade

Robert Maxwell's "Superman" is scheduled to go off the Mutual roster in the near future. Show has been carried as a sustainer this season.

Present thinking is to drop "Superman" as an AM ailer and pattern it for TV presentation in the fall. However, Maxwell is confronted with the poser of finding someone for the lead role who will emerge as a believable Superman. It's possible that Maxwell may come up with an animated character along lines of Paramount's "Superman" cartoon series.

The Federal Communications Commission last week turned thumbs down on a request by Yankee Network to sell two of its stations under a lease arrangement by which it would share in the profits. The web had applied for permission to transfer WAAB, Worcester, Mass., and WMTW, Portland, Me., to Radio Enterprises, Inc., in consideration for a five-year rental agreement plus 25% of the gross billings in excess of \$12,000 per four-week period during the term of the lease.

In denying the transfer, the Commission concluded that the provision for sharing in the profits constituted a right to participate in the business of the stations and "offers the opportunity to persuade, coerce or control the lessee in such a manner as to be inimical to the public interest."

Pointing out that Yankee will share in the profits of the lessee, the Commission said "The temptation to minimize the loss may be compelling at some time during the term of the lease, especially if there are no gross profits for several years. The methods of exerting control may be so subtle and difficult of proof that the Commission is unwilling to approve a transfer by lease agreement with a consideration the size of which is dependent upon the future operation of the facilities by the licensee."

The Commission revealed that (Continued on page 40)

Big Guns Fire Ad Salvo, Giving Radio New Heart

There is good news for radio and tele in a survey of the sales promotion and advertising campaigns of 190 big companies conducted by the National Industrial Conference Board. The study, to be released tomorrow (Thurs.), reports widespread intensification of sales, ad and promotion efforts in anticipation of keener competition and return of the buyers' market.

All but a very few outfits said that their ad budgets for '49 will be "the same or higher" than in '48. One-third of the businesses declared they are upping their sales and ad expenditures—some as much as 30%-50% higher than last year. An increased interest in new media is being shown, with the larger firms giving greater attention to TV.

Increased coin put into advertising, it's reported, is based on (Continued on page 40)

'Light' Dims for 1st Time In 5 Years This Summer

"Eternal Light," the Jewish Theological Seminary-sponsored Sunday aler on NBC, is going off this summer for the first time in five years. During the 10-week lay-off period, the Seminary is putting on a low-budgeted discussion stanza. Average weekly tab for "Eternal Light" has been \$1,000, even though NBC has been furnishing the time, director and orchestra.

In the fall "Light" will probably also emerge as a television stanza on NBC, using the same dramatic format.

Sex Angle Socks Chi 'Life' Show

Chicago, May 31.

Last-minute sponsorship of "It's Your Life" by WMAQ station officials kayoed the show.

Producer Ben Park's plan to present a frank discussion of sex education May 22 and 29 for children was given the heave-ho pending deletion from the script of "objectionable words."

Prize-winning series had previously covered such realistic health and medical issues as blue baby operations, juvenile delinquency, heart disease, cancer and venereal disease.

NBC vicep I. E. Showerman told VARIETY that the reason for "postponement" of the program was it wasn't ready for presentation. However, Park is known to be browned off at the deal, which forced him to substitute another program three days before the airing.

Gag aspect of the censoring is that a group of clergy had previewed the show and okayed it with enthusiasm as "a good thing for kids." Not only that, but same idea when previously aired on "It's Your Life" drew a three-to-one favorable response from listeners.

Negotiations Stave Off WOR Technician Strike

Threat of a walkout by technical personnel at WOR, N. Y., evaporated this week as the National Assn. of Broadcast Engineers and Technicians agreed to continue negotiations with station execs for a new pact covering about 100 employees. NABET spokesman declared that as long as Bernard Forman, of the Federal Mediation and Conciliation Service, kept the discussions rolling, the union would not resort to strike action.

Dispute centers around NABET's demand for a wage hike for WOR's engineers and sound effects men. It's understood the union is asking for a 10 to 15% boost, tightened seniority and security provisions and severance pay. Negotiations are continuing this week.

Lux Still in Vanguard in Nielsen's Top 20

(April 17-23)

| | | —Current Rating— | | Points Change |
|--------------|---------------|-------------------------|-------------|---------------|
| Current Rank | Previous Rank | Program | Homes (000) | |
| 1 | 1 | Lux Radio Theatre | 11,061 | 29.4 |
| 2 | 3 | Godfrey's Talent Scouts | 8,578 | 22.8 |
| 3 | 6 | Fibber and Molly | 7,788 | 20.7 |
| 4 | 4 | My Friend Irma | 7,562 | 20.1 |
| 5 | 5 | Walter Winchell | 7,412 | 19.7 |
| 6 | 2 | Jack Benny | 7,299 | 19.4 |
| 7 | 14 | Bob Hope | 6,923 | 18.4 |
| 8 | 7 | Mr. Keen | 6,735 | 17.9 |
| 9 | 8 | Suspense Theatre | 6,509 | 17.3 |
| 10 | 13 | Mystery Theatre | 6,509 | 17.3 |
| 11 | 11 | FBI in Peace and War | 6,396 | 17.0 |
| 12 | 16 | Inner Sanctum | 6,396 | 17.0 |
| 13 | 12 | Mr. and Mrs. North | 6,321 | 16.8 |
| 14 | 15 | Crime Photographer | 6,283 | 16.7 |
| 15 | 10 | Mr. District Attorney | 6,133 | 16.3 |
| 16 | 17 | Sam Spade | 5,681 | 15.1 |
| 17 | 21 | People Are Funny | 5,643 | 15.0 |
| 18 | 9 | Amos 'n' Andy | 5,643 | 15.0 |
| 19 | 24 | Big Story | 5,643 | 15.0 |
| 20 | 30 | This Is Your FBI | 5,493 | 14.6 |

FCC 'Revives' Question of Color While Being Bearish on Freeze Lift

Washington, May 31. Surprise inclusion of color in last week's policy statement by the Federal Communications Commission on procedure for lifting the television freeze was regarded in many quarters here as one of the smartest things the agency has done in a long time. Coupled with equal accent on opening of the UHF band, the statement won friends and silenced critics. And buried in the news was the last paragraph admission by the FCC that the freeze won't end until "late fall" (which might be early winter).

In serving notice that it proposes to substantially expand television

Time-Table on Freeze Lift

Washington, May 31. Here is an approximate time-table on FCC plans for lifting the television freeze, as indicated by its policy statement last week:

July 8 — Issuance of proposed allocations covering use of present and ultra-high frequency band.

Aug. 9—Deadline for filing comments or alternative proposals.

Aug. 22—Hearings begin to receive testimony on allocations and consider proposals on color.

Sept. 5—Oral arguments on same.

"Late fall"—Final decision (end of freeze).

allocations by opening up the ultra-high frequency band and that it will license color if the industry can make it work on six megacycles and "ordinary" receivers, the Commission struck pay-dirt in at least one important area—Congress. Chairman Johnson of the Senate Committee on Interstate and Foreign Commerce, who lambasted the agency not long ago for restricting competition in tele-

(Continued on page 42)

ABC Signs Ken Murray For 'Blackouts' on TV; Also 'Sherlock Holmes'

Charles (Bud) Barry, ABC's TV v.p., has wrapped up the video rights to two properties, Ken Murray's "Blackouts" and "Sherlock Holmes," for the web. Ken Murray stanza will be an hour presentation and the Sir Arthur Conan Doyle whodunit series will be a 30-minute stanza.

Deal for "Blackouts" was signed directly with Murray and his partner, Dave Segal. The show, which has been at Hollywood's El Capitan theatre since June, 1942, is now setting a road tour for the fall. TV series will originate from one of ABC's theatres in New York. The television will use current and old "Blackouts" material, plus new variety sketches. Meantime Murray is bringing his vaude-revue into the Ziegfeld theatre for a N. Y. run.

Rights for "Sherlock" were secured through the William Morris office and Bill Fitelson, representing the estate of the late Sir Arthur. No plans for format and scheduling will be set until a bankroller picks up the tab. It is being speculated, however, that Basil Rathbone, who played the famous British sleuth on the air and in films, may be called on to star in the video program.

Halpern Vice Durban As New ATS President

David Hale Halpern, veepee of Owen & Chappell ad agency, has been elected American Television Society prez, succeeding Charles J. Durban of the U. S. Rubber Co.

Other officers elected include Donald E. Hyndman, Eastman Kodak, veepee; Reynold R. Kraft, NBC-TV, secretary, and Archibald U. Braunfeld, of Braunfeld & Simons, treasurer. Directors named are Durban, George Shupert, Paramount; Ralph Austrian, indie TV consultant; Maurice Strieby, American Telephone & Telegraph; Edgar P. James, Mutual; Halsey V. Barrett, DuMont, and Jerry Danzig, CBS-TV.

No Ill. Auto TV

Springfield, Ill., May 31. Legislature here put the kibosh on television sets for Illinois drivers by slapping down a bill which would permit installation of sets in autos where drivers could view them.

Sprinkling of House members downed the measure 100—0.

ABC Evolves Film Pattern for Video

ABC-TV is using films in integrated series rather than the haphazard skedding that obtains on many video stations. According to the plan evolved by Nat Fowler, the web's film director, a half-hour on Monday is devoted to travel pic, a half-hour on Tuesday is given over to comedy followed by 30 minutes of features on art. A slot on Wednesday is set aside for documentaries and another period on Thursday for sports, while a Sunday evening program uses only religious films.

Fowler believes that hit-or-miss film programs hurt both video and films. On the other hand, planned skedding attracts viewers and forms regular viewing habits. All product is bought as part of 13-week cycles and the distribs guarantee exclusivity in New York during that period. Fowler also handles purchases for the web's owned-and-operated outlets in Chi, Detroit and San Francisco, which results in lowered costs.

At present the film manager is lining up a series of 13 silent pics, featuring Gloria Swanson, Clara Bow and other pre-sound stars. A similar program last year, with a transcribed musical background, proved highly successful, Fowler says.

Occasionally an individual film with good drawing power is used. On Friday (3) WJZ-TV will screen "The Spirit of Youth," with retired heavyweight champ Joe Louis in the lead role. The all-Negro pic is being shown, Fowler explains, because of the current interest in fight films and as a hypo for interracial understanding.

DODGE DEALERS BACK ST. LOO 30-GAME SKED

St. Louis, May 31. The local Dodge Dealers are bankrolling a sked of 30 televised Cardinals baseball games played at Sportsman's Park and broadcast by KSD-TV. Both day and night games are broadcast with J. Roy Stockton, sports editor of the Post-Dispatch, owner of the station, and Harold Grams, a KSD gabber, doing the play-by-play and other stuff.

Even with baseball video a cuff service at taverns, etc., the Brooklyn Dodgers, with Jackie Robinson and Roy Campanella on the roster, have proved to be one of the best drawing cards of the season.

Medico Video—In Color, Too

Philadelphia, May 31. Color television as an aid to the teaching of surgery scored a complete success in a special press demonstration staged at the Univ. of Pennsylvania medical school here today (Tues.). Dr. I. S. Ravdin, one of the doctors participating in the closed-circuit transmission, said that the color video represented an "incalculable advance" in medical education, pointing out the students watching operations on TV receivers had a better view than his assistants, who stood directly at his side.

Demonstration was staged by the Smith, Kline & French laboratories as a trailer for a similar show to be held next week at the American Medical Convention in Atlantic City. Dr. Peter Goldmark, CBS research chief, handled the controls on the CBS mechanical color system used, with the images picked up on sets built especially for the purpose by Zenith. Questioned about the availability of the system for commercial TV use, Goldmark averred it is ready now but how soon it goes into use is up to the industry and the FCC.

Today's demonstration comprised a Caesarian section operation, in which a baby girl was delivered and which took 38 minutes, and a thyroidectomy. Colors were transmitted excellently, giving the images almost a three-dimensional effect. Drs. Ravdin and George Hoffman, who performed the operations, did their own commentary, with the camera poised about two feet above their heads. U. of P. prez Harold Stassen was on hand to host the affair.



BILL HARRINGTON

Singing star "Your Hit Parade" for Lucky Strike cigarettes starting June 4th on NBC Coast to Coast.

Vocalian Recording Artist
(Subsidiary of Decca)
Exclusive Management
DOUG STORER
RKO Building, New York 20

Industry Wary On Effect Of UHF, Color

Television set manufacturers and retailers, riding the crest of a sales boom created by steadily declining prices and the current baseball season, are extremely wary of the effect on set sales that last week's FCC statement on a potential opening of the ultra-high frequencies might have. Commission's move to open new channels for possible color TV, meanwhile, found industry officials as much at odds on the question as they were during the so-called color fight in 1947.

Roundup of the top N. Y. retail outlets revealed no indications thus far of a slump in sales. "Merchandisers are pessimistic, nonetheless, declaring it is still too early to tell. Their chief concern is the wide coverage given the FCC announcement in last week's consumer press. Even though all newspapers played the story straight, averring the announcement indicated present channels would not be disturbed, retailers recalled the recent fracas aroused by Zenith Radio ads regarding the ultra-high frequencies. They voiced the fear, consequently, the public might become confused to a point where they would fear buying sets.

On the color question, CBS, which led the fight for trichromatic video two years ago and would thus expectedly be most involved in the new proceedings, declined to state what stand it would take in the upcoming hearings. It is understood, though, that CBS has considerably refined its color system, which is still based on the sequential or "mechanical" principle, and also might be able to prove it could transmit color that could be picked up, as the FCC requires, "on the ordinary

(Continued on page 42)

Theatre TV Ready, 20th-Fox Tells FCC; Sees Big Possibilities in Color Video

'Crystal Ball' Fades

"Through the Crystal Ball," half-hour Monday night dance series bankrolled by Ford dealers via CBS-TV, will be yanked following next week's (6) program. J. Walter Thompson ad agency, which handles the account, is scouting for a replacement but so far has not found one.

New Ford dealers show, it is hoped, will take the air on June 20.

RCA's Poser In DuMont-ND Pact

Mystery of who obtained the television rights to Notre Dame football games next fall was partially solved this week when DuMont announced officially it had the exclusive rights for both live pickups and film recordings, which are to be used both for post-game showings over video stations and in theatres.

RCA last week was reported to have sewed up five ND games for a total of \$50,000. Since DuMont has not yet snagged a sponsor, RCA might still bankroll them over the DuMont web. That would still pose something of a mystery, however, in view of the fact that RCA is the parent company of NBC and has confined its TV sponsorship activities to that web until now.

Deal, closed with ND's athletics veepee Rev. John H. Murphy by DuMont's sports chief, Leslie G. Arries, includes the five top Irish games, including the North Carolina contest at Yankee Stadium, N. Y., Nov. 12. According to Arries, DuMont's 16 stations on the east and midwestern nets will carry the games live, while 12 to 15 non-interconnected outlets will carry the film transmissions the following day. Arries is now trying to line up five other major college games on open dates to provide a full 10-game schedule.

Four ND contests played at South Bend are to be covered by WGN-TV and WBKB, both Chicago outlets, on alternate Saturdays. DuMont's WABD, N. Y. flagship, will do the game from the stadium. Whether the DuMont contract precludes any theatres from carrying the games on a simultaneous live pickup has yet to be determined.

Balaban & Katz Chicago theatre will pick up at least one game and possibly more, on its large screen for theatre patrons. WBKB manager John Mitchell is aiming for the Notre Dame-Southern California tussel, Nov. 26.

WBKB has carried Notre Dame games the past two seasons but Father Murphy wanted national screening for the '49 games and WBKB was unable to swing a network deal with CBS-TV. Hence DuMont and its Chi outlet, WGN-TV, entered the picture.

WARNERS OFFICIALLY SCRAMS TELE IN CHI

Washington, May 31.

After some hesitation, Warner Bros. last week definitely withdrew its application with the FCC for television in Chicago. Several weeks ago the company, in a petition for dismissal (tantamount to withdrawal), told the Commission it didn't want to wait for possibly two years for a decision. But when the petition came up for formal action the firm's counsel asked that the item be "passed over" until the next motions hearing which was last Friday (27) when request to dismiss was granted.

Warners recently issued an announcement in Hollywood it was abandoning all its television plans because the Commission had "refused" to approve its deal to purchase the California radio and television properties of Mrs. Dorothy Schiff Thackrey. Later, it advised the FCC, which has not yet acted on the transaction, it desires to carry out its agreement to buy the stations.

Washington, May 31. 20th-Fox told the FCC last week that theatre television is now "sufficiently advanced and adequately proven to warrant its introduction to the American public as a new medium of entertainment."

In a progress report filed in support of a request to continue experimental operations with microwave relays, the company said the basic problems are pretty well licked but it wants to do further research on techniques for transmission and development of equipment.

The company reported big possibilities from further experimentation to consider the use of color. It expressed the belief that color might be made available to the general public in the theatre "long before it could be proven feasible for home reception." Both the sequential and simultaneous systems, as applied to theatre projection, it said, are deserving of "serious consideration and experimentation."

Based on its experiments to date, 20th reported:

1. The quality of a television picture having 525 scanning lines per frame will approach that of 35mm professional motion picture film, provided there is good half-tone reproduction.

2. In view of improvements in the image orthicon television camera tube, "it appears that the generation of a theatre television picture tube of suitable quality is not only possible but practical."

3. The direct projection method of large screen television has developed sufficiently to warrant design of commercial equipment for theatre installation.

4. While the film storage method of theatre video has advantages over direct projection, there are certain fundamental difficulties in tone reproduction and a serious problem of from 30 frames per second to the motion picture standard of 24 frames.

5. The frequencies between 6,000 and 10,000 mc in the microwave would be most adaptable for theatre television.

Film Operators Union Balks Speedway Tele Preem in Indpls. Houses

Indianapolis, May 31. Chance for three pix firstruns to profit by interest in a video premiere here was lost last week when Ken Collins, city manager for Gamble-Dolle, had to cancel plans after a complaint from Art Lyday, business agent of the operators' union.

Collins had announced to papers he would install television sets on mezzanines of the Indiana, Circle and Lyric theatres so Memorial Day filmgoers could have a look at WFBM-TV's premiere telecast of the 500-mile Speedway race. Announcement was withdrawn next day, Collins declaring that Lyday told him there would be trouble with the union if he went through with it.

Implication was that the operators' union is feuding with the Brotherhood of Electrical Workers for jurisdiction over television projectors and therefore won't permit them in theatres.

Arena TV Theatre Gets A Shakespearean Playback

NBC-TV's use of the arena theatre, which bowed in with good results three weeks ago via Shakespeare's "Romeo and Juliet," is to be given a second showcasing either June 12 or 19 with the Bard's "Richard III." Web's national production manager, Warren Wade, who initiated the idea, will again supervise production on the show, which will be performed on a platform sans the usual stage proscenium and without standard curtain breaks.

Wade had originally planned "Hamlet" as the second in the series, but was forced to abandon the idea when he was unable to show a suitable actor for the lead. Show is to be carried as part of the NBC "Drama Theatre" series, in the Sunday night 9 to 10 period.

TV TO 'DOG IT' IN SUMMER FADE

Summer Layoffs on TV

Following are the television network programs which will go off the air during the next few months, with the lengths of their vacations. Only one so far to have a bankrolled replacement set is NBC-TV's "Texaco Star Theatre," for which the Buick-sponsored Olsen & Johnson show will fill in.

CBS-TV

| Program | Sponsor | Date of Last Show | Length of Hiatus (in weeks) |
|-------------------------|------------------|---------------------|-----------------------------|
| Ford Television Theatre | Ford | June 13 | 13 |
| Godfrey's Talent Scouts | Lipton's Tea | May 30 | Indefinite |
| Goldbergs | General Foods | June 27 | 8 |
| Mary Kay & Johnny | Whitehall | June 8 | Indefinite |
| Studio One | Westinghouse | June 29 | 13 |
| Suspense | Auto-Lite | June 28 | 9 |
| Toast of Town | Lincoln-Mercury | June 5 (Tentative) | 13 |
| Through Crystal Ball | Ford Dealers | July 4 | Indefinite |
| Fred Waring Show | Gen. Electric | June 26 | 13 |
| Week In Review | Barbasol | June 26 (Tentative) | 8 |
| NBC-TV | | | |
| Admiral Broadway Revue* | Admiral | June 3 | 13 |
| Admiral Meets Critics | Gen. Foods | July 3 | 8 |
| Fire-side Theatre | Procter & Gamble | July 5 | 9 |
| Gulf Road Show | Gulf | Indefinite | 8 |
| Kukla, Fran & Ollie | RCA | July 13 | 8 |
| Leave It to Girls | Gen. Foods | July 3 | 8 |
| Swift Show | Swift | Indefinite | 8 |
| Texaco Star Theatre** | Texaco | June 14 | 8 |

**Show takes eight-week hiatus but emcee Milton Berle will be away for 13.

| | | | | |
|------------------------|---------|------------|--------|------------|
| Admiral Broadway Revue | DU MONT | Admiral | June 3 | 13 |
| That's O'Toole | ABC-TV | Delta Mfg. | June 5 | Indefinite |

*Carried on combined NBC-DuMont webs.

PRACTICALLY ALL TOP SHOWS OFF

Television broadcasters will take it on the chin this summer in a sweeping loss of billings. Majority of top-spending advertisers, having decided not to chance the almost certain loss of audience during the upcoming dog days, are pulling their shows off the air for periods ranging from four to 13 weeks.

CBS and NBC alone are slated to lose a total of 17 high-budgeted programs. Talent and production costs on these will save the advertisers an estimated \$1,250,000, but the loss to the networks and individual stations in time billings will far exceed that figure. Despite the certainty of dim days ahead, the broadcasters are confident that sponsors will be back in much greater numbers for the start of the new fall season, with most of those taking the summer hiatus route expected to return with bigger budgets. Broadcasters who lose out this summer, consequently, will put the sustaining time they have to fill to good advantage by developing new packages for pitching to bankrollers in the fall.

Industry officials base their optimism for the future on predictions that there will be little slump in set sales during the next few months. Baseball coverage, gradually declining set prices and the launching of new stations in all parts of the country are expected to maintain consumer sales at their present high level. Start of the new fall season, consequently, should see a greatly expanded TV audience. That the advertisers recognize this is indicated by their commitments to return and by the decision of such companies as Ford, for example, to abandon radio next season in favor of TV exclusively.

CBS Hardest Hit

Networks expect to have their complete summer lineups ready within the next few weeks, but they don't anticipate many sponsored replacements for the vacationing shows. Hardest hit will be CBS, which loses at least 10 programs for varying lengths of time. These include "Suspense," "Goldbergs," "Fred Waring Show," "Mary Kay and Johnny," "Through the Crystal Ball," "Godfrey's Talent Scouts," "Week In Review," "Toast of the Town," "Studio One" and "Ford Television Theatre." NBC's losses include "Texaco Star Theatre" (which the Buick-sponsored Olsen & Johnson stanza will replace), "Admiral Broadway Revue," "Bob Smith's" "Gulf Road Show," "Kukla, Fran and Ollie," "Swift Show," "Author Meets the Critics," "Leave It to the Girls" and "Fire-side Theatre."

ABC will be in a comparatively better position, since few of its sponsored shows plan to take off for the summer. Web's strong Thursday night lineup remains intact, including "Admiral" and "Old Gold" on "Stop the Music," "Time-Life on "Crusade in Europe" and "Pal Blades on "News Story of the Week." With a later start than the other webs, however, ABC had fewer sponsored programs to begin with. DuMont loses out on its share of the "Admiral Broadway Revue," which the upcoming "Cavalcade of Stars," to be bankrolled by 10 major drug store chains, will partially recoup. Plans for other DuMont sponsored programs have not been set.

Swope, Jr., to NBC-TV

Herbert Bayard Swope, Jr., one-time chief of remote pickups for CBS television, has joined NBC-TV as a staff director. He'll handle some sports and special events pickups but will also be associated with general production work.

After leaving CBS, Swope handled pickup work over the N. Y. Daily News WPIX as an indie producer. He later headed up the N. Y. office of John Sutherland Productions, Hollywood film outfit.

TV Boys Fear 'Looking Habit' Jolt In Reprise of Old Pix as Summer Fare

CBS' 7 Out of 10

CBS television placed seven shows among the top TV Hooperatings for the metropolitan N. Y. area during May. Milton Berle's "Texaco Star Theatre," aired via NBC-TV, again topped first place with a rating of 80.5, up 5 over the April figures. Following are the top 10:

| | |
|--------------------------|------|
| Texaco Star Theatre WNBT | 80.5 |
| Godfrey's Talent Scouts | 56.8 |
| Toast of the Town WCBSTV | 51.9 |
| Goldbergs | 51.5 |
| Suspense | 48.2 |
| Admiral Broadway Revue | 41.4 |
| Godfrey & Friends WCBSTV | 40.9 |
| Fire-side Theatre | 32.3 |
| Winner Take All WCBSTV | 28.3 |
| Fred Waring Show WCBSTV | 26.0 |

*Combined rating for both stations

Slugfest Likely On Projected TV Hooper Ratings

C. E. Hooper's projected television network ratings, which are to be based on TV viewing in all telephone homes in TV areas, may precipitate an all-out slugfest between Hooper and the broadcasters. Latter claim the ratings, which Hooper envisages as a comparison between radio and TV, will be weighted in favor of video and thus might seriously injure the entire radio industry.

Number of television sets among telephone subscribers is two-and-a-half times that of TV sets in non-telephone homes, according to the broadcasters. Thus, they claim, Hooper's calls to telephone homes turn up a greater percentage of homes viewing TV than would be the case if a cross-section sample of all homes was contacted. Furthermore, they allege, Hooper's telephone home sample, located in areas where television's development is presently concentrated, gives no indication of the position of TV in the country as a whole.

Broadcasters' argument, consequently, is that Hooper's ratings are based on a biased sample.

(Continued on page 42)

Carter, Joan Edwards To Head DuMont 'Cavalcade'

Comedian Jack Carter and singer Joan Edwards have been named to head up the talent list of the new "Cavalcade of Stars," hour-long variety show that tees off Saturday (4) at 9 p.m. over the DuMont web. Series is being bankrolled by a specially-formed Drug Stores Television Producers, in which 10 drug chains have joined to sponsor the show in various TV areas.

Other talent for the preem includes McCarthy & Farrell, comics; actor Peter Lorre; Arant Bros. (2); and the Fontaines, adagio dancers. Sammy Spear and a 13-piece orch will back the show, which is to originate from DuMont's Adelphi Playhouse, N. Y. Agency for the drug chains is Stanton B. Fisher.

Prep 'Mama' for TV

"I Remember Mama," already a click as a novel, play and film, will bow on television in the near future. CBS-TV is working on a domestic comedy series to be based on the "Mama" characters, which it plans to launch during the summer as a half-hour once-weekly offering. Ralph Nelson is slated to produce but the cast has not been set.

Characters originated in a novel titled "Mama's Bank Account," penned by Kathryn Forbes. From that it was adapted for legit by John van Druten and later filmed by RKO, with Irene Dunne and Oscar Homolka starred.

With most of the top-budgeted television shows leaving the air for the summer, it is expected that the networks and local stations will fill the open time with a raft of old feature films, in addition to auditioning new house packages. Situation is viewed with trepidation by trade observers, who believe that audiences, at least in the key metropolitan areas, have become accustomed to more ambitious productions, either live or on film. Feeding them a saturation diet of aged pictures, consequently, might make them lose their looking habits.

Despite the networks' attempts to concentrate on new house packages during the summer, it is believed they will be unable to fill the available time with such shows in sufficient quantity. CBS-TV has already showcased several built-at-home programs and NBC-TV plans to kick off several within the next few weeks. New musical program featuring songstress Jane Pickens tees off tomorrow night (Thurs.) as an on-the-air audition. Web will also showcase soon a Gay Nineties show starring Beatrice Kay and has on tap a new program for moppet viewers featuring dancing. Indie package producers also will be auditioning new shows during the summer with an eye to snagging sponsors for the fall season.

As for the old films, it has been discovered that they make for okay video fare in the new TV areas, where setowners getting their first tastes of video will be enthralled by practically anything. Popularity curve for the pictures drops as the number of sets increase and the stations are able to feed better programs. As a result, it is feared that too many of the oldies during the upcoming hiatus period might be bad for the entire industry.

Scenic Artists Find TV Haven

Television is already providing more employment for scenic artists and designers than the legit theatre does. Work in the video studios is steady, whereas that in the legit field is extremely uneven. At the moment, 51 members of the United Scenic Artists are employed in television. The number working in legit varies from as many as 90 down to little better than zero.

Biggest TV show, on the basis of scenic employment, is the Admiral program, which provides four days' work a week apiece for three men. Several NBC and CBS shows each regularly provide half this amount of work—that is, six man-days per week.

Union rates for video employment are 30% less than for legit. This margin was accepted by the union as a move to stimulate production in the new medium. However, the full pay rate will be sought when the present contract expires next September, according to Rudy Karnolt, the union's business manager.

ABC Shifting Shows

For Summer Hiatus

With "Actors Studio" having vacated the Thursday 9:30 p.m. slot for a summer hiatus after last week's broadcast, ABC-TV will move the Paul Whiteman "Teen Club" stanza into the 9:30-10:30 p.m. period July 7, after the Roller Derby bows out. The Whiteman show will be followed at 10:30 by a video version of "Listen, Please," the award-winning suspense series, titled "Volume I, Numbers 1-6."

The Pick and Pat "Minstrel Show," which is returning as a co-op, will move into the Saturday 9-10 p.m. spot vacated by Whiteman.

Claim N.Y.-to-L.A. Coaxial Cable Can Now Be Readied in 60 Days

Hollywood, May 31.

Coaxial cable from N.Y. to L.A., it's now claimed, can be readied within 60 days if networks say they are ready to operate on a coast-to-coast basis. The only remaining work to connect the two coasts is the completion of additional booster stations. Cable is now being used for long-distance phone calls only.

All coaxial routes from here to N. Y. were completed only recently. Linking of the two cities was completed when the company tied St. Louis to Jackson, Miss., by coax in the southern end of the cable. Route from here is via San Bernardino, Blythe, Phoenix, through Arizona, New Mexico, Texas and Louisiana to Jackson, thence St. Louis, Terre Haute, Chicago, Toledo, Cleveland, Pittsburgh, Harrisburg, Philadelphia and N.Y.

The only section of the cable being used in transmission of tele now is the northeast portion, from N. Y. to St. Louis. There are microwave spurs shooting off from key points to neighboring cities, an example being the Chicago-to-Milwaukee relay. Network feeling is that the western states aren't as important as the east, because latter is the more densely populated.

Company is using the southern and western sections of the cable (Continued on page 42)

HUB'S TELEVISION IN STOCK-TAKING

Boston, May 31.

First anni of video in the Hub area was observed here this week in a new nose-counting of operational video sets in Metropolitan Boston. Count revealed that sets are being installed in the section at the rate of nearly 3,000 a week with a total already of 84,300.

Since WBZ-TV applied the juice to its 700-foot tower in Allston, three miles from the downtown area, a year ago, to be followed shortly by WNAC-TV, the city has experienced plenty of growing pains. But the consensus now is that the worst is over.

While neither WBZ nor WNAC minimizes the headaches involved in video, both have been surprised to find that the expenses have not proved as astronomical as first anticipated. Time rates, established (Continued on page 42)

Anti-Prejudice Cartoons

Series of one-minute public service cartoons aimed at combatting prejudice will be sent to all tele stations throughout the country on a cuto basis under sponsorship of the Advertising Council.

Council is filming the series, which has already been "sneaked" for New York viewers on both the "Howdy Doody" and "Small Fry" programs.

Spots were evolved by Milton Krents and turned over to the Advertising Council for distribution. Musical background for the series is furnished by Oscar Brand.

Tele Authority Of 4A's Given OK By Actors Equity

Latest plan for a Television Authority of the 4A's was approved by the council of Actors Equity at a special meeting last Friday (27). It will be reported to the union's annual membership meeting Friday (3) and to the Chorus Equity annual membership meeting June 10. However, the union's acceptance of the deal is not subject to endorsement by the membership.

Proposed setup, worked out by a joint committee representing the various affiliates, must be accepted by the boards of all the unions involved. These include the American Federation of Radio Artists, American Guild of Variety Artists, American Guild of Musical Artists and the Screen Actors Guild. However, the latter organization will handle telefilms on the Coast and is not directly concerned with the terms under (Continued on page 42)

ROIZMAN'S SWITCH TO TV

Morris Roizman, senior film editor at March of Time for the last six years, has resigned to go into television.

He had been with MOT since its earliest days, being film cutter originally and later heading the film editing department.

BMI
AM
FM

BROADCAST MUSIC, INC.
340 FIFTH AVE., NEW YORK 1, N.Y.
NEW YORK • CHICAGO • HOLLYWOOD

TV

SINCE 1940

AIR MAIL SPECIAL • YOUR SOCKS DON'T MATCH • DO YOU

HUNG • **JEAN SABLON** • **JESSICA DRAGONETTE** • **NELLIE LUTCHER**

JAMES MELTON • **THE SAILOR** • **SLO**

FRIENDLY TAVERN

HIGH ON A

I'M HE

I ON

MUCH ADO A

SEVEN CO

STOP, T

AD

I'LL HOLD YOU IN

I GIVE YOU M

STR

MY BELOVED DADD

IT STARTED ALL OVER

BO

MANHATTAN • CHERRY • AMOR • YOU

APRIL FOOL •

MAT

DON'T KNOW ENOUGH

NESSUN DORMA (from "Turandot")

TOY

ONE FINE DAY (from "Madame Butterfly")

COLUMBUS STOCKADE BLUES • DRUM DOOGIE • INCERT

THE SAME OLD

MU

NEVER TRUST A WOMAN • WHISTLER'S MOTHER IN LAW • FULL MOON • BOUQUET OF ROSES • LAUGHING ON THE OUTSIDE • GRANADA

**BMI IS PROUD THAT SO MUCH OF
ITS MUSIC HAS BEEN SO SPLENDIDLY
RECORDED BY SO MANY OUTSTAND-
ING ARTISTS.**

**OVER 40,000 BMI-LICENSED COM-
POSITIONS HAVE BEEN RECORDED
BY RECORD AND TRANSCRIPTION
COMPANIES TO DATE.**

THE OUTSIDE • SMOKE! SMOKE! SMOKE! • HANSEL AND GRETEL • TICO TICO
JAN KIEPURA • WONDERFUL WORLD • INK SPOTS • MINGO BLUES
KATE SMITH • PETER LIND HAYES
RAY NOBLE • TAGLIAVINI • ANDREA CHENIER
TUL IN THE COUNTRY • RIDING DOWN THE CANYON • MONICA LEWIS • BAMBOO TREE
KAY KYSER • MERRY MACS • BIRD • GINNY SIMMS • E'S HAT • COV
CHER LAY HILL • THE COFFEE S • HELEN FORREST • MARTH TILTON
BARRY WOOD • WAITIN' FOR THE RAIN TO COME IN • CANNY WISES
Y MOTHER W • A LADY • WITHOUT • GIANNI SCHICCI • YOU WALK
LAUGHING • RISE STEVENS • RIQUITA LINDA • BABY, B • THE TIME
LILY PONS • POLKA • CUANTO • ROBERT MERRILL • DICK HAYMES
MORY • A GAY RANCHERO • CANCION DEL MAR • OH, DIDN'T HE RAMBLE
CHA K • JASCHA HEIFETZ • YEHUDI MENUHIN • EDDIE DUCHIN
OLHOUSE • NESSUN DORMA • ATLANTA, GA. • CAB CALLOWAY
PLAY • IT ALL COMES BACK TO ME • CLAUDE THORNHILL • FLOATIN' • BRAZIL
BIDU SAYAO
TABOO • TOY PIANO MINUET • WOZZEK • YOU SHOULD BE SET TO MUSIC
GE • H. NEIGHBOR • VEM VEM • ACCIDENT'LY ON PURPOSE • G'BYE NOW
LOUIS ARMSTRONG
MEXICALI ROSE • MARIETTA'S SONG • DOWN SWEET SONG • EN SAGA
LOUIS JORDAN
HUNG • **JEAN SABLON** • **JESSICA DRAGONETTE** • **NELLIE LUTCHER**
JAMES MELTON • **THE SAILOR** • **SLO**
FRIENDLY TAVERN
HIGH ON A
I'M HE
I ON
MUCH ADO A
SEVEN CO
STOP, T
AD
I'LL HOLD YOU IN
I GIVE YOU M
STR
MY BELOVED DADD
IT STARTED ALL OVER
BO
MANHATTAN • CHERRY • AMOR • YOU
APRIL FOOL •
MAT
DON'T KNOW ENOUGH
NESSUN DORMA (from "Turandot")
TOY
ONE FINE DAY (from "Madame Butterfly")
COLUMBUS STOCKADE BLUES • DRUM DOOGIE • INCERT
THE SAME OLD
MU
NEVER TRUST A WOMAN • WHISTLER'S MOTHER IN LAW • FULL MOON • BOUQUET OF ROSES • LAUGHING ON THE OUTSIDE • GRANADA

LOUIS JORDAN
EMIL COLEMAN
BUDDY CLARK
PERCY FAITH
CHARLIE BARNET
DESI ARNAZ
JAN AUGUST
TONY PASTOR
GENE KRUPA
ANDREWS SISTERS
WOODY HERMAN
JIMMY DORSEY
EDDIE CONDON
TOMMY DORSEY
JO STAFFORD
MARIAN ANDERSON
SONS OF THE PIONEERS
JOHN CHARLES THOMAS
DO YOU CARE • SLOPPY LAGOON
ELUBE CHANGO • TRAIL • THE EARL
JUNGLE RHUM • SHOROS
A MILLION PEOPLE
LAUGHING ON THE OUTSIDE • GRANADA

RECORDINGS ARE A RECOGNITION OF QUALITY IN BOTH MUSIC AND ARTIST

DUKE ELLINGTON • LAWRENCE WELK • PHIL HARRIS • ROY ROGERS • ELLA FITZGERALD • RED FOLEY • ALMENDRA
WALKIN' WITH MY SHADOW • LOUIS PRIMA • THE BLOOM IS ON THE SAGE • DEEP IN THE HEART OF TEXAS • FRENESI • I LIKE TO RHYTHM • BABALU
ETHEL SMITH • CHIMES OF SPRING • COME CLOSER TO ME • VISSI • LARRY GREEN • MIMI BENZELL • NEVER LOVE AGAIN • AU • MC
CAN • DELTA RHYTHM BOYS • HUT SUT SONG • PERRY COMO • NORMAN CORDON • YOURS • SHIM-ME-SHA-WAB • RUSS MORGAN
CHARIOTEERS • THE BREEZE AND I • AS THE BACKS GO TEAR • A MEDIA
SING OF THE • FRANK SINATRA • PINOCCHIO • SA • MILLS BROTHERS • DINAH SHORE
EVERYTHING HAPPENS TO ME • MAMA INEZ • DOROTHY SHAY • GOLDEN GATE QUARTET • IN THE OLD SUMMER • PATTI PAGE
GENE AUTRY • ADIOS MUCHACHOS • WALKIN' WITH MY MONEY • CENTRAL AVENUE BREAKDOWN • BING CROSBY • CAN DEPEND ON ME
THE GIRL OF THE GOLDEN WEST • JOHNNY MERCER • TEX BENEKE • HOOSIER HOT SHOTS • MALAGUENA • WORRIED MIND
THIS LOVE OF MINE • PIED PIPERS • EDDY ARNOLD • GORDON MAC RAE • BILLY ECKSTINE • VIC DAMONE • DOROTHY LAMOUR
PEANUT • FEATHER MERCHANT • ROSE MURPHY • FRANKIE CARLE • JACK FINA • JOE HOWARD • HILDEGARDE • VAUGHN MONROE • LONESOME • FRANKIE LAINE • VE • VERKIN
PEEKIN' • THE KEYHOLE • FIE • GEORGIA GIBBS • HIGH ON A WINDY • BENNY GOODMAN • SAMMY KAYE • MENTAL ME • CONNIE HAINES
LITTLE SWEET HEAD • THE MOVING AFTER • LOVE IS A SONG • EMPT DUMPTY • BEWARE • SHIRLEY L'ARLESIANA
QUIET PLEASE • BOB CROSBY • IN THE DARK • STAN KENTON • SISTER ROSETTA THARPE • IT AND SKIES • NUMBER TEN • ELTON BRITT
BALLAD OF A LINCOLN • JOHNSON'S SONG • SOUTH OF NORTH CAROLINA • UNTIL TOMORROW • FRED WARING • COUNTING THE DAYS • UNTIL CHRIST • ELLA MAE MORSE • BLUE BARRON • ECONDITA • FRAN WARREN
WHO WOULD HAVE • TENNESSEE MOON • MAXINE SULLIVAN • DENNIS DAY • DINNING SISTERS • DINAH WASHINGTON
FREDDY MARTIN • ERSKINE HAWKINS • ARI • I WENT OUT OF MY WAY • TO FACE • ROSE • ACERCATE MAS • ADIOS • ESTRELLITA
A SONG • MY FAITHFUL • ANDY RUSSELL • THREE SUNS • UCEVAN LE STELLE (from "La Tosca") • PARADE • WOODEN SOLDIERS • FOR SENTIMENTAL REASONS • COOL V
BESAME MUCHO • PAPER • YOU BELONG • HEART • RILEY SHEPARD • CAROL BRUCE
PAGANINI • NO. 24 • OPUS • MEL TORME • ROY ELDRIDGE
LOVE • (from "Madame • MARK WARNOW • M OF YOU • HERE • NOT
JUNGLE FANTASY • BE HAD • I WONDER WHY • KISSING HER NOW • EDDY HOWARD • CHARLES KULLMAN • THREE FLAMES
HEART OF TEXAS • FRENESI • RIFF • EVERYBODY WORKS • I THINK OF YOU • I GUESS I'LL GET • PAPERS • MOTEN SWING • SPADE COOLEY
SALVATORIE BACCALONI • LOUISE MASSEY • RAYMOND SCOTT
THE VICTORS • (from Mich.) • INSPIRACION • SO • FULLY PAG
WITH A TWIST OF THE • JAZZ ME BLUES • MISSION TO ME • JERRY WAYNE • MARCEL GRANDJANY • TED STRAETER
THERE • E CHANGES MADE • QUIMBAM • HUMPTY DUMPTY • HEAR • POLYNA STOSKA • JOHNNY BOND
STARLIGHTERS • VERKLARTE NACH • RAYMOND PAIGE
UPA UPA • ZAZA • RUN JOE • ROOMFUL OF • TENNE
COOL WATER • ART SIN • MILDRED BAILEY • DICK JURGENS
ROAD • THER • KERSTEN THORBORG • THE OLD TOY • AL DEXTER
HAM'S BOOGIE • CALDONIA • WALKIN' THE FLOOR OVER YOU • I DON'T W



SURPRISE SERENADE

With Joseph Gallicchio's orch. Ed Davies; Connie Russell, guest; Hugh Downs, announcer
30 Mins., Sun. 5 p.m.
Sustaining
NBC, from New York

With RCA cancelling the Robert Merrill-Boston Pops show out of the 5-5:30 Sunday afternoon segment on NBC, the network found it had the half-hour gap between the Jane Pickens and James Melton shows to fill. Unfortunately, NBC appears to have taken the easy way out. "Surprise Serenade," the web's sustaining replacement, is strictly of "filler" calibre.

An attempt of sorts is made to achieve the same format as the RCA stanza, with the accent on the semi-classical idiom. But Sunday's (29) initial installment, from a musical standpoint, was as pedestrian and uninspired as was the interspersed continuity by Hugh Downs, announcer and annotator on the show.

"Serenade" features Joseph Gallicchio's orchestra, comprised of NBC staff musicians, with Ed Davies bartoning. The orchestral ensemble gets most of the play. First of a series of guest artists was Connie Russell, who sang one number, "Black is the Color of My True Love's Hair." Otherwise the selections ranged from "Skip to My Lou" to Morton Gould's "American Salute." But the half-hour was dull and lifeless. *Rose.*

CINDERELLA WEEKEND

With Bill Van Steenberg, Bill Bennett, Guests
30 Mins., Mon.-Thru-Fri., 1:30 p.m.
WGTV, Albany

Scripted show, local rights to which are purchased by a group of stations, derives its title from the award of a New York weekend to the "Cinderella of the Week." Chosen from the six daily winners. Contestants start at a mythical 12 o'clock, moving ahead 15 minutes for each question answered correctly. The woman "out" the longest loses.

Program, as it unfolds here, probably has moderate appeal to female listeners. Broadcasts in which gals with background, personality and verve appear to hold the most entertainment. Unfortunately, there are not as many of these shots as there might be—hour is perhaps against it. Questions are not as flexible; one stint caught dealt exclusively with geography, except for the final "pumpkin" query. When competitors hesitate or stumble, show slows down markedly. Pumpkin quiz carries some novelty and listener quickening.

Bill Van Steenberg and Bill Bennett turn in fairly creditable performances. Format calls for more ebullience than Van Steenberg—the quiet, modulated type—possesses. In pressing to achieve it, his voice tends to become a bit high and strained. Bennett injects life, here and there, through kidding and clowning. Frank D'Armond "covers" interludes with piano snatches; also tosses in an occasional musical clue. Program conductors should watch the angle of too many voices talking simultaneously. There is also a little fluffing. First portion of feature is sponsored. Daily winners and participants receive small gifts, which, like the larger weekend ones, are credit-plugged. *Jaco.*

NICKEL FOR NOTHING

With Bob Snyder, Allen Leaffer, Gary Stevens, Vern Cook
30 Mins., Wed., 10 p.m.
NIGHTLY DEALERS
WRGB-TV, Schenectady

Odd-titled new quiz show is mildly entertaining. It features Bob Snyder, until recently promotion manager—program conductor at WPTV, Albany, in an audience participation of questions and stunts. Name derived from the jitney which he gives to each contestant at the outset, those hitting jackpots can select the nickel-covered cubicle from which they wish to draw gifts. Big jackpot is awarded person giving correct reply, in writing, to a query asked of all. Merchandise payoffs are not too expensive.

Snyder had Allen Leaffer, one-time New York bandleader and now proprietor with his brother of the Burden Lake Casino (dance spot), as participant on one telecast. It was partly a plug for appearance of Guy Lombardo's orchestra in Albany soon. Gary Stevens, ex-singer, with Tex Beneke's unit and until recently a disk jockey on WROW, Albany, was scheduled for another spot. Snyder, who handled a show here several years ago, is a fair telecaster. Photos best when smiling. Vern Cook, WBY record rider, assists him capably, southern accent and all. *Jaco.*

MIND OVER MUSIC

With Alice Winston, David Allen, Mabel Plastro, Seymour Lipkin, George Kleinsinger, Phillip James; John Savage, emcee
Producer: Dave Allen
Writers: Bernice Cohen, Connie Jesselson, Savage
30 Mins., Wed. (25), 8 p.m.
Sustaining
WNYC, WNYC-FM, New York

New York's municipal station, which developed "So You Think You Know Music"—a show which later was heard on three networks—has come up with another good musical quiz. On the green the guests were Mabel Plastro, conductor of the "Symphonette" stanza; George Kleinsinger, composer of "Tubby the Tuba" and other works; pianist Seymour Lipkin; and Phillip James, New York U. music prof.

Airer maintained interest by mixing up two kinds of questions, one thrown at the whole panel and the other given to individual members. In addition, subjects ranged from grand opera to Broadway musicals, and from the classics to folk. One interesting device was the use of two thespians to act out part of an opera or to sketch the life of a performer for the quizzes to identify. While the performance was good, the sketches were overlong and lacked sufficient scripting sock. A few of the posers used recorded musical excerpts, but more of these would help cut the stanza's leaning toward the gabby side.

John Savage was good introducing the queries and got off a few bright ad lib. Guests were likeable and the broad gamut of music covered didn't permit any one panel member to walk away with the show. At the same time, inclusion of Broadway and folk tunes gave less classical-minded listeners a chance to match wits on an equal footing with the musico-logists. *Bril.*

THE DUFFERS' CLUB

With Toni Williams
15 Mins., Sat. 6:45 p.m.
Sustaining
KCMO, Kansas City

Here's one which KCMO and its sports editor, Toni Williams, have whipped up for the golf season and the local fairway followers. Its purpose is to present golf high-lights and happenings in the area on an almost catch-as-catch-can basis. As Williams puts it, the show is dedicated "to the little guys of golf," and the editor makes it a so-called gambling microphone of the local club.

Plan is for Williams to visit a different golf club of the metropolitan area each Saturday just as the dusty duffers are coming in at the climax of the week's activities. Club tournaments, special matches, unusual rounds, etc., don't come in for airing on this as the rule. When the occasion calls, however, Williams catches a major event such as this show which caught the Heart of America Open at the Hillcrest Country Club. Williams was right there with a portable recorder on the 18th green as the championship match came off of the round, and the listener gets a prompt report of the results as well as interviews with the contestants.

It's no great undertaking, but it is an acceptable way for a radio sports editor to work some golf into his schedule. *Quin.*

WOMEN'S PAGE

With Suzanne Martin, guests
15 Mins., Thurs., 10 a.m.
SEATTLE POST-INTELLIGENCER

KING, Seattle
The Seattle Post-Intelligencer's Monday through Friday strip on KING is a good deal, if this Thursday show, which features Suzanne Martin, book and music editor, is typical. Mrs. Martin is right at home on the air, displaying a good voice and an alert, vivacious style.

Featured on this show was an interview with Madame David, director of Maison France at the U. of Washington. Discussion concerned teaching of French in city schools and the college and the success of the Maison, where only French is spoken. Comments were on the adult level, and neatly-paced conversation brought in talk of a new album of French songs from Baudelaire's "Fleurs de Mal"; fact that many merchants in Seattle's big public market are French, and that learning foreign languages was easy for children. A good job all around. *Reed.*

San Antonio—Gene Autry and associates have decided to withdraw their application for the purchase of KTSA here. Officials of the Express Publishing Co., who have also entered a bid with the FCC for the purchase of the outlet, have come to an agreement with Autry and will reimburse him to the tune of \$7,000 for out of pocket money he has invested in the outlet.



HARRY SALTER

MUSICAL DIRECTOR
Stop the Music—ABC
It Pays to Be Ignorant—CBS

Followup Comment

CBS' hour-long "This Is Broadway" panel-variety show is crystallizing itself into a stanza that parlays entertainment with an understandable format. Last week's program, on which Anna Sosenko, Hildegarde's manager, shared the panel mike with regulars Abe Burrows, George S. Kaufman and once-Clifton Fadiman, marked a vast improvement over the initial installment of several weeks back.

There was less of a strained effort on the part of show-herp panel participants to be funny as the expense of bypassing the performers' "problems," thus giving the broadcast a spontaneity and unaffectedness previously lacking.

Spotlighting of Marilyn Cantor, Jack Carter and Vivienne Segal for the inevitable sequence of posers: "How do you overcome the hurdle of being a famous man's (Eddie Cantor) daughter?" "how do you cope with the mounting problem of benefits?" and "how do you get a musically librettist to write for a singing comedienne unfortunately bracketed between the ages of 16 and 60" (Miss Segal), paid off in terms of tackling serious problems seriously. The fact that all three socked over genuine samples of their varied talents was so much velvet. When Burrows, Kaufman, et al. were funny, it suggested a smart integration without sacrificing the show's "problem" values.

Bill Leonard devoted three full broadcasts and part of a fourth of "This Is New York" (May 23-26) on WCBS, N. Y., to a three-alarm fire which gutted a Harlem tenement last month. There had been no casualties in the blaze and the press gave it a few routine paragraphs. But Leonard assigned reporter Martin Weldon to study the background of the fire for three weeks and the latter turned up a comprehensive documentary job that was packed with living drama.

Not only did it have details of life in the crowded, 65-year-old, condemned building and the punch of an action yarn, but it delved deeply into real social problems. It covered the housing shortage, the ghettoing of Negroes, the ironies of laws which permitted people to live in a firetrap which had once been condemned. It exposed a case of alleged grand larceny, in which families who desperately needed a place to live were swindled of their savings. Using the history of the building and its tenants as the touchstone, it wrapped up an analysis of the housing dilemma in vivid terms, combining straight narration with wire-recorded interviews. The series was effective public service broadcasting.

Al Jolson wound up a two-year association with the Kraft Music Hall Thursday (26). For his bow-out, the veteran showman gave his familiar warbling treatment to "Waiting for the Robert E. Lee" and "Why Can't You Behave." But the strength of the transcribed farewell airer rested in the spirited repartee between Jolson, Oscar Levant and Groucho Marx. With the day of his kilocycle exit coinciding with his birthday, the singer came in for a ribbing on his age from Marx.

Jolson neatly parried a comparison of himself with Jack Benny's youth with the observation that "Jack looks younger because he has a sponsor for next season." In a touching adieu, Jolie praised the Kraft MH staff and also thanked the public for its support.

Mary Margaret—Radio Phenomenon

It may now be assumed that Mary Margaret McBride has made the grade in radio. The NBC seers celebrated her 15th anni in the business with a shindig to end all shindigs at Yankee Stadium yesterday (31) where Fred Waring estimated that 50,000 fans turned out. In addition the event was highlighted by a star-studded dais that included some of the top names in show business with a sprinkling of politicians, scientists, literati, military and others.

NBC carried the first half-hour on the network and the local N. Y. outlet stayed with it for an additional half-hour. The network show attempted merely to give an idea of what a personage Miss McBride is. Fred Waring emceed the event and brief salutations were by NBC President Niles Trammell, Ted Streibert (Mutual Board chairman), Ben Gross, Russel Crouse, Morton Downey, Margaret Webster, Eva Le Gallienne, Fannie Hurst, Carol Stone, Faith Baldwin, H. V. Kaltenborn, Tex McCrary, Eddie Dowling and others.

Miss McBride's 10th anni in radio was celebrated at Madison Square Garden five years ago. The audience is certainly picking up.

The salutations were fairly elaborate. Kaltenborn conceded that anyone who could stay on the air for 15 years, asking questions she already knows the answers for and appearing dumb when she's fairly wise, must be a pretty smart chick.

Miss Le Gallienne opened her speech with "Mary Margaret McBride I Love You"; Gross took pleasure in telling that he panned her the first time he reviewed her show; and Streibert told of early reports when many considered that her voice was too terrible for radio. Times have certainly changed. Miss McBride is a phenomenon. Anyone who could draw 50,000 at the Yankee Stadium certainly is—it doesn't matter that admission is free and a star-studded show awaited. *Jose.*

TWO BILLION STRONG

With Dr. Victor Vogel, Dr. Nathan Eddy, Dr. Carleton Simon
30 Mins., Sat. (28), 4:15 p.m.
ABC, from N. Y.

Aired under the auspices of the United Nations radio division, this program was vitally important in breaking through the medical mystery surrounding the treatment of narcotic victims. And in its own quiet way, "Two Billion Strong" packed a strong wallop as adult radio fare. Produced without any dramatic folderol, main source of the show's power derived from the interviews with patients at the U. S. Public Health Service Narcotics Hospital at Lexington, Ky.

The inmates told the story of their addiction and treatment in simple, direct and palpably honest terms. Among those interviewed were a judge, a doctor, a con man, an adolescent and a woman incarcerated over 100 times. Although their tragedies repeated an almost identical pattern, of frustration, pain and escape, there was nothing monotonous in the narrations. A group of medical and psychiatric specialists on narcotics briefly filled in between the interviews with more general facts concerning the power of drugs. *Herm.*

MIDGET AUTOMOBILE RACES

With Bill Tompkins
15 Mins., Wed. 11:15 p.m.
BEVERLY BREWING CO.
WROW, Albany, N. Y.

Radio sports coverage in the Albany area now includes midget automobile races at the Empire track in Menands, heard via delayed broadcast the night of the events. Salvos probably hold their chief appeal for lovers of that type racing. They are pretty noisy for other listeners, with the roar of the cars and the necessity for strong-voiced Bill Tompkins to talk over this. He turned in a fair descriptive job on a 25-lap race, of some six minutes' duration.

Spotting was not perfect and occasional uncertainty was noticeable, but the net effect was acceptable. Tompkins plugged for sponsor's products, in addition to a fore and aft singing commercial. *Jaco.*

Battle Over Recorders

In Conn. Senate Leads
To Hot 15-Min. Session

Hartford, May 31.
Advocates of a free radio press in the halls of the Connecticut Legislature last Monday (23) beat out an attempt to stifle the use of wire recorders during sessions of the Connecticut lawmakers. Political commentator Ralph Della Selva, conductor of "Connecticut Forum of the Air," created a political tempest and hot air-show for himself when he attempted to transcribe the activities of the legislators.

A Senator spotting Della Selva, setting up his equipment, interrupted the session with a loud exclamation that the radio gabber shut up shop and be banned on the grounds that he was too partial to Gov. Chester Bowles. This was followed by a lengthy pro and con fight on the floor of the Senate. This was finally concluded with a resolution allowing Della Selva to work with a wire recorder. It also allowed for the future use of wire recorders.

And what was Della Selva doing while the controversy about him and recorders raged? He was so

ROCKABYE DUDLEY

With Dick Dudley
15 Mins., Mon.-Wed.-Fri., 11:15 p.m.
Sustaining
WNBC, N. Y.

Reprising his summer stint of last year, Dick Dudley returned to WNBC, N. Y. last week to guide "Rockabye Dudley," a 15-minute potpourri of soft recordings and airy chatter for late evening listeners. Ethereal and buoyant, the layout has a soporific quality which dialers will find an excellent antidote in fighting insomnia. "Twixt such soothing platters as "Portrait of Jennie" and "In the Gloaming," Dudley mixes in a poetic line of conversation. His own description of the stanza—"waxed on cashmere and recorded on velvet"—aptly characterizes its own peculiar nature. Program comes as a pleasant contrast to some of the hotter hands prevalent on most stations at this pre-midnight hour. *Gib.*

ALBANY EASTERN LEAGUE GAMES

With Pat Ryan, Johnny Lawrence
TOBIN PACKING CO.
WABY, Albany

Ballicasts have reached the peak of coverage in this excited town with the assignment of Pat Ryan and Johnny Lawrence to travel with the local Eastern League representatives.

Ryan, who is working his second season on WABY, has the potential to become a major league ball-caster. He possesses a good voice, pleasing radio personality, a fairly sound knowledge of baseball in its fundamentals and an apparent capacity for improvement. Lawrence, who has teamed with several other partners during and since the war, shows a distinct gain in comprehension of the national game. His voice, however, tends to be a trifle wearing and his delivery is too jerky.

The pair split the job, each working a half game and spelling the other on between-inning summaries. They also dual on the advertising, which stresses sponsor's meat products. Wilson Codling, general manager of Albany division of this Rochester concern, has proved a staunch and generous radio promoter of the local club's fortunes. Stints are the biggest feather in the cap of the 250-watt station. *Jaco.*

'Lujack' Due in as Sub For ABC's 'Armstrong' Series

"Adventures of Johnny Lujack" will sub for the "Jack Armstrong" series on ABC, starting June 6, will continue on a sustaining basis in the "Armstrong" spot, Monday, Wednesday, and Friday, until Sept. 5. Show is a Creighton-Andre package, written by George Anderson and produced by Kirby Hawkes. General Mills is out as sponsor of that time segment until Sept. 5.

Meantime, Derby Foods has dropped the tab on "Sky King" for the summer, but show will remain sustaining until Sept. 6, when sponsor returns.

engrossed in the furor he created that he didn't think of shutting off the recorder. Result was a hot 15-minute show aired later over WCCC and several other independent stations within the state.

Tele Follow-up Comment

John M. Murtagh, New York City commissioner of investigation, provided a moderately interesting interview Saturday night (28) as guest on John Crosson's "City Hall" series on WPIX, New York. Since Murtagh is a forthright speaker and a vigorous official in a key position, he was obviously a natural interview subject for the N. Y. Daily News political reporter's program.

However, the script glibly skinned the surface of Murtagh's activities without penetrating to the meat of any of his current inquiries, so the questions and answers lacked impact. Also, the occasional attempts to make the confab seem extemporaneous were so transparent that the whole show seemed stilted. Incidentally, Crosson called him "John" throughout the stanza so anyone tuning in after the intro would not have known his name or who he was.

The device of having the interview take place casually on a bench in City Hall park should be effective if skillfully used, although it has seasonal and weather complications. But Crosson's questions tend to be innocuous and he repeats complimentary generalities on this case he told the investigators of "You're doing a swell job" several times without explaining his grounds for the statement. Murtagh, on the other hand, was generally terse and forceful, and some of his remarks indicated an apparent willingness to make provocative statements if searchingly questioned.

One of the attempts at spontaneity showed shockingly bad judgment. That was during the discussion of Murtagh's current probe of ticket scalping on Broadway. In an elaborately casual gesture the commissioner took a pair of tickets from his pocket and gave them to Crosson, remarking that they were for "South Pacific" and that he had paid the regulation price for them. Perhaps it seemed a "cute" idea in the studio, but to the home viewer, already justifiably suspicious of both public officials and theatre ticket distribution.

"Leave It to the Girls" moved into the NBC 8 p.m. Sunday evening slot vacated by the Lambs Gambol show (29) and in its better position, a likely opponent for Ed Sullivan's "The Town." This is a lively discussion session, made so by the sharp and nimble tongues of the four women and one man guest board, under Maggi McNellis, moderator. That it often sinks into a confusing kaleidoscope of opinions and counter-opinions in no way reduces the bite of what it has to say generally. On this broadcast, Kitty Carlisle, Binnie Barnes, Nancy Kelly and Florence Pritchett had commentator Ted Malone on the hook and while he occasionally stopped them could be a pretty badly mauled male when the program closed.

Program accepts varying questions from women listeners for its guests to chew over and very often queries of a similar nature are used. For example, Sunday evening's program asked once "why can't a gal with brains, beauty, etc., get a man?" and another wanted to know "do men marry smart women?" Apparently, the queries were selected deliberately, but the resulting dog-fight between the four gals and Malone made the entire program seem narrow-minded and somewhat reduced its impact. After all, it's tough for a male to hear his sex booted for 30 minutes.

General Foods sponsors in behalf of Maxwell House coffee. Plugs for the stuff that's said to be good to the last drop were nicely handled. But by the closing one, one would have thought the gals were plugging poison—for the male.

Switching to a new night, Fridays, on WPIX, N. Y., "Broadway in Review" continues to be a very attractive, literate program about the N. Y. theatre, thanks largely to the skillful handling and easy style of emcee John Chapman. Daily News drama critic, Friday's (27) aler had as guests Mildred Dunnock and Kermit Bloomgarten, lead actress and co-producer, respectively. "Death of a Salesman" Discussion was unusually interesting and informative. Miss Dunnock revealed how she had "forced" herself on the management, even being willing to take the

understudy role when a screen actress was first muddled for her part. She also discussed the need sometime of "Salesman's" actors having to play down their roles, when audiences got too emotional.

Bloomgarten talked very frankly and cogently on the current scalping mess; defended theatre parties as necessary insurance to producers in these days of high production costs, and advocated the return of brokers' buys. Discussion may have been a little too technical sometimes for the lay public, but it was tied up with the headlines. "Broadway in Review," as a 15-minute show, still suffers from an old fault—its shortness. Chapman picks his guests wisely, and all come with something to say. For variety, or brevity, Chapman keeps cutting a guest off from going too fully into one subject, in his desire to get on to another topic. Skipping so fast from subject to subject gives the program a skimpy, incomplete feeling. Show ought to be stretched to a half-hour. With heightened interest in the theatre, nationally as well as on Broadway, 30 minutes isn't too long a stretch for the intelligent, pointed discussions that come out of this program.

Lillian Roth imparted a nice touch to the Milton Berle Texaco show last week, the singer doing several tunes with which she's been associated, and clicking. The old-time Roth voice, naturally, wasn't as ringing as formerly, but Miss Roth still retains much of her salesmanship. The show also featured disk jockey Jack Eigen, who, in a jockey stint with Berle and Haymes—"from the Copacabana"—did his usual gabfest, etc. In spinning records of varied stars (Como, Merman, etc.), performers such as George DeWitt and Miss Roth did impressions of them. The idea was better than the technical execution. This was typical of most of the show, which saw a series of production misfires.

"The Mikado" was given an uneven workout on NBC's "Drama Theatre" last Sunday (29) by the Gilbert and Sullivan Choral group of New York. This is a semi-professional outfit, which tells the whole story. Some of the voices, notably Florence Sprout as Yum-Yum, were first-rate, but a couple of central roles were handled by markedly inadequate singers. Costumes and settings were good. The video production was severely limited by rigid conformity to conventional theatre stagings of the operetta. The TV sets were jammed by the chorus, three-quarters of which should have been kept in the wings to be heard and not seen. Some of the mass choral movements tended to induce dizziness in their swoop to and away from the camera lens. On the credit side, however, was the production's successful accent on intelligibility of lyrics.

JUNIOR JAMBOREE
With Bill Nimmo, Fred Parsons, Al Page, Rudy Prihoda
Producer: Gene Walz
Writer: Chet Behrman
45 Mins.; Mon. through Fri., 5:15 p.m.
Participating
WLW-TV, Cincinnati

This juve series, on since the station's commercial preem early last year, enjoys the highest rating of locally produced afternoon shows. Flesh fare, plenty varied and juicy with drawing prizes, giveaways and other gimmicks, is prefaced by 20 minutes of a kid serial movie.

Bill Nimmo and Fred Parsons do smoothie emcee chores on separate days. Al Page, magician, is a Monday feature and Rudy Prihoda, cartoonist, fills a specialty spot on Thursday. Tuesday and Wednesday are for school, Boy and Girl Scout groups, and games and interviews take over on Friday. Birthday badges are passed out daily.

Participating sponsors are Pepsi-Cola, Velva-Sheen shirts, Fritos and Tech-Arto.

Besides offering the kind of entertainment that holds general appeal for the small fry, the oldesters in charge impress them with the daily good deed theory.

Koll.

Omaha—WOW has set a tentative date, Sept. 1, for opening of television operations locally. KMA is offering new guests as to when set-up will start to function. Both practically have towers up and buildings being readied.



LORRY RAINE

"Can't Sleep"—Decca

Original record, "It's Too Late Now" Lorry's record, including "It's Too Late Now," which she introduced, are among most played. She's had kudos of such national radio jockeys as Martin Block, Ted Husling, Jack the Bellboy, Leonard Feather, et al.

Radio appearances include Mark Warnow's "Sound Off," "Summerfield Bandstand," "Command Performance," "California Melodies," "Make Way For Youth" and other top shows.

TIM GAYLE
Hotel Sheraton, Detroit

ART FORD SHOW
With Joe Buskin's Orch., Baby Lawrence, Richard Hayes, Joyce Indig, guests
Producer: Ernest Anderson
Director: Clay Yurdin
60 Mins.; Sat., 11 p.m.
Participating
WPIX, N. Y.

Radio's disk-jockey format is likely to have hard-sledding on television unless some drastic presentation changes are made. It is fairly evident that platter-pilot shows will be an expensive proposition because of necessity of using an orch plus show regulars who must be called on while celebs file into the studio. Results as were evident on the Art Ford show preem (28) stack up as an inexpertly produced vaudeo layout, even though it is granted that any rehearsal and fancy production would put this kind of program in direct competition with variety shows.

The saving factors with Ford's display is the jock's own glib line of chatter. Ford, fortunately, spouts well, makes sense, and has a good video personality. He was also fortunate in getting a good variety of guests, among whom were Fran Warren, Rose Murphy, Leo De Lyon, Mel Torme, and Bill Lawrence, who after a talk-over rehearsal let out with a number. Inasmuch as disk-jockeys generally consort with bandleaders and singers only, they'll now have to widen acquaintance to dancers, novelty acts, acrobats, etc., in order to get the needed variety into their shows.

Regulars on the program are Baby Lawrence, a good Negro dancer; Richard Hayes and Joyce Indig, a pair of competent singers, and Joe Buskin's band which has such gifted sidemen as Chubby Jackson at the bass and Bobby Hackett on the trumpet. The regulars are capable of a quarter hour's good entertainment in themselves.

Ford has several stunts in an effort to provide interesting viewing. He has a travelling screen which projects messages wired to him (unfortunately cameras couldn't pick up wordage on show caught), and gifts for those who send in messages. He also has the usual telephone calls. At one point Ford held onto the line for three numbers at the best of the operator, but then Danny Kaye got on the phone from London.

Ford has indicated that there are possibilities in the decayay format, but there's work to be done on it.

Jose.

KSD-TV's Wide Range

St. Louis, May 31.

Television programs broadcast by KSD-TV have been received frequently in Phoenix, Ariz., 1,300 air miles away, according to a letter received from I. W. Brayer, owner of a radio-record appliance shop there. On May 4 Brayer wrote the local station that the video and aural signal had been received on Phoenix sets.

Programs have been received six times since May 4.

MARKET MELODIES

With Walter Herlihy, Anne Russell; guests
Prods: Art Modell, Milton Roberts
Director: Bob Doyle
120 Mins.; Tues. thru Fri., 2 p.m.

Participating
WJZ-TV, ABC, N. Y.

"Market Melodies," ABC television's entry in the daytime video sweepstakes, is just that—merely another entry. Two-hour strip, comprising the standard how-to-do demonstrations and musical interludes, will probably corral some of the sought-for housewife audiences, especially since some of the other local N. Y. stations formerly catering to domestic femmes are now carrying baseball pickups. Program, however, offers nothing new in the way of format, and, with its concentration on amateur or semi-pro guest talent, very little in the way of entertainment.

Walter Herlihy and Anne Russell are co-emcees of the daily sessions, and on the show caught (25), Miss Russell seemed to have the best of it. Herlihy handled his interview chores okay when he was talking to another man, such as the doctor who gave hints on accident-prevention, but appeared ill at ease in the presence of the usual bevy of women. Miss Russell, an attractive and obviously intelligent gal, did her best to keep the conversation from lagging in her interviews and often succeeded. Two of them complemented each other when both were on camera and might lead the show to better things, given a format twist and more experience at this type of program.

Talent, tossed in sporadically in an apparent effort to change the pace, consisted of performers like a 17-year-old gal singer from a music school and a colored blues thrush introduced by ex-band leader Noble Sissle. Neither had much to offer and both were on too long. For another pace-changer, some poorly-selected recordings were played over title cards on the screen, which carried some too-cute verse. Cost-saving idea behind the device was more obvious than its success.

Commercials plugged products sold at the Grand Union food store and as presented by the two emcees, were okay. Format, if nothing else, offered plenty of opportunities for integration of the plugs and they should do an acceptable selling job.

Stat.

PAR, BIRDSIES AND EAGLES
With Jimmy Hines, Johnny Revolta, Joe Jenck, Charlie Nash; Bob McKee, emcee
Producer: Herbert Laufman
30 Mins., Mon., 9 p.m.
ST. ANDREWS, MISSION HILLS GOLF COURSES
WGN-TV, Chicago
(Herbert S. Laufman)

This show is billed as one to "take 10 strokes off one's game" and under the mellow tutelage of competent golf pro Jimmy Hines and Johnny Revolta, it might well do just that for duffers.

Program idea is to cover basic golf instruction over a 13-week series, and incidentally attract a raft of divot enthusiasts out to the sponsoring clubs. Prizes are offered to viewers sending in questions that can be demonstrated.

Along with instructions, rules experts Joe Jenck and Charlie Nash explain with sketches just how to keep it a gentleman's game. Emcee Bob McKee is helpful with queries and suggestions.

Pro Hines and Revolta provide a literate exposition of proper stance, swing, wrist action and chipping. Program winds up with McKee making a first class commercial pitch that scores a hole-in-one for sincerity.

Camera on preem lagged in spots and raced in others, but the net screening was worthwhile for viewers. Backdrop of golf course helped create an outdoor illusion.

Mart.

Delta Ditching 'O'Toole'; 'House' Due for Renewal

Chicago, May 31.

Delta Manufacturing will drop ABC-TV's "That's O'Toole" June 3, Chi-originated 15 minute handicraft show, with little possibility that Delta will renew the bankroll come fall. Agency is Hoffman & York, Milwaukee.

WGN-TV's local screener, "At Our House," is getting its final telecast June 3, but sponsor Hoover Vacuum Cleaners is reported satisfied with the commercial impact of program, and is huddling with Leo Burnett agency with an eye to a September revival.

Bob Elson will start a 15-minute sports comment show on WENR-TV June 6, five a week, to replace "Uncle Mistletoe," which the Marshall Field store will drop June 3. The Elson show has no sponsor in sight.

CANDID CAMERA

With Allen Funt, others
Producer: Funt
30 Mins., Sun., 7:30 p.m.
Sustaining
NBC-TV, from New York

When ABC, at the end of last season, dropped Allen Funt's "Candid Mike" show after a year's unsuccessful effort to snare a sponsor, it was generally mourned by the radio fraternity. It was recognized as one of the more provocative and stimulating of the new radio programs.

Funt has now gone a step further and has revamped the stanza for television. His "Candid Camera," which premed Sunday (29) night on NBC-TV in the 7:30-8 p.m. period, is even better as a sight-and-sound presentation than it was as an AM attraction.

The idea of sneaking up on unsuspecting persons within eye and ear shot of hidden camera and make and watching and hearing them react to Funt's "planted" interviews comes off as a natural for video. The possibilities are limitless. Certainly on the initial program, the unguarded participants and "victims" of Funt's assorted roving assignments "wrote the script," bringing to "Candid Camera" the sought-for informality and unpredictable quality that made "Candid Mike" interesting listening.

Obviously edited down to eliminate the dull stretches and "stage waits," Funt's initial series of sequences moved merrily along. These included interviews with a couple of five-year-old kids on the subject of how to prevent wars; Funt installing himself as a refund clerk at S. Klein's bargain basement department store in N. Y. to pick up the conversation pieces of three dames returning merchandise; the reaction of a crowd to the supposed arrival of a film star on a resident street, and sounding out an 86-year-old woman on what she'd do with a pocketbook found on the sidewalk containing \$17,000. It's to Funt's credit and alertness that he didn't miss a trick.

The "candid" stuff, of course, is filmed, and screened in full view of some select audience (also visible to the television viewer with interspersed studio shots). It's in the "live" segments, however, that Funt's format falls short. Aside from giving him an opportunity to introduce audience celebs (John Garfield, Margo, Norman Corwin and his wife, Katharine Locke, among others, on the first show), and bringing in a couple of the "candid" victims for prize payoffs, the studio bits serve no useful purpose. Rather, they disrupt the informal and spontaneous atmosphere achieved by the candid camera shots.

In the overall picture, the fault is not a major one. Experimentation should produce a more natural dovetailing of live and filmed episodes. Funt, actually, has a winning presentation.

Rose.

FARM PICTURE

With Bill Givens, Guests
15 Mins., Tue., 6:35 p.m.
Sustaining
WRGB-TV, Schenectady

Program features WGY's farm director and leading agriculturists in a video version of longtime broadcasts presented by General Electric Co. It carries over, and in some cases, nicely expands, angles of the radio shows. Two presented sometime ago with Ed W. Mitchell, veteran WGY farm adviser, concerned pruning and grafting. Both demonstrated the advantages which television holds over radio. Mitchell not only told how the operations should be performed but did them himself. He revealed that he possesses an effective video personality for rural educationals. When the farmer audience increases, he could be featured on a weekly telecast.

Several originations dealing with landscaping and lawn planning—handled by men from a New Jersey agricultural college—revealed imagination in the use of video to project instruction. They had appeal to city viewers, too. The roundtables and discussion panels are not as impressive, one reason being that many of the participants are amateurs in television. They incline to stiffness. Presumably, development of techniques by WRGB and added video experience by the experts are necessary. The Schenectady County Farm Bureau agent proved an exception. He photographed well and talked fluently, while illustrating one simple method of testing soil. Chap rates a repeat date.

Bill Givens is the slickest looking WGY personality to work on WRGB. He appears a trifle too citted for a farm director, but GE officials say tillers of the soil recognize he knows the business. Good-looking young man is modishly dressed and carefully made up.

Jaco.

the butcher,



the baker,



the candlestick-maker



-and the Lincoln- Mercury Division of the Ford Motor Company

As any child with a television set can tell you—new and important sponsors are cropping up every day on the CBS Television Network.

And for good reasons:

CBS-TV advertisers have the largest average audience of all the networks.

CBS-TV advertisers have 5 of the 10 largest-audience programs in Television—four of them CBS package programs.

CBS-TV advertisers have scored the highest sponsor-identification in Television.

That's why value-conscious advertisers* of soap and soup and motor oil, of appliances and cigarettes, tea and paper towels...indeed the whole gamut of modern business is now on **CBS-TV**

*To date the list of CBS-TV Network Advertisers and programs includes: **Ballantine**, *Tournament of Champions*; **Barbasol**, *Weekly News Review*; **Electric Auto-Lite**, *Suspense*; **Ford Dealers**, *Thru the Crystal Ball*; **Ford Motor Company**, *Ford Theater*; **General Foods**, *The Goldbergs*; **General Electric**, *Fred Waring Show*; **Gillette Safety Razor**, *Kentucky Derby*, *Preakness and Belmont*; **Gulf Oil**, *We, the People*; **Liggett & Myers Tob.**, *Godfrey & His Friends*; **Lincoln-Mercury**, *Boat of the Town*; **Thomas Lipton, Inc.**, *Talent Scouts*; **Popsicles**, *Lucky Pup*; **Oldsmobile**, *CBS News*; **Philip Morris Co., Ltd.**, *Preview*; **Philips Packing Co.**, *Lucky Pup*; **Pioneer Scientific Corp.**, *Masters of Magic*; **Scott Towel Co.**, *Dione Lucas*; **U.S. Rubber**, *Lucky Pup*; **Westinghouse**, *Studio One*; **Whitehall Phar. Co.**, *Mary Kay & Johnny*; **Wine Advisory Board**, *Dione Lucas*.

Religion, Rhumba Defer on Panama Radio to Vital Info on Lottery, Nags

By SEYMOUR N. SEIGEL
(Director, WNYC, N. Y.)

Colon, May 17.

Panama has a dozen or so radio stations and on Sundays from 11 to 11:20 all are coordinated when religion and rhumba give way to the weekly reports of the national lottery winners. There is also a high degree of cooperation between the radio stations Saturday and Sunday afternoons, when several unite in reporting the horse races. Station owners feel they are rendering a high degree of public service to the community, since about 20% of the population derives a livelihood directly or indirectly from the national lotteries and almost everyone else is tuned in for the results. The facilities for playing the ponies in Colon with the races taking place 50 miles away in Panama City (west coast) would put American stock exchanges to shame.

Local programs consist mainly of Latin-American music and paid religious material, but two of the stations cooperate with the U. S. State Dept., and the Metropolitan Opera is rebroadcast via transcription to a large and appreciative audience. If a spot check can be believed, commercials in Spanish are apparently as effective as the American variety since Luckies, Coca-Cola and Pepsi make full use of spots. In some instances, local spots may be had for 40c, and it is not uncommon for 50 spots to be heard an hour.

The Panamanian housewife is just as keen on soaps as her American counterpart and these are often a combination of all the good and bad elements of network crime and mystery jobs. Local listeners must like sound effects, because a casual listener is impressed with the large number of gunshots as well as the heavy use of chimes and fanfares in many of the programs.

American residents tune in Chicago, Fort Worth and Cincinnati at night with unpredictable results. Military listen a great deal to the local AFRS station, which uses Hollywood-produced disks among other excellent offerings. This would seem a topnotch place for FM but there is no indication that the present plan will be junked. Strangest phenomenon in the midst of indescribable poverty and slums is the presence of large console combinations being paid for over period of 120 weeks. Local boys think sales of tele sets would be simple but production of programs would preclude any TV in the foreseeable future.

FCC CLAIMS RIGHT TO DELAY PAR DETROIT BID

Washington, May 31.

Paramount Pictures' arguments in support of an appeal for review by the U. S. Court of Appeals of an FCC order, granting a Detroit television permit additional time to construct its station, were called "a facade of unsubstantiated assumption" in a brief filed by FCC last week with the court.

Par has challenged the Commission's order as improper and unfair toward its subsidiary, United Detroit Theatres Corp., whose application has been kept pending because of issues involving multiple ownership. A proposed decision by FCC holds that Par controls DuMont and is therefore ineligible for additional stations, since the two companies together have the limit of five.

The Commission told the court it was completely within its authority in granting a time extension to WXYZ and in holding up Par's application and that the two actions have no relationship.

Alties Brewing Det. Tab

Detroit, May 31.

Alties Brewing Co., Detroit, and San Diego, will begin June 11 sponsorship of a Saturday series of National Football League games to be telecast on WXYZ-TV.

Opening telecasts will feature the Alties Lager Beer football team and the Briggs Beautyware team. Latter team was 1948 world champions. Business was placed through the McCann-Erickson agency.

KWIK Goes Bankrupt

Hollywood, May 31.

Burbank Broadcasters, Inc., operators of KWIK, has been forced into bankruptcy by its creditors. Attorney Leslie S. Bowden has been elected trustee in bankruptcy and has been given permission by Referee Hunt to operate the station.

Station has approximately \$80,000 in secured and unsecured debts and taxes.

Tele Time Sales Boom in Columbus

Columbus, May 31.

Television is booming saleswise in this newly-opened market. With "more than \$70,000 gross on the books" after eight weeks of operation and the time sales curve mounting steadily, officials of WLWC, the Crosley TV outlet here, are encouraged at so much muscle in their early operation and optimistic for the future. WBNS-TV, Columbus Dispatch station due Oct. 1, is already signing up time buyers.

At the outset WLWC secured exclusive rights to telecast the 77 home games of the Columbus Red Birds and sold the time to the Burger Brewing Co. of Cincinnati. Baseball was parlayed into a three-way schnitzelbank of hot dogs, potato chips and beer when Schmidt Packing Co. picked up the tab for a 10-minute, pre-game "Dugout Dope" player-interview program and Seyfert's Potato Chips bought another 10-minute prelude called "Fans in the Stands," in which announcer Tom Gleba interviews the fans.

Three programs have been inked during the three-week period. Bavarian Brewing Co., of Cincinnati, bought the half-hour Saturday night "Midwestern Hayride" which originates from WLW-T; Westgate Electric Co., here, which also has purchased spots, will pick up the tab for a two-hour AAU boxing show to originate from Central YMCA June 7, and Ironite Ironer and Westgate Electric are splitting the coin for a 10-minute homemaking film on Tuesdays.

Spot announcements have been packed with Cayton, Inc. (Polaroid), New York; Allied Food Industries, Perth Amboy, N. J.; Budc. & Co., Columbus Jewelers; Thompson Realty, Columbus; Benrus Watch Co., New York; S. S. Kresge Co., New York; Domestic Industries (floor waxes), Columbus; Kool-Vent Awning Co.

Inside Television

CBS has refused to allow IMPPRO to peddle "Cases of Eddie Drake" telepix which firm has made to web specifications. IMPPRO, anxious to get the 13 films off the shelf, has requested that CBS turn series over to them to sell. Net, to date, has not found a firm to pick up the tab, but will hold pix for own sales staff to handle. IMPPRO brought the 13 pix in for \$109,200, averaging \$8,400 per picture; \$11,700 over the \$97,500 web paid for films. IMPPRO will split all coin collected by CBS after web makes initial nut. CBS asking price for series is the \$97,500 it put into deal.

Hollywood television producers are bolting over practice of some of the Coast teevee stations which are inserting spot commercials in their shows but not remunerating packagers in any way. Sponsors naturally grab chance to get blurb planted in a show which gives them the benefit of the program at only spot cost. Producers feel that they get little enough from stations as it is without having sponsor buried in show and having the budget upped.

As a direct result of newsreel films shown over WFIL-TV, Philly, the Air Force was able to fill its quota for qualified technical personnel in Philadelphia, during its spring recruiting drive.

C. Pierce Taylor, district manager for the Pennsylvania State Employment Service, in a letter to the station said that 101 persons visited the recruiting office after seeing the video newsreel which pictured Air Force recruiters interviewing applicants for various positions.

Added feature of the newsreel's pull was the fact that it called for such highly specialized personnel as Japanese interpreters, physicians, dentists and electronic instructors. Response was so gratifying, recruiters were able to return directly to their posts without extending drive to other cities.

Production of the 1,000,000th television picture tube at RCA's Lancaster, Pa., plant is to be marked Tuesday (7) with a special TV program over the entire NBC-TV network. Salute, titled "A Magic Million," will trace the development of video, depicting its scientific phenomena and its impact on the American scene.

Show, to be aired at 9:30 p.m., will also be timed with the inauguration of WGAI-TV, Lancaster, the country's newest station. NBC staff announcer Ben Grauer will roam through the tube plant with TV cameras to show the actual manufacture of kinescope tubes.



BEN LUDLOW

MUSIC

Candlelight Review—NBC-TV
Call the Police—CBS
Scattergood Baines—MBS

New Tele Biz

WENR-TV, Chi, reported announcements for Sunbeam Corp. through Perrin-Paus agency; United Artists through Fisher Associates; Pure-Filter through Louis Smith agency; Nielsen's Restaurant through G. Muether-Bradford agency; Chicago Motor Club through Agency Service Corp., and Croyden China Co. through Deuss-Gordon agency.

WNBQ, Chi, announced participations for Chicago Motor Club through Agency Service Corp. for 13 weeks.

WGN-TV, Chi, reported that Balaban & Katz will sponsor six film announcements through M. M. Fisher agency.

Hudson Motor Car Co., through Brooks, Smith, French & Dorrance ordered three spots weekly on WXYZ-TV, Detroit, effective June 5 for 26 weeks.

Borden Co., through Young and Rubicam, purchased two spots weekly on WXYZ-TV, Detroit, effective July 7, for 13 weeks.

A. S. Beck Shoe Co. renewed its participation in WXYZ-TV's "Charm Time" program for an additional 13 weeks. Contract made through Dorland, Inc.

WEWS, Cleveland: "Linn Sheldon Show" pantomime, Rogers Jewelry Co. 39-week renewal, 15-mins. Wed. and Fri. Agency, Clifford & Thomas, Akron. Watkins Furniture, minute spots, three-months. Gerst Adv., J. Allen Weber. Weather-Proof Co., Berry Construction, participation.

WNBK, Cleveland: spots to Television Mart, McNally-Doyle Co. Blauschild Motors, Metropolitan Buick, Watkins Furniture, and Thistledown Racing Assn.

Five-minute news, Monday through Friday, 6:55, Central National Bank, Fuller Smith & Ross.

Inside Stuff—Radio

The Kern Materials Co. is being troubled by the paradoxical situation of a commercial doing so well that the sponsor has to appeal to listeners to stop buying. The outfit, which sells construction material, picks up the tab on the Martin Agronsky co-op over KPMC, Bakersfield, Cal., ABC outlet. Stanza brought in so much biz that for a two-week period the backer used plugs announcing that no new orders could be taken. Contrary dialers, however, continued to flood the firm with bids.

Recently a cabinet member was in Seattle and was scheduled for an interview on the weekly "News Conference" on KJR. A Washington state senator was taking the cabinet member around and brought him into the Press Club, where the program is done. The senator immediately explained how the visiting celebrity's schedule was tight; that he had only 15 minutes to spare. "This program is 15 minutes, isn't it?" he asked. When told that the program was 30 minutes he said: "That can't be. No one listens to the radio for a half hour." "Well, senator," said Bob Ackerley, KJR newsman, "you were on this program last week for a half hour."

WNEW, N. Y., grabbed itself a fast beat by airing a transcription of the Rita Hayworth-Aly Khan wedding at 2 p.m. Friday (27). The ceremony, conducted in French, was recorded by the North American Service of the French Broadcasting System. Miss Hayworth was heard saying, "I'm so very happy. I wish I could say it in French but I can't," but Aly Khan's comment was drowned out by the crowd's shouts. Louella Parsons was heard on the broadcast and Ben Smith was the announcer.

New York was a quiet town over Decoration Day weekend, but not for thespian Walter Vaughn. Film Classics' "C-Man," in which he appears, opened Friday (27) at the Rialto and UA's "Jigsaw," another pic in which he plays, started at the Mayfair the following day.

Saturday eve the freelancer was on CBS' "Gangbusters," and Sunday on NBC's "Henry Morgan Show." Wrapping up a busy holiday weekend were rehearsals for an appearance on NBC-TV's "Fireside Theatre" last night (Tues.).

Heidy, story teller on "Here's Heidy" over WOR, N. Y., has waxed a transcribed series to plug Jewish Book Week late this fall. Titled "Americans All," the platters feature adaptations of tales from Jewish folklore and history and will be syndicated to stations across the country. The Jewish Book Council of America, which is sponsored by the Jewish Welfare Board, conceived the project.

Settlement of the International Brotherhood of Electrical Workers strike against the Yankee Network has implications for the American Federation of Radio Actors, which cooperated during the walkout by refusing to cross picket lines. Agreement will permit announcers to spin their own records and ride again at the control board on disk shows and when standing by on Mutual programs. Point disputed by IBEW had been whether the engineers would be fired because announcers were being assigned the function of riding gain. Settlement calls for no engineering firings or wage cuts. In addition, announcers won't be given the operating functions until the engineers are absorbed by television.

'Robin Hood' TV Cartoon

Hollywood, May 31.

Realm Productions has completed initial tele film in a proposed series titled "Adventures of Robin Hood." Film is an animated cartoon, and is tailored to a 15-minute slot. "Robin Hood" cost Realm \$4,000 to make.

Realm will issue the series on a short-term lease at cost in order to break even and reap profit from subsequent playings. Plans are to release pix with 30-day clearance.

GLETT NAMED TV HEAD FOR DON LEE

Hollywood, May 31.

Don Lee television setup created the new post of veepee in charge of the operation, and named Charles Glett titular head. He has been managing director of Motion Picture Center, rental studio, and was formerly with David Seznick as production and studio manager. He will supervise TV for KTSN, Hollywood, and future stations on the network.

His appointment doesn't disturb current personnel on KTSN.

Kine 'Murderous' To Talent—Dorothy Kirsten

Dorothy Kirsten, east for some concerts before returning to Hollywood as summer replacement on Kraft Music Hall, is another in the many east-west troupers who have a dread of "what the kinescope does to us out there." "There" meaning Hollywood.

Seeing the top variety programs kinescoped on the Coast, talent persists that the film transmutes are "murderous." Technologically they're deficient, and while some radio and television people in Hollywood are right in stating that, even with all its shortcomings, it's superior to what is presently originating on the Coast," says Miss Kirsten, none the less she, like other top names, doesn't think it is worth it.

NBC and CBS top echelon persists that by the fall the kinescope technique will have improved considerably. Others concede that, technologically, TV hasn't kept pace with the medium's progress in other divisions, most notably programming.

ALLISON, CALLAHAN OUT AT CINCY'S WLW-T

Cincinnati, May 31.

Milton F. Allison, who created a surprise in local radio circles by resigning last week as sales manager of WLW-T, will be in Chicago and New York this week for conferences on a new affiliation.

His 17-month service with the TV station was his second with the Crosley Broadcasting Corp. Allison came here in October, 1947, from KMBC, Kansas City, where he was promotion manager and was sales promotion director of WLW, which post he filled for four years. Then he became an officer in the Navy and after the war joined WPEN, Philadelphia, as sales manager.

Allison's resignation was announced with that of Walter Callahan from the WLW-TV sales staff. Callahan is a Cincy radio vet. He started with WFBE; before it became WCPO and switched to WSAI in 1937.

Parks to M.C. Marathon TV 'Music' Show for Cancer

Philadelphia, May 31.

Bert Parks, master of ceremonies for ABC's "Stop the Music" program, will emcee a marathon TV show here Saturday night (4) to help the Cancer Crusade reach its \$500,000 quota in the Philadelphia area. Program will emanate from the stage of the Academy of Music and will be telecast over the three Philadelphia stations—WFIL-TV, WCAU-TV and WPTZ. Special telephone arrangements have been made to enable Parks to acknowledge the contributions.

Among the guests scheduled to appear are Paul Whiteman, Cab Calloway and Eddie White. In addition to the entertainment, local merchants have donated prizes for contributors. The Parks' cancer telecast will follow a special presentation of "Stop the Music" at the Academy, given for the benefit of the Overbrook Park congregation's building fund. The audience will be invited to remain for the TV show.

St. L. Statler Goes Video

St. Louis, May 31.

Guests in all corner rooms and suites at Statler are now enjoying television programs, installation of the sets having been completed last week.

FMA Praises WPEN'S NAB Bowout; Criticizes Its 'Anemic' FM Stance

Washington, May 31.

Resignation of WPEN, Philadelphia, from the NAB, drew left-handed praise last week from the FM Assn. Latter agreed that the broadcasting business has become too large for one trade organization, but wasn't so keen about the station's remarks about FM.

In a letter to Edward C. Obrist, general manager of WPEN and its FM auxiliary, FMA proxy William E. Ware took issue with Obrist's statement that "few, if any, metropolitan stations are interested in FM, since their big going concern problems are AM problems." Ware said this was "self-admission that you are not interested in FM." The FCC, he said, should investigate the qualifications of "all such disinterested persons" to operate FM stations.

Ware said that several major manufacturers are gearing up for mass production of FM-only receivers. "An AM operator without FM facilities stands to lose a good chunk of his audience when these sets go into millions of homes," he declared.

Nellie Brady's 'Remember' Becomes KDKA Theme

Pittsburgh, May 31.

Years ago Nellie Brady was the featured pianist on daily KDKA "Strollers" program, which starred Glenn Riggs, now one of NBC's top announcers. She was stricken with paralysis and had to retire from the show. Only recently Miss Brady has been able to use her legs partly again, and has been spending her convalescence writing songs.

Last week, in the third of the amateur songwriting trials at the Copa, Miss Brady's tune, "Will You Remember," was picked as the current winner and will compete in the finals late in June. A couple of days later, Al Marsico, who has the orchestra on the long-running "Memory Time" program on KDKA, announced that he was going to use the Brady song as his theme in the future.

Mills Music Co. is sponsoring the Copa contest. Disk jocks and well-known musicians are the judges, and winning song will be published, recorded and given an all-out treatment by the publishing house.

'Hallmark Playhouse' Taking 13-Week Rest

Kansas City, May 31.

"Hallmark Playhouse," Thursday 10 p.m. dramatic show on CBS, takes a 13-week summer hiatus beginning next week. Final show of the current series will guest star Paul Lukas in "I Like It Here" June 2. Since last September the show has had James Hilton, novelist and screen writer, as host and narrator.

Sponsored by Hall Bros. for Hallmark greeting cards, "Playhouse" was originated last June as a summer replacement for "Reader's Digest Radio Edition." Listener ratings improved during the summer, and format with Hilton in m.c. niche and weekly name guest was adopted last September.

Same staff, with Dee Englebach as producer-director; Lyn Murray, musical director; Hilton and others are scheduled to be on hand when "Playhouse" resumes over CBS Sept. 8.

Polio Treatment Via TV

Detroit, May 31.

WWJ-TV last week put on a demonstration of the use of hot packs and physical therapy in treating a victim of infantile paralysis.

The cameras were focused on seven-year-old Douglas Berman. The treatments he received to re-educate the muscles in his affected limbs and chest were demonstrated by Drs. Charles G. Jennings, William H. Blodgett and Carleton Dean, director of the Michigan Crippled Children Commission, and Miss Marie Reichert, physical therapist.

Fran Harris, of WWJ-TV, was moderator.

MULL PRE-TESTED FILM COMMERCIALS

Chicago, May 31.

Tele audiences may get the benefit of pre-tested film commercials under a plan being worked out by film director Joseph G. Betzer, of Sarra, Inc., film producers. Sarra's present offer to industrial clients to pre-test their film messages for salesmen is the first step in the eventual pattern.

Betzer indicated that much commercial waste would be avoided by TV clients using film for spot announcements if selected audiences were subjected to controlled post-showing analysis, which would measure selling impact of film commercials. Plan is now in blueprint stage.

Robert Laws Named ABC Western Sales Mgr.

San Francisco, May 31.

Robert F. Laws, formerly sales promotion, advertising and publicity manager for ABC's KGO here, has been named sales manager of ABC's western division, according to an announcement made by Frank Samuels, newly appointed v.p. in charge of the network's western division. Laws steps into the position vacated when Samuels assumed the general management of the division.

Laws returns to ABC after having served since the summer of 1948 as western television advertising manager for Philco. He first joined ABC in April, 1944, as manager of sales promotion for KGO.

CIRCLING THE KILOCYCLES

Norwich, Conn.—WNOC has changed call letters to WICH under the new ownership of the Eastern Connecticut Broadcasting Co. Principal owners are John Deme, general manager; Harrison C. Noyes and Clifford C. Oat, co-publishers of the Norwich Bulletin-Record newspapers.

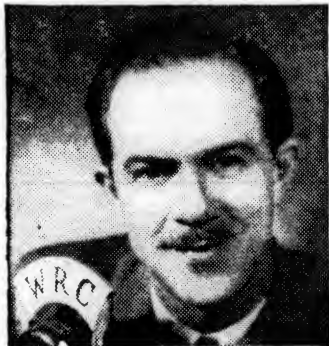
Wichita — Hale Bondurant, formerly sales manager of WIO, Des Moines, and ex-manager of WJBC, Bloomington, Ill., has been named manager of WFBI here, effective July 1. He is presently secretary-treasurer of the Illinois Broadcasters Assn. and served as chairman of the NAB Sales Man-

agers Committees in both Districts No. 9 and No. 10.

Memphis — Memphis' VARIETY Mugg Matty Brescia unanimously elected chairman of the Memphis Chapter, American Veterans Committee. Brescia served 38 months in the Public Relations Section of the AAF.

Erie, Pa.—John Rossiter has been named sales manager of WICU-TV here. Other personnel changes include appointment of Stanley Hess as program-production manager and Marian E. Sandusky as traffic manager.

NBC SPOT SHOWCASE



YOUR TIMEKEEPER with Bill Herson
WRC, Washington

6:00-9:30 AM Monday through Saturday
Available on participation basis

246,500 people hear Herson each week
97% more than the next disk jockey
Herson's cost per 1,000 listeners—58¢
Other Washington morning men:
A-\$1.46; B-\$1.06; C-76¢; D-74¢; E-\$2.00
Herson pulled 44,000 Xmas toys for needy
Herson's "Who's Who" contest pulled
4,950 requests

One client says "a master salesman"
Only \$22.50 per announcement
A few availabilities now open
Hurry!



THE CHANTICLEER with Ed W. Mitchell
and Charles John Stevenson
WGY, Schenectady

6:15-7:00 AM Monday through Saturday
Available on participation basis

Hooper doesn't get up this early
WGY listeners do
48,227 pieces of mail in 12 months
Success after success
"Results were swell" (Client A)
"Pulled 1,054 requests for booklet with
seven announcements" (Client B)
"One campaign sold 4,194 \$4 to \$7 items"
(Client C)
"Only program renewed in list of 47"
(Client D)

Only \$25 per announcement
Convinced?



KOA HOME FORUM with Lora Price
KOA, Denver

11:00-11:15 AM Monday, Wednesday,
Friday
11:00-11:30 AM Tuesday and Thursday
Available on participation basis

Home economics, child care and fashions
Nationally-known guests
Lora's a Denver McBride
20 announcements produced 3,182 dollar
bills for one client

Clients say: "Particularly impressed"
"Absolutely perfect"
"Splendid job"
Heavily promoted and merchandised
Listeners from Canada to Mexico
\$36 per participation



WOMAN'S CLUB OF THE AIR
with Mildred Funnell
WTAM, Cleveland

9:30-10:00 AM Monday through Friday
Available on participation basis

Thirteen years a WTAM feature
Mildred a radio personality since 1930
Each show has different theme of distaff
interest
Guests: fashions, food, health, theater
One offer pulled 4,240 requests
"Mighty fine response" (a satisfied client)
Precedes Fred Waring
\$50 per participation



NEWS AT NOON
with Charles F. McCarthy
WNBC, New York

12:00-12:15 PM Monday through Friday
Available on program basis

A mail-pulling newscast
10,000 booklet requests in 5 days
Cost-per-inquiry for one sponsor—8¢
McCarthy famed NBC newsmen
"Unofficial McCarthy Reaction" a popular
feature
Complete late news
World-wide team of NBC correspondents
Highest rated mid-day newscast in N. Y.
\$225 for 3 programs per week

Complete presentations (program format, adjacencies, competition, audience response, success stories etc.) on all these selling radio programs are yours for the asking. Just call your NBC Spot salesman:

in New York—Circle 7-8300
in Chicago—Superior 7-8300
in Cleveland—Cherry 0942
in Hollywood—Hollywood 9-6161
in San Francisco—Graystone 4-8700

Your NBC Spot salesman has dozens of similar radio shows to select from... just the right one for your client.

NBC SPOT SALES

representing radio stations:

WNBC New York
WMAQ Chicago
WTAM Cleveland
WRC Washington
KNBC San Francisco
KOA Denver
WGY Schenectady

Radioland's Mail Reaction

Continued from page 29

tions" showed a growing criticism of the "blind" question on the stanza, dialers objecting to the fact that the answer wasn't given in advance. As a result the feature was dropped.

Outthooping The Hoopers

Notes penned by fans are the best index of a program's health, O'Donnell says, giving a surer indication of a broadcast's pull than the rating services. They reveal just what elements and routines whet the fans' appetites.

Recently thousands of missives were sent in to "20 Questions" on the subject of whether Martin Luther was more famous as a theologian or a composer. The same series also provoked an avalanche of gripes when emcee Bill Slater said that Casey Jones was a mythical character (the prey of a railroad wrote in that his company is paying a pension to Jones' widow). After researching the question, O'Donnell explained to fans that the "Casey Jones" song was in American folklore before Casey Jones, the real engineer, died in a train wreck.

"A sponsor can't be expected to know all these things," O'Donnell says. "But he can be a gentleman, if not a scholar."

Key to Radioland's service is personalizing the letters replying to listeners' epistles and requests for tickets. "My service wins friends for the advertisers," O'Donnell explains. "Sponsors spend millions to establish contact with new customers. Investing a bit more to answer each note sent in makes certain that the goodwill is consolidated and listeners kept

loyal. And it only costs a few pennies to answer each note."

Another advantage of the service is that it minimizes chances of lawsuits, O'Donnell stresses, pointing proudly to the fact that none of his clients has ever been victimized by a suit. The explanation is that all gripes, founded or not, are given sympathetic attention. A fan who feels that his question was used without credit is told about the many others who previously submitted the query and is invited to inspect the records. Correspondence is kept up until the customer is satisfied—the biggest exchange in the files being 27 letters to one persistent fan.

O'Donnell got into the mass fan mail biz four years ago through "20 Questions," which his Radioland magazine backed. When Ronson took over sponsorship, it kept on Radioland's mail answering staff. Today the outfit has grown to 40 permanent employees and as many as 120 persons are hired for special campaigns. Expansion required moving the firm from New York to Hollis, L.I., where many retired civil service and post office workers live.

Hayes

Continued from page 27

the return of network president Frank Stanton from Europe in mid-June.

Others mentioned for the post have been ruled out by their own or network admissions. Jack Van Volkenberg, who was slated for the western division job before it was given to Thornburgh is said by the network to be too important to its television operation to be moved to the Coast, while Howard Meighan, v.p. and general executive, prefers to remain in the east, having recently bought a home.

Understood that Thornburgh's Philly salary will be around \$50,000 a year and referring to term of the contract, he said, "I'll be there a long time." He closed the deal with Robert McLean, publisher of the Philadelphia Bulletin, on a trip east last week. As prey of WCAU, he'll head up radio, FM and television.

Leon Levy stayed on as president after he and his brother, Isaac D. Levy, sold the station for \$6,500,000. Station is a 50,000-watt clear channel. The Levy Bros., who built up WCAU and headed its management since 1924, explained press of personal and outside business for their withdrawals.

Thornburgh joined CBS in Chicago 19 years ago, and four years later became assistant to Leslie Atlass, v.p. in charge of Columbia's central division. He moved to the Coast in June, 1936, to take over operation of the CBS western skunk and KNX, purchased from Guy Earle. Thornburgh is the only network exec to be a bank director, serving on the directorate of Citizens Trust and Savings.

Boston—Harold L. Segal, formerly of the sales staff of WTAO, Cambridge, has joined the sales staff of WCOP, Hub ABC outlet.

FRENCH GET THEIR AIR 'QUEEN' VIA RADIO LUX

Paris, May 31.

A French adaptation of "Queen for a Day" has been inceptioned here by Radio Luxembourg, Louis Merlin its rep, having bought the rights to the show from Ray Morgan during his recent trip to the U. S.

Show was held for the first time at Salle Gaveau May 25, with Jean Nohain as emcee. Show is operated in Paris on lines similar to Hollywood, with 15 femmes dwindling first down to five and then to two. First "queen's" wishes included owning a Frigidaire, a trip to the Riviera and to London, and having her house painted over.

Show is sponsored in France by Cat Soap products.

Radio's Big Chance

Continued from page 1

may bring some surprising results. But to be on its "good behavior," it's pointed out, radio will have to take full advantage of the summertime opportunity and indulge in qualitative programming, instead of the customary practice of sloughing off "hiatus time."

The big campaigns currently being initiated aimed at portable set sales for beach and other outdoor use, plus the wholesale big-city exodus to vacation climes (necessitating leaving TV receivers behind), play right into the hands of the radio boys.

Just how alerted the networks are to the opportunity is considered conjectural, in view of the retrenchments under way and the present thinking to "get over the summer period as best we can without spending much coin."

General sentiment is that radio can make a healthy advance toward reversing the trend and win back sponsors who had previously checked out of AM for TV by showcasing itself with some summertime program finery.

Big Guns

Continued from page 29

rising rates for some media, use of additional channels, shifts from one medium to another and expansion of present advertising policies. The execs polled added that close watch will be kept on effectiveness of the media used.

Copwise, the companies reported that they intend to reduce institutional advertising in general publications and devote a bigger share of their coin to trade press. In addition, the trend is toward selling copy rather than institutional. The few outfits which are cutting ad expenditures explain that budgets are based on a percentage of sales—and demand is down.

San Antonio—A new series of transcribed programs titled "American Serenade" has made its debut here over KABC. Program is to be sponsored by the American Hospital and Life Insurance Co., with headquarters here. This is the first time for the sponsor on the air. A heavy spot campaign is also planned.

From the Production Centers

Continued from page 28

Tommy Bartlett of ABC's "Welcome Travelers" flying to Denver for premier of Warner Bros. "Colorado Territory" June 3.

Frances Norman of Maraleita Dutton flackery on vacation in New Orleans... CBS newscaster Lowell Thomas aired his program from WBBM studio (27)... Mutual prexy Frank White in Chi for exec meeting... NBC salesman Jack Galbraith on vacation... WBBM staffer Mary Neal to New York for visit... WGN engagements include staffers Rita Sturm to Robert Bauer, Virginia Crosby to Gordon Seeborg, and Marilyn Meller to Ed Juister... NBC spots sales manager Oliver Morton reported recovering after sudden hospitalization... Singer Lena Horne guested by WGN diskster Fred Reynolds... Book editor Emmett Dedmon hosted author John Drury via WJJD... Fred Pinkard, Louise Pruitt and Dorothy Tale taking roles in WMAQ story of boxer Henry Armstrong... Tom Moore and Phil Patton of "Ladies Be Seated," making personal appearance in Yankton, S. D... Don Kelley, chief flack at WBBM, making visit to Waterloo, Ia... Program director Jules Pewowar skedding WMOR airings of Grant Park concerts... Author Pearl Buck and radio actor Ezra Stone heading special "R.F.D. America" broadcast in Bucks County, Pa... Don Laiffer joined WMOR as staff announcer... Cowboy singer Gene Autry staged broadcasts via CBS from Chi and Minneapolis (28-29)... Sports announcer Bob Elson to Cleveland for baseball chores... WGN program director Walter Preston starting three-week campaign to acquaint listeners with operations of news division... Newsmen on firing line are Spencer Allen, Robert Segrist, Robert Hurlough and Les Nichols... Orch leader Charlie Agnew heading up new WBBM musical show, five weekly... Singer Anita O'Day is guest star on WGN's "Windy City"... Sun-Times reporter Virginia Marmaduke on WJJD panel on housing... Ted McLooney of Radio Sales vacationing in Kentucky... NBC commentator Alex Dreier to Excelsior Springs, Mo., for speech... Don Herbert and John Leonard to Mooseheart, Ind., to gather material for "It's Your Life"... Organist Preston Sellers in new WGN show aired Saturdays... Marvin Weiss new WMOR salesman.

Studio Shortage

Continued from page 29

increased use of film, which will have the same advantages for video that taping offers AM. Another view frequently expressed is that eventually a video centre will have to be set up in a suburb of New York, in Westchester, Long Island or New Jersey. Comm. Mortimer E. Loewl, DuMont topper, has suggested such a plan. DuMont owns 57 acres near Passaic, N. J., which might be a possibility.

If additional tele facilities aren't built, New York may lose some more legit theatres to tele. CBS, which bought the Alvin theatre and leased it to Howard Cullman, in return for a lease on the latter's house at 1697 Broadway, may take over the Alvin when the lease expires in two years. NBC is reported negotiating to turn the Center theatre, home of ice shows, into a video tudio.

ABC will spend \$2,500,000 to develop TV in Los Angeles, which will include a 20-acre telecentre in Hollywood. In New York the web has two TV studios in Radio City, two radio playhouses, a TV playhouse and a combined AM-TV playhouse, plus three studios in its 66th street TV centre. The latter building will also house the studios of WOR-TV, which is expected to debut in August. In addition, WOR recently purchased a full city block on Broadway and 67th street, where it will build a tele centre.

DuMont says that present facilities are adequate for its sked, although additional space is needed for dry rehearsals. The web, which originates most of its programs from N. Y., has three studios in the Wanamaker Building and one at its Madison avenue headquarters. A string of programs comes from the Madison avenue studio and observers report cramped conditions. The web recently took over the Adelphi theatre and converted it into its biggest studio.

WPXI, which uses a lot of film and remotes, has two studios in the Daily News Building, using them alternately. Station has no present plans for acquiring additional space, but more elaborate shows would require expansion.

Buffalo—Dal Gray, formerly of CKOV, Kelowna, B.C., has joined the announcing staff of WBBN, Buffalo. He is a native of Toronto and has also announced over CKRN, Edmonton and CKWX, Vancouver.

WHITE EASTING FOR 3-WAY PROGRAM SKED

Dave White, BBD&O producer, is easting this week from the Coast for a three-way summer program spread-on behalf of agency accounts. White has just signed Al Goodman, Russ Case and Allan Roth to be among guest conductors on "Your Parade of Hit Parades," the Lucky Strike summer replacement for Jack Benny. Program will also feature singing groups.

White also takes over the summer version of the Saturday night "Hit Parade," starring Eileen Wilson and Bill Harrington, with Mark Warnow's orch. He'll also produce the Guy Lombardo stanza set as the summer replacement for Rexall's Phil Harris-Alice Faye comedy.

Nix Yankee Bid

Continued from page 29

Yankee had difficulty in finding a buyer for the stations and finally decided they could be disposed of only by means of a lease. However, regardless of the motivations, FCC found, "the fact remains that where the rental is geared to gross income, the lessor inevitably has retained an added interest in the operation of the station. Since this is prohibited by the statute, the fact that this might be of some business convenience to the parties, cannot change the result."

The stations, according to the Commission, lost jointly an average of \$7,188 a month over an eight-month period last year.

Hartford—The seventh radio station in the greater Hartford area is now in operation. WHAY in neighboring New Britain officially hit the ether last week. A 5,000-watter.

OHIO STATE UNIVERSITY'S

19th Institute for Education by Radio

SPECIAL AWARD

TO WOV AND

The Institute for Democratic Education

"THE MAN NEXT DOOR"

"A pioneering effort... an authoritative and intensely human series of programs which build up the democratic tradition and fight prejudice and discrimination."

WOV
NEW YORK

Originators of
Audited Audiences

CLAUDIA FRANCK ENTERPRISES, Inc.

TELEVISION STUDIOS

316 West 57 Street, N. Y. C1 7-6394

ACTING REHEARSALS

BEFORE

TELEVISION CAMERAS

Courses

AUDITION PREPARATION BASIC ACTING
ACTORS—SINGERS—DANCERS—LECTURERS

Registration starts June 2nd



WCAU's *Umbrella Coverage* gives the Philadelphia businessman an advantage against competition. . . . Local businessmen "who know Philadelphia best" spend more advertising dollars on WCAU than on any other Philadelphia station. . . . It's WCAU, the Philadelphia Bulletin station—affiliate of CBS—complete with AM, TV, FM.

WCAU
CBS AFFILIATE

**TV
AM
FM**

The Philadelphia Bulletin Stations

Tele Chatter

New York

NBC-TV's "Fireside Theatre" will showcase "Feature Story," Dwight Weist Video Productions stanza Tuesday (7). Series features Weist as a human interest reporter. Official Television, Inc., is releasing a 10-part video series starring "Pirio," a puppet, and a five-part series titled "Chata," which was filmed in Mexico. Robert Douglas, "Fashions on Parade" singer was wed Tuesday (24) to Harriet Vine, sister of film comic Billy Vine. Robert Bright, with eight years of TV experience at WPIX, WABD and NBC, joins ABC-TV as assistant art director June 6. Bob O'Connor, WOR-TV sports director, back after a two-week vacation in the south. Newark Star-Ledger prepping a 32-page tele section for June 5. Allan Stevenson, now in "Anne of the Thousand Days" legit, writing the "Feature Story" on NBC-TV's "Fireside Theatre." Charles Harrell, ABC-TV producer, resigns today (Wed.) to enter private AM-TV package operations.

Charles Mortimer, Jr., son of the General Foods' ad chief, joining the CBS-TV staff next month following his graduation from Williams College. Frank Shea named sales chief for the March of Dimes in commercial films and television. Howard Cordery, ABC-TV exec producer, resigned to head up the tele department of John Nasht Associates, indie package firm. Actress Virginia Gilmore joined Martin Stone Associates as assistant producer. Harold Schaffel now production head of the package firm, with Jerry Coopersmith named to head up the script department.

Hollywood

Tab on "Hopalong Cassidy" feature, telecast over KTLA, has been picked up by Central Chevrolet for 11 weeks. Mal Boyd was re-elected proxy of Television Producers Assn. for a period of three years with Mike Stokely elected as association's first veepee. Roland Reed Productions has completed filming of 15-minute golf pie for television. Film features Olin Dutra plus eaddy for comedy relief. "Hail the Champ" will be spotted on local television stations throughout the country by Powerhouse Candy Bar. Program will have local emcee in each market. Herb Allen, who packaged and emceed program, will continue to handle chore over KLAC-TV here. Barbara Britton will make a "Telephone Interview" vidpic for Gene Lester. KTTV will revamp format on "Fred Beck's Kitchen" next week. Accent on food preparation will be modified and Beck given a freer hand on comedy chore. Arlene Harris will replace Marion Manners, home cooking editor of the L. A. Times, as

Beck's assistant. John Arthur Stone joined KFI-TV staff as makeup artist.

Chicago

NBC reported turning down a CBS bid for diskier Dave Garraway's tele services. WNBQ manager Jules Herbureaux has renewed Garraway's contract for 52 weeks. ABC-TV producer Fred Kilian cast for Edgar Allan Poe's "The Spectacles" included Les Podwell, Andy Christians, Jean Mowrey and Don Gallagher. WNBQ launching new tele show on care and training of household pets. Lou Cowan package will screen weekly Tuesday at 8 p.m. with Gall Compton and George Cooks, and Don Meier directing. WGN-TV staffer Jarvis Dugan made debut with Chicagoland Mystery Players.

National water ski champ Willa Worthington guested by emcee Jack Brand on ABC-TV's "Action Autographs." Singer Rita Ohman guestar on WENR-TV's "Desert Party." WGN-TV's "Let's Have Fun" show simulcast Monday (30) with vocalists Gloria Van and Harry Hall making personal appearances. Alan Rhone new film director at WBKB. Eddie and Fanny Cavanaugh dropped on WBKB's "Window Shopping" with Ed Roberts and Eleanor Engle substituting.

Fran Harris, tele director of Ruthrauff & Ryan agency, will exit Chi office June 17 for a June 26 wedding to Ralph Tuchman, Coast newspaperman in N. Y. Miss Harris will transfer her R&R duties to the Coast July 5.

London

Trooping of the colors, which marks the celebration of the King's official birthday June 9, will be televised with the aid of telephoto lenses. Two ex-naval officers authored "Deep Waters," which is having its first public performance over the BBC video service June 5. New inventions to be demonstrated through "Inventors' Club" include a table which can be transformed into a bed and a chair convertible into two easy chairs. Entire cast from the Phoenix theatre production of Terence Rattigan's "The Browning Version" starring Mary Ellis and Barry Jones will be featured in the TV broadcast of the play. Tribute to the life and work of Johann Strauss, Jr., who died June 3, 1899, will be paid in a specially conceived production designed to recapture Vienna of the 19th century. There will be three television sessions each day of the Middlesex vs. Sussex cricket match with a total of 15 hours screen time. Highspot of the society sporting season, the Royal Meeting at Ascot, will be aired on three consecutive days commencing June 14, and the BBC is using the latest cameras with turret mounted telephoto lenses which will be having a commanding position on top of one of the stands.

WLW-D Goes to College

Dayton, May 31. Coverage by Crosley's WLW-D of the University of Dayton commencement exercises Saturday (4) will be the first midwest televising of such a college event. Proceedings include an address by John W. Craig, veepee of AVCO, of which the station is a holding.

Pickup will be from the National Cash Register Co. auditorium and calls for use of three cameras.

FCC 'Revives'

Continued from page 30

vision, was "enthusiastic" about the Commission's action. He thought it was a step forward in the development of television and at the same time a protection to manufacturers.

The agency's definite commitment on UHF, in particular, had the salutary effect of stopping squawks from areas which had either been left out of television under previous allocations or given insufficient channels. With more small cities showing interest in the medium, the statement gave assurance that video will be nationwide.

However, there was serious doubt as to whether the Commission would be able to back up the prospects it pictured. Although it was careful to say it was merely "affording an opportunity" for 6mc color proposals, it could hardly avoid giving the impression color is imminent. For this and other reasons, there were more than a few who agreed wholeheartedly with the dissent of Commissioner Frieda Hennock who felt the statement was premature. Miss Hennock, in gently worded phraseology, thought the agency went out on a limb on highly technical problems requiring patient deliberation and orderly procedure.

Under the Commission's freeze-lifting timetable proposed rules will be issued in about six weeks covering use of the UHF band for commercial video and revised allocations for the present 12 channels, based on studies of interference between stations. Thirty days will be allowed for comments or alternative proposals and hearings will follow about two weeks later.

Hearings are expected to last at least a week and may require twice that time. Within two weeks after their conclusion, oral arguments will be held. These should require not more than two days. Next will come the final decision which, the Commission said, will be given "priority consideration."

Tele Authority

Continued from page 31

which the eastern affiliates will operate.

Newest plan for the Television Authority represents a compromise of the two main points of contention. One is the constitution of the new outfit and the other is the question of proportional representation of the participating unions on the Authority board. Equity and Chorus Equity have wanted to have a permanent constitution worked out now, while AFTRA and AGVA wanted to let that be decided by the video performers themselves two years hence. AGVA has been hot for proportional representation on the Authority board, while Equity and Chorus Equity have urged a permanent ratio of affiliate representation.

Over the opposition of AFTRA, it has been agreed that the executive head of the Authority may not be an executive or employee of any of the affiliates. George Heller, national exec-secretary of AFTRA, is regarded as the probable choice as exec head of the Authority.

Slugfest

Continued from page 31

quently, is based on the claim, which they say is borne out by surveys of both A. C. Nielsen and Pulse, that approximately one out of every 40 homes in the U. S. now has television, whereas one out of every seven homes called by Hooper is a TV home. Proposed TV network Hooperatings, as a result, will not measure popularity of programs, as do the radio ratings, but will rather reflect the growth of TV ownership. Ratings consequently will provide the industry with nothing more than a confused and distorted picture of TV's growth in relation to radio.

Situation was pointed up in a recent talk before the American Television Society in N. Y. by E. F. England, member of the NBC research division. Claiming that Hooper had erred by 34% in his tele version of "Godfrey's Talent Scouts," England explained:

"Distortion of the rating arises from the fact that ownership of television sets is greater in tele-

phone homes (the Hooper sample of 15%) than in non-telephone homes (6%). The average percentage of TV ownership in a cross-section sample of all homes (in N.Y.) would be 11%. Thus, in the Hooper sample of 805 calls per evening half-hour, 122 TV homes are reached instead of only 91, which would be the case if the Hooper sample were a regular cross-section.

"This discrepancy provided the higher rating of 10.3 for the Godfrey program, rather than 7.7, which it would have received had the sample been representative. This kind of adjustment also slightly raised the radio rating of programs on the air at the same time. Thus, unless some adjustments are made in the Hooper technique for obtaining network TV ratings, resulting ratings should be interpreted in this light."

Industry Wary

Continued from page 30

television receiver with relatively minor modifications."

CBS reportedly has developed a converter which permits present low-band receivers to pick up UHF color transmissions in full color. Converter would be a step ahead of that already demonstrated by RCA, which also permits a standard receiver to pick up UHF color transmissions but converts them to black-and-white. Despite its non-committal attitude, consequently, CBS is presumed to be readying a pitch for the scheduled hearings. RCA, which led the industry fight against CBS color in 1947, is also non-committal on its future action but emphasized its color system is "still in the laboratory."

RCA officials referred to the statements made by board chairman David Sarnoff at the recent stockholders' meet, when he declared: "Two years ago I predicted that it would take at least five years from then before there could be practical and commercial color television. Two of those years have gone. I have no reason to change my mind today about that prediction, except that if I were making it today, I would say that it will probably be more than three years from now before color television will be ready for service to the public. But some day it will be here, and we in RCA are all for it and are doing everything we can to advance it."

Dr. Allen B. DuMont, prez of DuMont Laboratories, said his outfit has no color to offer but would wait to see what other companies have before taking a stand. He cited the Commission for finally acting in preparation for opening the UHF, terming the move the "first concrete action of removing the last deterrent to full-scale nationwide television on a truly competitive basis." Dr. DuMont added that the FCC's attitude on color is "the only possible intelligent approach," and that it "eliminates the fear of obsolescence."

Claim N.Y.-L.A.

Continued from page 31

for phone calls only, and will continue doing so until the call comes through from the TV interests, who up to now have been tossing to the Coast kinscoped versions of the shows beamed on the large centers of population in the east. Phone company will go ahead and sink the few million dollars into cable when video operators are ready to use it.

In addition to the cross-country cable, company has laid small sections locally. These connect L. A. with Van Nuys and Santa Barbara with Ventura. Also, tests have been conducted between here and San Francisco for some time to determine hilltops to be used for installations.

When will tele viewers here be able to see a show simultaneously with its staging in N. Y.?

When will easterners be able to see "live" film stars beamed from Hollywood?

Two months to a year after the interests that will stage those shows ask AT&T to up the power of the cable, it's agreed. They may ask for it sooner than expected because of the new stations in Frisco and San Diego. These new stations spell more sets and more viewers on the Coast. The more viewers; i.e., buyers of products advertised on video shows, the sooner transcontinental television becomes an actuality.

TV SIMULCAST FOR CBS' 'SING IT AGAIN'

CBS plans to give its Saturday night tele program schedule its first big boost within the next several weeks via a simulcast of "Sing It Again," jackpot giveaway show aired in the 10 to 11 p. m. slot. Date of the first TV pickup has not been definitely determined.

Besides the hypo to Saturday night programming, CBS is believed to have another major reason for the simulcast. Web has been unable to snag a bankroller for any segment of the AM show, despite the fact it has been on the air a year and carries a current Hooper high of 11.1. Offering it on a dual basis to prospective bankrollers might pave the way for the sought-after sponsors. Web has been asking \$3,700 per 15-minute segment for the AM show alone, but has not revealed a figure for the simulcast.

With a separate TV version of "Stop the Music," ABC's entry in the jackpot sweepstakes, already entrenched and fully-sponsored in that web's Thursday night lineup, the addition of "Sing It Again" indicates tele plans to match radio's giveaway lure.

WNYC's 25th Anni

WNYC, New York's municipal station, will mark its 25th anniversary on the air July 7 with programs involving some of its alumni. Among those taking part will be Ted Cott, Tony Martin, Dennis Day, Dick Pack, Mitchell Grayson and Morris Novik.

In addition, there will be recorded greetings from celebs and some program switches, such as having a jazzman conduct the classical "Masterwork Hour" and a longhair take over the jivey "Disk Date" program. A documentary tracing the station's history will be aired and a concert at Lewisohn Stadium will be dedicated to the Silver anni.

Hub Tele

Continued from page 31

at nominal figures to begin with, have been raised only slightly in the ensuing year, and there is more and more acceptance of video as a potent ad medium by most of the big accounts. While it is true some local video productions still remain unsponsored, none of the big sporting events are overlooked, with WNAC and WBZ sharing the baseball games.

When the fall season comes around both video outlets look for plenty of new accounts among TV sponsors as added experience begins to show that it isn't going to break their ad budgets to use the medium.

St. Louis—Bob Leonard has become a regular gabber at KXOK following four and a half years as newscaster at the five largest motion picture theatres in the city. He presented news from a soundproof booth back stage at the Fox theatre and the newscasts were piped into the other four houses, via public address systems. . . . Kilbourne A. Henry has been named Director of Public Affairs, KMOX, local CBS outlet.

"Certainly a unique radio program."
(constitution, Atlanta, Ga.)

"WHAT MAKES YOU TICK?"

For Ivory Flakes
CBS, Mon. thru Fri.
2:45-3 P.M.

With JOHN K. M. McCafferty
Written and Directed by
ADDISON SMITH

VOICES OF ADAM HATS-4 YES.

JINGLES

that don't
JANGLE!

RADIO'S MOST COMPLETE,
EFFECTIVE JINGLE SERVICE

YOUR Jingle Sung - or -
Written, Packaged, Produced

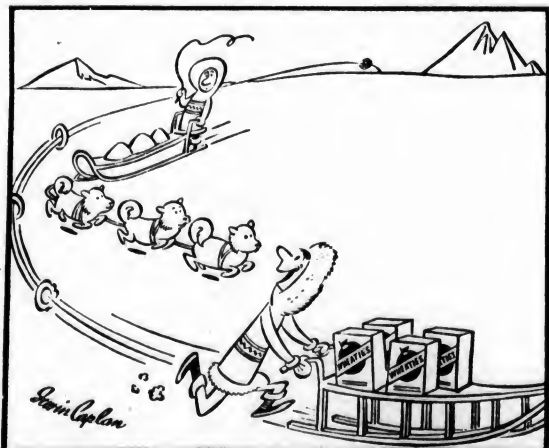
'Lanny & Ginger' GREY
1350 Madison Ave., N.Y.C. AT 9-4091

MARLIN BLADES-9 YES.



M-G-M—

"On an Island with You"
THE CAMEL SHOW
Every Friday Nite, 8:30 P.M.
Mgt.: LOU CLAYTON



"Dogs? Who needs dogs?"

Morris Cracks Down On Spike Jones, Victor Over Gag Disking of 'Riders'

Edwin H. (Buddy) Morris, incensed at Spike Jones and RCA-Victor for recording a novelty version of his hit song "Riders in the Sky," has refused Victor a license to market the side and has advised radio stations throughout the country that he is suing for copyright infringement. Morris went so far as to instruct Lee Eastman, New York attorney, to begin suit immediately against Jones and Victor for infringement. Victor has withdrawn the record.

Jones disk, made in Hollywood last week, kids the tune the same way as other Jones recordings have done in the past. He had no more than finished making the side before a copy was airmailed east to Martin Block, WNEW, N. Y., disk jockey, who has been playing it twice daily since Saturday (28). Jones has had trouble with other publishers of standard material in the past. They refused to allow him to burlesque valuable material on the theory that such an approach lessens prestige of a song.

That's Morris' argument. He feels that the great sales being achieved by Vaughn Monroe's (Victor) recording of the tune and its general acceptance will result in "Riders" becoming a valuable addition to his catalog. He feels that to allow Jones to clown the material at the moment will considerably decrease its chances of becoming a standard. That it will be ruined by a freak recording. In addition to the letters to radio stations barring Jones' version, Morris is also insisting that no parodies of any sort be done on the song.

By law, a publisher can bar an "arrangement" of a song. A recording company can record and market a tune without obtaining a license, via the compulsory license provision (IE) of the 1909 copyright law. But in that event he must perform the tune as written.

Kenton, GAC Renew Pact

Hollywood, May 31. Stan Kenton's contract with General Artists Corp. has been renewed for another two years, and in the event he goes back to work that agency will handle him. It had been known that GAC's original five-year deal with the maestro was expiring and other agencies have been making a pitch for his signature.

GAC's renewal was automatic, a privilege exercisable under certain conditions of the American Federation of Musicians' five-year contract form. This states that in the event an agency secures coin for an artist, during the final year of the pact, and said money totals for times AFM scale payroll cost of the band, the agency is entitled to a two-year renewal. That's what happened in Kenton's case.

Kenton actually worked only seven months of the final year of his pact, and during that time GAC's bookings provided him with a coin total that easily surpassed the required amount. He was on location only about four and a half weeks, the rest of the time on one-nighters, which is much more lucrative.

For an agency to achieve a contract renewal under the above AFM conditions is rare.

MERCURY DROPS 24%, LONDON PUB COIN UP

Mercury Records and London Records both turned out publishers' royalty statements last week. Mercury dropped approximately 24% from its previous quarter, but London's was up in the neighborhood of 5%.

Mercury paid pubs partly in cash and partly in IOU's, payable prior to the due-date of the next quarter checks. This is a policy that Mercury has followed for some time and it has never yet defaulted. It always cleans up the debts of the previous quarter before the next is due.

Doris Drew signed by MGM Records in Hollywood.

Millinder Added To Defendants in Song Suit

Northern Music Corp., pressing a song infringement suit against some 10 defendants, last week was permitted by N. Y. Federal Court Judge Murray Hulbert to add bandleader Lucky Millinder as a defendant. Court also granted Northern the right to amend its complaint.

According to the revised complaint, it's charged that around January, 1945, songwriters Sally Nix and Henry B. Glover, who authored "I Love You, Yes I Do," had access to copies of the plaintiff's tune, "Tonight He Sailed Again," from Millinder. Latter had been selected to arrange the number for recordings.

Other defendants in the action, besides Miss Nix and Glover, are King Records Distributing Co., Lols Music Publishing Co., Keys Music Co., RCA, Mercury Records, Loew's, Inc., Deluxe Record Co., and Broadcast Music, Inc.

Pubs Tougher On Advances In Tightened Mkt.

Music publishers aren't so free anymore with the checkbooks that during the war and up until now were ready and waiting for likely looking new tunes. With the music sales situation moving slowly through what many major pubs assert is a seasonal slump, most company execs are being very careful about passing out advances and bonuses for tunes they like.

As a matter of fact, the tightening of pursestrings is taking devious courses. One pub, who has been known to shell out important coin for the publication rights to material, last week took on a few fresh pieces of music without letting go of a nickel. This house has a good exploitation and promotion record, and writers know it, and the pub was allowed to get a leg up on a few new tunes by simply agreeing to have the melodies recorded by a major record company within 90 days or return the tunes to the writers.

Monroe's 'Dreamy New England Moon' Platter Proves a Sales Point

Vaughn Monroe's recording of "Dreamy Old New England Moon" last week achieved a spot on RCA-Victor's own list of best-sellers, which is headed by his "Riders in the Sky." It isn't often that a platter released so closely on the heels of an overwhelming hit such as "Riders" will also become a bestseller. More often than not the sales of the first will smother the second, or the second will take the edge off the first.

Music publishers as a rule do not care to have a plug tune, recorded by an artist whose previous recording was a smash hit, come out too soon after the hit. However, it happens sometimes that promotional plans have been laid out and they cannot easily be revised quickly. That's what happened in this case. Leeds publishes "Moon."

M-G Testing Damone

Hollywood, May 31. Vic Damone, pop balladeer, who recently had his nose scissored, comes west in July or August to take a screen test for Metro. Damone drops off his Pet Milk, NBC radio commercial, June 25 for 12 weeks and will make the test during the layoff.

Singer will scout back to Chicago thereafter to open at the Chez Paree on a date as yet unmarked, then go to Beverly Hills C. C., Cincinnati, and a date in New Orleans.

Stromboli, I Love You

With the Italian isle of Stromboli supplying the background for two U. S. films currently in production, two Broadway songsmiths have turned out a romantic number tagged "Stromboli."

Bernard Kalban, publicity director for Mills Music, authored the lyrics while Mills staffer Michael Edwards handled the music.

B.G. Okayed For London; BMU, VAF Argue Over Him

Benny Goodman has been okayed for a two-week date at the Palladium, London, opening July 18, according to advices given Joe Glaser, head of Associated Booking Corp., by the Palladium. Goodman will take three key musicians from his current band plus a comedian, dance team and girl vocalist with him, which apparently brings his act within the jurisdiction of the British Variety Artists Federation instead of the British Musicians Union, which has denied him permission to work because the American Federation of Musicians will not allow English maestros to work in the U. S.

B.G. is drawing \$15,000 weekly for his two-week date and may, following the London run, go to the Continent. He has a definite offer from two separate sources to give concerts in Scandinavian countries at \$15,000 weekly for two performances a day, 50% of the coin to be deposited in the U. S. before he leaves and the remainder payable in foreign coin upon completion of the dates.

If the European bookings are worked out, Goodman would in all probability arrange for U. S. musicians in his current outfit to meet him following his Palladium booking.

Musician or Vauder?

London, May 31. If Benny Goodman appears on the stage of the Palladium is he to be regarded as a musician or variety artist? This is the issue which is being decided by the Ministry of Labor, following conflicting representations from the unions involved.

Original application for the Goodman sextet to appear at the Palladium for a fortnight starting July 18 was rejected a week ago by the Musicians Union, but the Variety Artists Federation has now stepped in with a claim that everything that takes place on the footlights side of the stage is solely their concern. Provided the Goodman application falls within the 50% foreign artists quota for the Palladium, there will be no opposition from the VAF.

In order to simplify the issue, an alternative offer has been made by Palladium chief Val Parnell to Goodman, who has now been invited to come over without his sextet, but with the vocalists; dancers and comedian who normally accompany him on the U. S. stage.

It is now regarded as almost certain that the new offer will facilitate the granting of the labor ticket, and that Goodman will open at the Palladium as planned.

Detroit Bowery Sued By BMI on Song Uses

Detroit, May 31. The Bowery niter and its operator, Frank Barbaro, were sued for \$750 in federal court for alleged illegal use of popular tunes. Plaintiffs said that outcome of the suit would affect 300 Detroit nightclubs, hotels, amusement parks, roller rinks, dancehalls and steamship lines.

Seeking a permanent injunction to halt the Bowery's use of their songs are Broadcast Music, Inc., and two music publishers, Peer International Corp. of New York, and Schumann Music Co., of Los Angeles. George W. Trendle, Jr., attorney representing BMI, said the Bowery and Barbaro had refused to pay a license fee for use of BMI songs in a floorshow last November. The songs involved are "Ill Neighbor," "Hut Sut Song" and "Perfidia."

ASCAP Board Looks Over Tele Net Settlement Proposal, Nod to Come

Ravinia Park to Open June 28 Despite Fire

Chicago, May 31. Ravinia Park concerts by the Chicago symphony orch and guest conductors and soloists will tee off as scheduled on June 28, despite recent \$200,000 fire that destroyed the shell and seating section.

Fund raising and subscription drive got under way last week with Percy B. Eckhart, chairman of Ravinia Festival Assn., stating the pavilion audiences will be sheltered by a tent. Meanwhile, ground has been cleared and graded for rebuilding on the site of the original pavilion.

Conductor Fritz Busch will conduct the opening week of concerts, with William Steinberg, Dimitri Mitropoulos, Sir Adrian Boult and Pierre Monteux following in the six weeks of concerts.

ASCAP-D. of J. Discuss Writer Payoff in D.C.

Washington, May 31. Group of American Society of Composers, Authors and Publishers executives and songwriters were here Friday (27) for conferences with Department of Justice officials on the Society's efforts of classifying its songwriter members. Discussion was relative to the formulation of a remodeled consent decree, an important angle of which is the writers' classification setup, which the Government doesn't like.

Present at the meeting were Robert P. Patterson, Society counsel, who has been working on the new decree for some time; Fred Ahlert, president of the Society; Oscar Hammerstein 2d, of Wolfe Gilbert, Coast writer and chairman of the Society's Hollywood committee. Gilbert, who has been vitally interested in any change in the writers' classification methods, came in from Hollywood to attend the meeting.

Classification angle is only one phase of the revised consent decree, but to D. of J. men it is one of the most important. There will be further meetings on the subject in the next few weeks.

Bowman, '12th St. Rag' Author, Dies at 61 In N. Y.; West Dead at 66

Euday L. Bowman and Eugene West, two songwriters of the early days of the American Society of Composers, Authors and Publishers, died in New York last week (26). Bowman, writer of "12th Street Rag," which became a revival hit last year via Pee Wee Hunt's Capitol recording, died in a N. Y. hospital of pneumonia and leukemia while on a visit from his Fort Worth home. He was 61. He wrote "Rag" in 1914 as an instrumental, and it was his standout accomplishment among a long list of blues and jazz melodies.

West, 66, died of an undisclosed ailment the same day as Bowman. A vaude singer and pianist in his younger days, he moved into the music business under the wing of the late Charles K. Harris and turned out such tunes as "When You're Alone," "Broadway Rose," "Roll On Mississippi" and a string of others.

Merc Signs Selby

Ronnie Selby, English pianist, who came to the U. S. as accompanist for Beryl Davis, but who now works exclusively with Vic Damone, has been signed by Mercury Records. He'll turn out first an album of standard melodies.

Selby worked as a sideman at one time with the top English bandleaders, Joe Loss and Gerald.

Television network reps who have been meeting with ASCAP heads in an endeavor to establish a deal via which ASCAP music will continue on video, made the Society an offer last week. The proposal was placed before ASCAP's director board, in its regular monthly meeting Thursday (26) and, while the offer was not acceptable in the form it was made, ASCAPers feel that it was good enough to provide the basis of an agreement.

ASCAP board authorized the committee of executives which has been meeting with the televisioners, to make a deal, using the proposal as a base, but with certain modifications. It's understood that the proposal was considerably better than anything tele has offered up to this point, though not equal to what ASCAP originally asked. It's also understood the tele men have agreed to one angle that had been a bone of contention—that cooperative shows, dispatched as sustainers by network stations and sold to local sponsors by the stations, will be paid for at the source. This sort of deal is being insisted on now by ASCAP due to difficulty the Society had in the past with its AM radio contract. Cooperative shows in that medium were being paid for during most of the ASCAP-radio contract written in 1941, on the basis of sustaining rates at the source. That's been changed and, in addition, ASCAP is being paid the difference between originating station sustaining rates and local commercial billings from the time the contract started. There's over \$500,000 involved.

No meetings have been scheduled for this week between the ASCAP and video men. Due to the holiday no day was named for another get-together. However, a session is expected this week.

'Kate,' 'Pacific' Spotlights L.P.

Columbia Records has from the inception of its Microgroove Long Playing recordings emphasized the latter's development from a viewpoint of its value to the classical field of recording. Ironically enough, two pop items, the L.P. albums of "Kiss Me, Kat," and "South Pacific," have done more to focus the attention of record buyers on the 33 1/3 rpm platters than all the longhair material Columbia has marketed via the development.

CRC executives agree that the LP system has gotten heavy exploitative help from the two pop ventures. Both albums (in LP each album consists of one 12-inch disk) are made with the original casts of the shows, and recording was done in Columbia's New York church studio. They have sold in tremendous quantities for albums. "Kate," the first out, has gone well over 100,000 sets, and Columbia asserts that the advance orders on "Pacific" were heavier than the total sale at that point of "Kate." It's estimated that approximately 35% of the overall sale of both scores are LP versions.

TALENT-PLUG PRESSURE BY CHI'S ORIENTAL

Chicago, May 31. Essaness Theatres has ruled that platter-spinners have to give current music-biz attractions at its Oriental theatre advance plugs before they will be allowed to guest on their programs.

Some of the jocks refuse to take performers on that basis. For instance, in the case of Gordon MacRae, some are showing outright disapproval by not spinning the singer's disks.

Oriental is also nixing appearances of headliners at music stores unless the retailers advertise the act, tied in with the theatre, in big ads. Essaness claims it costs them over \$5,000 to open a show, and usual 100-line ad doesn't justify appearance made at the store.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

**WEEK
ENDING
MAY 28**

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information furnished by disk jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 8 for a No. 2 and so on down to one point. Cities and jockeys will vary week in week in present a comprehensive picture of all sections of the country.

| Pos. | Pos. No. | Artist | Label | Song | Pub. | Paul Rob. | Art. Ford. | Jim Han. | Al Jav. | Bob Ly. | Ren. Cur. | Art. Pal. | John H. | Jay Ma. | Kenny | Pat Bra. | Jerry S. | Fred Ja. | Paul Ra. | Johnny | Carl Ca. | Monty | Herb T. | | |
|------|----------|------------------------|----------|--------------------------------|-------------|-----------|------------|----------|---------|---------|-----------|-----------|---------|---------|-------|----------|----------|----------|----------|--------|----------|-------|---------|---|-----|
| 1 | 7 | Vaughn Monroe | Victor | Riders in the Sky | Morris | ASCAP | 1 | 3 | 1 | 2 | 1 | 1 | 1 | 4 | 1 | 8 | 1 | 1 | 1 | 1 | 6 | 1 | 1 | 1 | 193 |
| 2 | 10 | Gordon Jenkins | Decca | Again | Robbins | ASCAP | 2 | 3 | 2 | 1 | 1 | 1 | 1 | 2 | 3 | 2 | 2 | 2 | 4 | 1 | 2 | 2 | 94 | | |
| 3 | 2 | Perry Como | Victor | "A"—You're Adorable | Laurel | ASCAP | 1 | 8 | 9 | 4 | 4 | 3 | 10 | 3 | 4 | 9 | 3 | 4 | 1 | 8 | 4 | 4 | 75 | | |
| 4 | 12 | M. Whiting-S. Mercer | Capitol | Baby, It's Cold Outside | Melrose | ASCAP | 3 | 1 | 8 | 10 | 10 | 8 | 2 | 4 | 5 | 10 | 6 | 7 | 2 | 7 | 58 | | | | |
| 5 | 4 | Vic Damone | Mercury | Again | Robbins | ASCAP | 9 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 56 | | | | |
| 6 | 7 | Mel Torme | Capitol | Careless Hands | Melrose | ASCAP | 6 | 5 | 1 | 5 | 5 | 1 | 6 | 7 | 7 | 4 | 1 | 6 | 8 | 5 | 51 | | | | |
| 7 | 5 | Russ Morgan | Decca | Forever and Ever | Robbins | ASCAP | 4 | 4 | 4 | 4 | 4 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 40 | | | | | | |
| 8 | 3 | Perry Como | Victor | Forever and Ever | Robbins | ASCAP | 4 | 4 | 4 | 4 | 4 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 37 | | | | | | |
| 9A | 14 | Russ Morgan | Decca | So Tired | Glenmore | ASCAP | 8 | 4 | 4 | 4 | 4 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 32 | | | | | | |
| 9B | 14 | Frank Sinatra | Columbia | The Hucklebuck | United | ASCAP | 7 | 4 | 4 | 4 | 4 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 32 | | | | | | |
| 11 | 5 | G. Jenkins-Stardusters | Decca | I Don't See Me in Your Eyes | Laurel | ASCAP | 7 | 4 | 4 | 4 | 4 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 31 | | | | | | |
| 12 | 16 | Jo Stafford-G. MacRae | Capitol | Need You | Choice | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 30 | | | | | | |
| 13 | 12 | Blue Barron | M-G-M | Cruising Down the River | Spitzer | ASCAP | 2 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 31 | | | | | | |
| 14 | 20 | Frank Sinatra | Columbia | Ball Hi! | Williamson | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 30 | | | | | | |
| 15 | 1 | Jo Stafford | Capitol | Some Enchanted Evening | Williamson | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 29 | | | | | | |
| 16 | 10 | Russ Morgan | Decca | Cruising Down the River | Williamson | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 28 | | | | | | |
| 17 | 9 | Perry Como | Victor | Some Enchanted Evening | Spitzer | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 23 | | | | | | |
| 18 | 1 | Biggie Crosby | Decca | Some Enchanted Evening | Williamson | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 20 | | | | | | |
| 19 | 43 | Billy Eckstine | Decca | Some Enchanted Evening | Williamson | ASCAP | 5 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 19 | | | | | | |
| 20 | 2 | Charloeters | M-G-M | Somehow | Algonquin | BMI | 7 | 6 | 5 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 18 | | | | | | |
| 21A | 8 | Ray Bolger | Columbia | A Kiss and a Rose | Unit | ASCAP | 9 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 17 | | | | | | |
| 21B | 17 | Sammy Kaye | Victor | Once in Love With Amy | Morris | ASCAP | 9 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 2 | 15 | | | | | | |
| 22C | 2 | Peggy Lee | Capitol | Careless Hands | Melrose | ASCAP | 4 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 14 | | | | | | |
| 24A | 6 | Kitty Kallen | Mercury | Riders in the Sky | Morris | ASCAP | 4 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 14 | | | | | | |
| 24B | 43 | King Cole | Capitol | Kiss Me Sweet | Morris | ASCAP | 4 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 14 | | | | | | |
| 25A | 51 | D. Shore-B. Clark | Capitol | Portrait of Jennie | Advanced | ASCAP | 4 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 12 | | | | | | |
| 26B | 2 | Fran Warren | Columbia | Baby, It's Cold Outside | Chappell | ASCAP | 4 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 12 | | | | | | |
| 28A | 14 | Connie Haines | Victor | A Wonderful Guy | Melrose | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 11 | | | | | | |
| 28B | 17 | Vaughn Monroe | Coral | How It Lies | Williamson | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 11 | | | | | | |
| 28C | 1 | Sarah Vaughan | Victor | Red Roses for a Blue Lady | Morris | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 11 | | | | | | |
| 31A | 31 | Margaret Whiting | Columbia | As You Desire Me | Mjls | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 10 | | | | | | |
| 31B | 31 | V. Lynn-S. Browne | Capitol | A Wonderful Guy | Words-Music | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 10 | | | | | | |
| 31C | 3 | Frankie Yankovic | London | I Don't See Me in Your Eyes | Williamson | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 10 | | | | | | |
| 31D | 4 | Tony Pastor | Columbia | Blue Skirt Waltz | Laurel | ASCAP | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 9 | | | | | | |
| 35A | 1 | Vic Damone | Mercury | "A"—You're Adorable | Mills | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 8 | | | | | | |
| 35B | 11 | Gay Lombardo | Decca | You're Breaking My Heart | Laurel | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 8 | | | | | | |
| 35C | 19 | Mel Torme | Capitol | Everywhere You Go | Robert | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 8 | | | | | | |
| 38A | 8 | Perry Como | Victor | Again | Lombardo | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 8 | | | | | | |
| 38B | 6 | Russ Morgan | Decca | I Don't See Me in Your Eyes | Robbins | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 8 | | | | | | |
| 38C | 50 | Anne Shelton | Decca | Sunflower | Famous | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 8 | | | | | | |
| 41A | 31 | Judy Valentine | London | Kiss Me Goodnight | Laurel | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 7 | | | | | | |
| 41B | 2 | Vaughn Monroe | M-G-M | Kiss Me Sweet | Maurice | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 7 | | | | | | |
| 41C | 2 | Danny Kaye | Victor | Dreamy New England Moon | Advanced | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 7 | | | | | | |
| 44A | 5 | Perry Como | Decca | Thank You | Leeds | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 6 | | | | | | |
| 44B | 18 | Mills Brothers | Victor | Bali Hai | Leeds | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 6 | | | | | | |
| 46A | 6 | Dick Haymes | Decca | I Love You So Much It Hurts | Williamson | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 6 | | | | | | |
| 46B | 27 | Andrews Sisters | Decca | Comme Ci, Comme Ca | Melody Lane | BMI | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 5 | | | | | | |
| 48A | 43 | Jo Stafford-G. MacRae | Decca | Hurry, Hurry, Hurry | Leeds | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 5 | | | | | | |
| 48B | 1 | Madelyn Russell | Capitol | Hurry, Hurry, Hurry | Dreyer | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 5 | | | | | | |
| 48C | 1 | Eddy Howard | Mercury | My One and Only Highland Fling | ASCAP | 3 | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 4 | | | | | | |
| 48D | 12 | Dinah Shore | Mercury | Palin' Around With You | H. Warren | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 4 | | | | | | |
| 52 | 1 | Billy Eckstine | M-G-M | Candy Kisses | Pickwick | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 3 | | | | | | |
| | | | | Hill & Range BMI | ASCAP | 3 | 10 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 3 | | | | | | |
| | | | | So in Love | T. B. Tarns | ASCAP | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 3 | | | | | | |
| | | | | A New Shade of Blues | Maypole | BMI | 3 | 10 | 10 | 10 | 10 | 2 | 7 | 9 | 1 | 9 | 1 | 2 | 3 | | | | | | |
| | | | | | | | | | | | | | | | | | | | 2 | | | | | | |

Jocks, Jukes and Disks

By BERNIE WOODS

Lionel Hampton "Lavender Coffin" ("Hucklebuck" (Decca). Hampton's dinking of "Coffin," a race tune promoted as a pop, is one of the best things he's done on commercial wax. It bounces solidly and the leader's vocal is enticing. "Hucklebuck" rates similarly. Both excellent jock and juke pieces.

Rosemary Clooney "Cabaret"—"Bargain Day" (Columbia). Miss Clooney, vocalist with Tony Pastor's orchestra, is a promising new voice. Here she has gotten hold of two good, fresh tunes; her version of "Cabaret" gives the ballad a push that could help send it into the hit class, and the "Bargain Day" backing is almost on a par. Jocks can't go wrong with either. Both are tastefully backed musically.

Eddie Howard "There's Yes, Yes in Your Eyes"—"Room Full of Roses" (Mercury). Recordings "Yes Yes" is getting in its revival mark it as a strong hit possibility. Howard's sliced at an easy dance beat, is made straight rather than corned as Blue Barron (M-G-M) did it, and it's swell listening. Howard vocals silkily. His vocal of "Roses" is backed by the ensemble and it, too, is a solid performance. Tune is good and it has a chance, Howard's disk with it.

Ray Anthony "Darktown Strutter's Ball"—"Velo" (Capitol). Band records when they're good have possibilities, as evidenced by Les Brown's "Got My Love to Keep Me Warm." Anthony's clean cutting of "Darktown," in dixieland, is an interesting instrumental that could do something to move that bright band along. It's backed by another good piece, in solid dance tempo. Well played by the band, and a group handles the vocal.

Andrews Sisters "Hohokus, N. J." ("Malaguena" (Decca). Initial side is a cute bit of nothing that lyrically plays with the northern New Jersey town. It's okay, but isn't likely to be big. Reverse also doesn't figure to hit solidly, but it's worth a slot in the trio's disk library. Cut at a breakneck pace, the standard is very playable.

Vic Damone "Four Winds and Seven Seas"—"You're Breaking My Heart" (Mercury). A solidly worthwhile disk. "Four Winds" seems like it will be a resounding hit. And Damone's greatly improved recording-voice does an excellent job on it. With lush string backing-grounding by Glenn Osser's band, Damone comes close to equalling the Sammy Kaye (Victor) disk. His well sell, too. Flipover brings up a tune that's going well in N. Y. It isn't nearly as distinctive a tune as "Four Winds," but it's broken by an Italian language lyric delivery.

Johnny Dee "Take It Easy, Arthur"—"Give Me One of Those" (Regent). "Arthur," similar to "I Said No" of a few years back and, in a way, in the same suggestive groove as the current "Baby, It's Cold Outside," could do something. Vocally cutely by Randle Richards, the disk is playable for jukes and later, night disk shows. It flips an unusual punch line. Reverse is nothing.

Dinah Shore "Till My Ship Comes In"—"Lover's Gold" (Columbia). "Till" side is most unusual for Miss Shore. One of those "You Broke Your Promise" things based on a lyrical idea and a beat; the side could hit. It uses a full choral ensemble, handclapping on the beat, etc. to achieve its end. It's good. Singer's version of "Gold," a ballad spawned in the "Nature Boy" groove, is well done. If the tune clicks, Miss Shore's side will be right up front. It's one of the best.

Mel Torme "Four Winds and Seven Seas"—"It's Too Late Now" (Capitol). Torme's approach to "Four Winds" forms a fine recording. Using an echo technique on background voices, plus a Latin beat, Torme's vocal gets a solid assist. Actually, his handling of the lyric is not as good as several other versions, but, in sum, the side is well produced and very listenable. It's coupled to "It's Too Late Now," an obvious attempt to reproduce the singer's "Again" and "Careless Hands" hit backing. Except that in this instance "Too Late" is not as well done. It'll get many spins, however.

Wingy Manone "Riders in the Sky"—"Round Square Dance" (Kem). Jocks should get a kick out of Manone's "Riders." To say the least, it's different than the other versions of the tune. Manone's gravel-voice rides roughshod over the lyric and gets lift-

ing, early-jazz background to push him along. Lyrics are changed a bit, too. "Dance" is cute.

Platter Pointers

Jack Teagarden's voice and trombone are as easy to take as ever on "If I Could Be With You" and "Melancholy Baby" (Regent). Marjorie Hughes' first single disk for Columbia involves "You Told a Lie" and "You're Mine," a fair pair. . . . Griff Williams turned out a siding of "Lover's Gold" for Tower that's as commercial as any on the tune. . . . Les Brown's "Be-Bop Spoken Here" is backed by a usable novelty vocally by Butch Stone, titled "Put Something in the Pot, Boy" (Columbia). . . . Four Tunes cut a smart version of "Careless Love" (Victor). . . . Dick Jurgens' slice of "Dreamy Old New England Moon" doesn't match Vaughn Monroe's, but it's smooth and saleable (Columbia).

Standout western, race, polka, jazz, hillbilly: "The Moonshiner," Mickey and Mary Carter (Decca); "Last Saturday Night," Chris Powell-Five Blue Flames (Columbia); "What's Happenin' Baby," Lionel Hampton Orchestra (Decca); "California Hop," Deacon McNeely (Savoy); "Weddin' Day," Teddy Phillips (Tower); "Sweeter Than the Flowers No. 2," Moon Mullican (King); "Pyramid Polka," Joe Tarto (Mercury); "Bye Bye My Baby," Joe Prince (Decca).

Pre-Opening Party

For Lombardo Eatery

Guy Lombardo will preem his new restaurant at Freeport, L. I., June 12 with a special cuffio opening for the trade. Lombardo will invite over 400 friends from the radio, agency, music and band fields to a pre-opening party for which he'll pick up the check.

Called the East Point House and situated near his waterfront home, restaurant will feature food and small musical combos. It will play no big bands. Spot will seat about 300 in a closed room and another 125 or so on an outdoor deck. Maestro and his brothers have so far spent approximately \$100,000 rebuilding the spot.

Tops of the Tops

Retail Disk Seller
"Riders in the Sky"
Retail Sheet Music Seller
"Riders in the Sky"
"Most Requested" Disk
"Riders in the Sky"
Seller on Coin Machines
"Riders in the Sky"
Best British Seller
"Lavender Blue"

Col. RCA Mulling 49c Revivals Of Okeh, Bluebird?

Since Decca set up its new Vocalion label to sell at 49c, there's been considerable speculation in the recording and music industries concerning the possibility that Columbia and RCA-Victor would follow suit with their prewar cheaper labels, Okeh and Bluebird. During the past week or so a report had Victor readying to reestablish the Bluebird tag in opposition to Decca's, to sell at the same price, and late last week there was talk that Columbia was about to move with the Okeh tag into the same price field. Neither report is confirmed, but neither is denied too strenuously.

Both labels are well known. They weren't dropped until the war was almost over due to the fact that government retail price regulations forced each manufacturer to market a certain number of sides in order to remain within price regulations.

In the event both Columbia and Victor issue cheaper sides the moves will, of course, establish a real trend back toward lower retail disk prices. But, as all major companies are now set up economically, it won't be possible at least for a long time, to turn out top names at 49c. Decca's Vocalion artists are on flat salaries, no royalties, because it isn't possible to underwrite manufacturing costs, pay publisher royalties, and also pay high guarantees and royalties to artists.

Recording Companies Slash Costs In Summer Economy Maneuver

King Signs Long

King Records' new popular division snagged its best name so far when it signed Johnny Long's orchestra to a one-year-with-option contract last week. Deal takes Long away from Signature, with which he's worked for several years. Recently, Signature switched him, along with other of its top artists, to the 39c, Hi-Tone platters.

Johnny O'Connor, Long's manager, at the same time made a one-date deal with King for the DeMarco Sisters. They and Long will make their first sides within 10 days. Long opens tomorrow (Thursday) at Frank Dailey's Meadowbrook, Cedar Grove, N. J.

Jack Owens Exits

Tower in Settlement

Chicago, May 24. Agreement was reached last week between Tower Record Co. and ABC "Breakfast Club" crooner Jack Owens over settlement and latter's exit from waxery's lineup. Owens' "How Soon" on Tower clicked a few seasons' back, although hassle between the two didn't get under way until fall of 1948.

Owens received his 28 masters from Tower, "plus an amount equaling cost of 12 unreleased masters," according to Tower prexy, Dick Bradley. Bradley also stated that his company and Owens had met with AFRA two weeks ago, with AFRA acting as liaison. Previous reports of Owens' receiving over \$6,000 from diskery was untrue, according to Bradley. Owens also received approximately 10,000 of his records stocked by Tower.

Kapp Back in N. Y.

Dave Kapp got back into New York Monday (30) evening and expects to remain east indefinitely on Decca Records recording problems.

He had been on the Coast the past few weeks.

Major recording companies have begun slashing operating costs to compensate, at least through the summer months, for the sales slump in which the business is gripped. While the paring is being done all the way down the line, it seems heaviest in the promotion end. Virtually all major manufacturers are sharply reducing this phase of their activity mainly because there's plenty of room for adjustment.

One of the heaviest angles of promotion budgets has always been the servicing of disk jockeys and record reviewers. It's estimated that at one time the Big Four—Victor, Columbia, Decca, Capitol—plus Mercury and M-G-M—were spending well over \$1,000,000 among themselves to promote the output in this phase alone. That coverage is being drastically reduced. Capitol, which is credited with doing the best job on this type of romancing, estimated not so long ago that it cost \$100 a year per individual for the kind of service it doled out.

As for Columbia and Victor, both have spent tremendous sums in promotion since they debuted their respective new developments—33 1/3 rpm Microgroove Long Playing and the 45 rpm platters and players. This is in addition to the cost of developing the diverse methods of reproducing music on wax. Columbia at the time it unveiled its LP's was said to have spent \$2,000,000 up to that point. Currently, \$5,000,000 is being mentioned as the cost of RCA's 45 idea, from its inception to the present.

Columbia last week laid off a couple people in its New York promotional offices alone. Walter Murphy, head of the department, was cut to one secretary and two assistants. Capitol is expected to make cuts, too, in addition to leaning toward tightening up its distribution system.

Decca hasn't made much of a move in that direction since it has been the most successful with hits since the start of the year. But it, too, figures to reduce costs eventually to match conditions.

VARIETY

10 Best Sellers on Coin-Machines Week of May 28

| | | |
|--|----------------|----------|
| 1. RIDERS IN THE SKY (6) (Morris) | Vaughn Monroe | Victor |
| 2. BABY IT'S COLD OUTSIDE (4) (Melrose) | Burl Ives | Columbia |
| 3. "A" YOU'RE ADORABLE (6) (Laurel) | Whiting-Mercer | Capitol |
| 4. AGAIN (1) (Robbins) | Shore-Clark | Columbia |
| 5. FOREVER AND EVER (6) (Robbins) | Perry Como | Victor |
| 6. SOME ENCHANTED EVENING (1) (Chappell) | Tony Pastor | Columbia |
| 7. RED ROSES FOR BLUE LADY (15) (Mills) | Gordon Jenkins | Decca |
| 8. SO IN LOVE (6) (T. B. Harms) | Vic Damone | Mercury |
| 9. CARELESS HANDS (4) (Melrose) | Perry Como | Victor |
| 10. I DON'T SEE ME (2) (Laurel) | Russ Morgan | Decca |
| | Perry Como | Victor |
| | Frank Sinatra | Columbia |
| | Vaughn Monroe | Victor |
| | Guy Lombardo | Decca |
| | Bing Crosby | Decca |
| | Dinah Shore | Columbia |
| | Sammy Kaye | Victor |
| | Mel Torme | Capitol |
| | Gordon Jenkins | Decca |
| | Perry Como | Victor |

Second Group

| | | |
|---|------------------|----------|
| CRUISING DOWN THE RIVER (16) (Spitzer) | Russ Morgan | Decca |
| PORTRAIT OF JENNIE (Chappell) | Blue Barron | M-G-M |
| FAR AWAY PLACES (18) (Laurel) | King Cole | Capitol |
| NEED YOU (Choice) | Bing Crosby | Decca |
| LOVE ME, LOVE ME, LOVE ME (Miller) | Perry Como | Victor |
| WONDERFUL GUY (Chappell) | Stafford-MacRae | Capitol |
| COMME CI COMME CA (Leeds) | Eddy Howard | Mercury |
| CANDY KISSES (Mills & Range) | Sammy Kaye | Victor |
| SO TIRED (Glenmore) | Margaret Whiting | Capitol |
| MERRY GO ROUND WALTZ (Shapiro-B) | Fran Warren | Victor |
| SOMEONE LIKE YOU (Harms) | Tony Martin | Victor |
| HOW IT LIES (Morris) | Dick Haymes | Decca |
| TRUE TO YOU IN MY FASHION (T. B. Harms) | Eddy Howard | Mercury |
| YOU BROKE YOUR PROMISE (Pie) | Johnny Mercer | Capitol |
| EVERYWHERE YOU GO (Lombardo) | Russ Morgan | Decca |
| | Kay Starr | Capitol |
| | Guy Lombardo | Decca |
| | Art Mooney | M-G-M |
| | Peggy Lee | Capitol |
| | Doris Day | Columbia |
| | Bing Crosby | Decca |
| | Kay Starr | Capitol |
| | Dinah Shore | Columbia |
| | Paula Watson | Supreme |
| | Kay Starr | Capitol |
| | Guy Lombardo | Decca |
| | Doris Day | Columbia |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

LARRY CLINTON DEBUTS NEW BAND IN CINCY

Larry Clinton next week will debut the band he has formed along lines similar to his hit combination of the late '30's. Outfit debuts June 3 at Coney Island, Cincinnati, works June 4-5 at Bob-L-O, Detroit, and other one-nighters follow.

Outfit is made up of 13 men plus Clinton and singer Dolly Houston. Its arrangements will be modern versions of those that rode Clinton's first band to the top of the heap.

Alan Courtney Jocks

At Miami's WINZ

Miami, May 31. Alan Courtney, former New York and Denver disk jockey, is here doing a disk show on WINZ. He spins platters 8 to 9:30 p.m., nightly from Keen's Steak House (with the usual interviews).

Courtney is also planning a family program, to be done from his home with his Mrs. and kids.

Disk Jockey Review

BALLROOM
With Paul Flanagan
2 Hrs.: 11 p.m. Sat.
Tri-City Sewing Machine & Appliances Co.

WTRY, Troy
Brisk pacing marks the once weekly disk show aired for some months by standard WTRY announcer. Flanagan stresses pert style not often employed for late evening locals in this area. Some listeners may think it overdone; the stay up crowd, chiefly young, will probably like it. Programs seem well prepared, diversified and balanced. A feature is "Repeat Performance," in which the selection chosen by dialers' telephone calls is replayed.

Flanagan reads the medium-insistent copy for sewing machines, radio and television sets with the same quick manner he announces numbers. Voice is very clear and nicely stylized. Jucu.

Inside Orchestras—Music

Composer Gordon Jenkins is alternately confused and worried these days. And it all stems from Irving Berlin's "Miss Liberty" score, in which the verse inscribed on the Statue of Liberty has been adapted by Berlin to be used as a lyric in his score for the forthcoming musical. Jenkins has also used the verse, in his big-selling "Manhattan Tower" composition, and he's concerned over what he feels is a "priority" in the use of the Emma Lazarus verse. That's the only overlap; there is none in the melody.

The poem, of course, is public domain, and Berlin points out that its usage in his score is only because it has special significance to the usage, since the Statue of Liberty is the focal background for the musical. He had no knowledge that Jenkins used the verse in his "Tower," Berlin points out, but even if he had, he would have used it anyway because of its importance to the show. Berlin cites three different song versions in which Joyce Kilmer's verse of "Trees" was used, with permission; ditto Kipling's p.d. "Mother O'Mine," to illustrate what he feels is a right to adapt a popular verse without infringing on the melody line.

Jenkins, musical director for Decca, learned about Berlin's use of the verse when he demonstrated to Decca's Dave Kapp and himself how the score was to be played.

Some music publishers, particularly Henry Spitzer, publisher of "Cruising Down the River," are still wondering about the supposedly "unfailable" accuracy of the rules governing the selection of tunes for the Lucky Strike "Hit Parade." As part of the settlement made between the ciggie sponsor and the Warner Bros. music firms, via which the latter called off a court suit vs. the program, a set of rules was drawn up via which it was said to be impossible for a song's showing on the program to be too erratic. Spitzer's "Cruising" was No. 1 on the show for eight straight weeks. Last Saturday (21) it plummeted from top to No. 7. Yet, Spitzer's sales and plugs on it were slightly stronger than the previous two weeks.

Music biz has never been apprised of the arithmetic used to rate tunes for "Parade"; it was only told that errors that constantly marked the old system could not occur under the new, that abrupt skids from high positions couldn't happen since songs never die that fast, with the possible exception of novelties, which die overnight.

Hollywood music circles are getting a boot out of the recently completed cutting of two sides by Dinah Shore and Doris Day, top Columbia Records chirps, who dueted on a pair of tunes from Irving Berlin's forthcoming "Miss Liberty" score. It took Hugo Winterhalter, who went west from N. Y. to make the sides, four and a half hours to get two masters with which both girls were satisfied. Under ordinary circumstances four sides can and often are made in three hours.

Tunes Miss Day and Miss Shore dueted were "You Can Have Him" and "It's Better To Conceal." Almost from the first take, Winterhalter was satisfied with the results. But with each new take, Miss Shore or Miss Day would insist that the other sang fine, but her own job could be improved upon. This went on master after master until both chirps decided they sang well enough in comparison to the other. Winterhalter then consumed only 30 minutes doing a duet of another "Liberty" tune with Miss Shore and Buddy Clark.

The bus fire near Clarksville, W. Va., from which Vaughn Monroe and his band escaped recently, cost the outfit close to \$26,000. And it's not covered by insurance, it's said. Monroe and his associates have been trying to keep the loss quiet.

Items lost include expensive evening gowns of Monroe's Moon Maids, instruments plus personal belongings, including wallets holding cash. It seems that when the flames from overheated brakes were observed from within the bus by one of the musicians, no one thought it serious. They piled out when the bus stopped, not for safety reasons, but out of curiosity. A few minutes later the vehicle mushroomed into flame. Monroe was present, the first time he has ridden with the band in over a year. He usually travels by plane, piloting his own cabin affair.

Name maestro last week picked up a map of the U. S. and in "red" ink drew his own Mason-Dixon line below which his band will never again be booked. Leader recently completed a series of one-nighters through the south, his first bookings in that territory in some time, and b.o. results were far from good. From here on the south can stick to dixieland as far as he's concerned.

Financed by the American Federation of Musicians' recording & transcription fund, a series of 100 free musical programs are scheduled to be given by Local 802 in various metropolitan area institutions during June.

Some seven major concerts are slated for the first two weeks of the month.

On the Upbeat

New York

Sydney Goldberg, Decca general sales manager, on checkup trip to Chicago, Peoria and Grand Rapids distributes, last two of which are indies. Barry Winton, William Morris agency salesman and former maestro, batted an album of standards for Caravan Records in N. Y. . . . Aron Copland to Europe for two-month visit with various music organizations. Metropolitan N. Y. Assn. of Disk Jockeys planning a "Beach Party" at Sutton hotel swimming pool June 25, midnight to three a.m. . . . Peter Kent come to marks its 12th anniversary at New Yorker hotel tomorrow (Thursday).

Hollywood

Foy Willing and his Riders of the Purple Sage doing two-week stand at the Flamingo, Las Vegas. . . . Margaret Whiting waxed two waltzes (24) for Capitol. . . . Eddy Howard's Lake Shore Music Co. will publish his ballad, "Someone Else." . . . Columbia releasing "I'll Get By My Silent Love," ninth-year-old Harry James-Dick Haynes b-side. . . . Modernaires in for five stanzas at Palmer House, Chi., starting July 14. . . . Nellie Lutcher opens four-week engagement at Casbah Aug. 2. . . . Peggy Lee, Frankie Laine singing (24) for Los Angeles Press Photographers Assn. at Town House. . . . Mel Torme pencilled into Fairmont hotel, S.F., for three weeks starting Aug. 2. . . . Arthur Lee Simpkins doing one week at Ciro's. . . . Annette Warren set for Golden

Hotel, Reno, after winding up in "Salute to George Gershwin" show at Ambassador July 3. . . . Frank De Vol to Cleveland July 6 for Chamber of Commerce luncheon in his honor. . . . Slim Coates waxing "The Man and the Saw" for Castle Records. . . . Lesly Grey set for first two weeks at Ambassador Casino Room. . . . Mrs. Jack Kapp, widow of the Decca founder, arrives here

Chicago

Bobby Byrne playing San Antonio Airbases July 20 for one week. . . . Billy Bishop orch at Dutch Mill, Delavine, Wis., July 1 for three weeks. . . . Louis Armstrong in one-weeker at Continental Club, Milwaukee, June 28. . . . Chet Noble Trio closes at Cairo after four-month run at northside bistro. . . . Norman Granz, jazz promoter, in Acapulco, Mexico, vacationing before European junket. . . . Blue Barron waxed two sides in Chi last week for MGM Records. . . . ditto for "Frankie Masters." . . . Bernie Cummins at Muehlebach hotel, Kansas City, June 22, for a month. . . . Ted Weems goes into Pleasure Pier, Galveston, Tex. for two weeks June 17. . . . Nick Stuart into Chase hotel St. Louis, June 13, for the summer. . . . Sherman Hayes into Martiniique ballroom June 21-30 before taking one-nighter jaunt in Midwest. . . . Will Osborne into Peony Park, Omaha, June 3-9. . . . Teddy Phillips returns to Aragon ballroom June 14. . . . Bob Strong (Continued on page 49)

Ahlert, R&H Build

Good Will in Wash.

Washington, May 31.

Building up good will for ASCAP in Washington, where the Society can use a lot of it, a team of Fred E. Ahlert, Oscar Hammerstein 2d and Richard Rodgers turned on their stuff for a capacity luncheon of the National Press Club last week.

Ahlert, ASCAP's prexy, fed 'em the straight material, about what ASCAP stands for and how it protects the composer, while Rodgers and Hammerstein made with the charm in two light addresses. Then Rodgers proceeded to the stage where he played selections from "Oklahoma!" and "South Pacific," while Kyle MacDonnell and Earl Wrightson sang them solo and in duet.

"One interesting segment of our members' audience lies beyond the Iron Curtain," Ahlert said in his talk. "Through the 'Voice of America,' American music is daily broadcast all over the world without financial reward to ASCAP members. In cooperation with the State Department, a growing appreciation of America's democratic musical heritage is being fostered in non-democratic countries."

Hammerstein told how songwriters are "envied by people for money we haven't got," and recalled Oscar Levant's title for World War II, if it ever got written—"You Can't Win a War With a Song."

March of Time 2-Reeler

On Recording Industry NSG From Trade Angle

March of Time previewed its two-reel documentary film on the recording industry in New York last week, showing it to major disk company execs and writers. Release date is June 10. While the film, in all probability, will prove interesting to theatergoers, since it puts a number of recording, radio, opera and video names on view, and goes behind the scenes to some extent, it is generally unsatisfactory as a history of music on wax: a billion-dollar industry.

In an endeavor to cover all phases of needlepoint music within the 18-minute running time, Time tried to say too much and wound up saying too little. For example, it was the so-called battle between the Columbia Record 33½ rpm Microgroove Long Playing disks and the RCA-Victor 45 rpm platters that inspired Time to do a documentary. And the confusion that exists in the recording field today because of the varied developments, in opposition to the standard 78 rpm platters, is given little more than passing mention, and it's badly planned at that.

Time used no definite approach to the story. It begins with the oldtime cylindrical recordings and progresses through to the modern output, frequently flashing back, and often confusingly. It fails to achieve a real behind-the-scenes atmosphere in many ways, too, particularly in too-formal shots of recording sessions. In these the musicians involved are either in costume, as when the Korn Kobblers are caught on an M-G-M date, or impeccably attired in business clothes, as is Eddy Duchin, pictured cutting for Columbia. This stiffness permeates the entire production.

There's one inspired idea, however. In arriving at the point where James C. Petrillo and the American Federation of Musicians stopped all recording, in 1947, the soundtrack groans to a halt like a record running down. That touch was the only thing that impressed record execs when the film was caught.

When Time was preparing and filming the two-reeler, all companies vied for coverage and mention of their labels. M-G-M seems to have gotten the most attention. Decca is mentioned as a "brash young newcomer" at the point where the film dwells on Decca's entry into the field with a 35c disk. Wood.

Kay Starr's Quick Disking

Hollywood, May 31. Kay Starr is doing a series of records for Capitol before she takes off for New York in time to start her summer stint next Monday (5) on the Chesterfield Show.

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of May 20-26, 1949.

| | |
|--|--------------|
| A Chapter In My Life Called Mary | Shapiro-B |
| A Wonderful Guy—"South Pacific" | Williamson |
| "A"—You're Adorable | Laurel |
| Again—"Road House" | Robbins |
| Bali Ha!—"South Pacific" | Williamson |
| Candy Kisses | Hill & Range |
| Carmel Hands | Leeds |
| Comme Ci, Comme Ca | Leeds |
| Cruising Down the River | Spitzer |
| Everywhere You Go | Lombardo |
| Five Foot Two, Eyes of Blue | Feist |
| Forever and Ever | Robbins |
| Havein' a Wonderful Wish—"Sorrowful Jones" | Paramount |
| How It Lies, How It Lies, How It Lies | Morris |
| Hurry, Hurry, Hurry | Dreyer |
| I Don't See Me In Your Eyes Anymore | Laurel |
| If You Stub Toe on Moon—"Connecticut Yankee" | Mayfair |
| It's a Big Wide Wonderful World | BMI |
| Johnny Get Your Girl | Bourne |
| Kiss Me Sweet | Advanced |
| Little Old Church Near Leicester Square | Oxford |
| One, Only Highland Fling—"Bakleys of B'way" | H. Warren |
| Red Roses For a Blue Lady | Mills |
| Riders In the Sky | Morris |
| So In Love—"Kiss Me, Kate" | T. B. Harms |
| Some Enchanted Evening—"South Pacific" | Williamson |
| Someone Like You—"My Dream Is Yours" | Harms |
| Someone To Love | Warren |
| Sunflower | Famous |
| While the Angelus Was Ringing | C. K. Harris |

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

| | |
|--|-------------|
| Baby It's Cold Outside—"Neptune's Daughter" | Morris |
| Ballin' the Jack | E. B. Marks |
| Beautiful Blonde Bashful Bend—"Beautiful Blonde" | Miller |
| Don't Cry, Cry Baby | Santly-Joy |
| Dreamer With a Penny—"All For Love" | Simon |
| Dreamy Old New England Moon | Leeds |
| Every Time I Meet You—"Beautiful Blonde" | Feist |
| I'll String Along With You | Witmark |
| I'm Beginning To Miss You | Berlin |
| Just In Case | Beacon |
| Lora Bell Lee | Santly-Joy |
| Maybe It's Because—"Along Fifth Avenue" | BVC |
| My Dream Is Yours—"My Dream Is Yours" | Witmark |
| Need You | Choice |
| Perhaps, Perhaps, Perhaps | Caribbean |
| Portrait of Jennie | Chappell |
| Streets Of Laredo—"Streets Of Laredo" | Famous |
| Underneath the Linden Tree | La Salle |
| Weddin' Day | Famous |
| While We're Young | Regent |
| You're Heartless | Mills |

† Film musical, * Legit musical.

Bands at Hotel B.O.'s

| Band | Hotel | Weeks Played | Covers Past Week | Total Covers On Date |
|------------------|------------------------------|--------------|------------------|----------------------|
| Eddy Duchin | Waldorf (400; \$2) | 8 | 2,425 | 21,250 |
| Nat Brandwynne | New Yorker (400; \$1-\$1.50) | 5 | 800 | 5,125 |
| Lawrence Welk | Roosevelt (400; \$1.50-\$2) | 10 | 1,050 | 11,475 |
| Dick Jurgens | Statler (450; \$1.50-\$2) | 1 | 1,250 | 1,250 |
| Carmen Cavallaro | Astor (850; \$1.50-\$2) | 1 | 3,700 | 3,700 |

* New Yorker, ice reggie.

Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2.00 min.-\$1.05 cover). Cass Franklin and Monica Moore. Fine 1,700 covers. . . . Dick LaSalle (Mayfair Room, 350; \$3.50 min.-\$1 cover). With Lena Horne. Excellent 3,800 covers. . . . Frankie Masters (Boulevard Room, Stevens, 773; \$3.50 min.-\$1 cover). Masters and Ice Show, fine 3,350 tabs. . . . Buddy Moreno (Marine Room, Edgewater, 700; \$1.20 cover). Conventions help here. Big 3,800 tabs. . . . Bill Snyder (College Inn, Sherman, 500; \$2.50-\$3.50 min.). "Salute to Rodgers and Hammerstein" holding at boil 4,000 covers. . . . Ted Straeter (Empire Room, Palmer House, 550; \$3.50 min.-\$1 cover). De Marcos garnering lower 2,800 tabs.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With Ben Gage, Ruiz and Godfrey, Annette Warren, Stuart Wade, Tune Tailors. First week up 3,825 covers. . . . Chuck Foster (Biltmore, 900; \$1-\$1.50). Okay 2,700 covers. . . . Ted Fio Rito (Beverly Hills, 300; \$4 min.). Dropping, 960 covers.

Location Jobs, Not in Hotels

(Chicago)

Blue Barron (Aragon; \$1-\$1.15 adm.). Final week, big 16,000 admissions. . . . Cee Davidson (Chez Parce, 500; \$3.50 min.-\$1 cover). Tony Martin. Dropped to 3,000 covers. . . . Jimmy Featherstone (Trianon; \$1-\$1.15 adm.). Final week, okay 10,000 admissions. . . . Bobby Peters (Blackhawk, 500; \$2.50 min.). Slightly less than last week; 1,300 tabs.

(Los Angeles)

Les Brown (Palladium B., Hollywood, 3rd wk.). Good 12,500 admissions.

Bill Hawkins, Cleveland's first Negro disk jockey, joins WHK with a five-a-week 15-minute stanza at 11:15 p.m. Sponsored by Ohio Motor Sales.

Julie Losch is out as Hollywood chief of Santly-Joy. Phil Kahn, Oxford Music Coast rep, S-J subsid, will now handle both catalogs.

TWO GREAT SONGS

A NOVELTY WALTZ LOVE IS A BEAUTIFUL THING

By LEE PEARL
LEWIS BELLIN
HARVEY PEARL

Recorded by

BLUE BARRON (MGM)
FRANKIE CARLE (Columbia)
DAVID MIDDLETON and His
MUSIC (Capitol)
UNITONES (London)

A BALLAD YOU'RE MINE

By GLEN MOORE

Recorded by

MARJORIE HUGHES (Columbia)
DERRY FALLIGANT (MGM)
JEFFREY CLAY (Dana)

Moderato (Not Too Slowly)

I want some-one I can call my own, call my own, call my own, I want some-one to be mine a lone. LOVE IS A BEAU-TI-FUL THING, I want some-one who is not too cold, not too cold, not too cold, I want some-one I can have and hold, LOVE IS A BEAU-TI-FUL THING. The world is ros-y and full of joy, When there's love in your heart, There's hap-pi-ness for each girl and boy, All you need is a start, I wish some-bod-y would mar-ry me, mar-ry me, mar-ry me, I wish some-bod-y would mar-ry me, LOVE IS A BEAU-TI-FUL THING. I THING.

Copyright 1949 by PORGIE MUSIC CORP., 1619 Broadway, New York, N.Y.

Moderately (with expression)

YOU'RE MINE, You won-der-ful you, YOU'RE MINE. It's too good to be true I find. The dreams that I knew came true be-cause YOU'RE MINE. YOU'RE MINE. I about to the skies, YOU'RE MINE. Let them all re-al-ize YOU'RE MINE. Your lips and your eyes have told me that YOU'RE MINE. Don't wake me if I'm dream-ing. This won-der-ful dream of you, 'Cause I'll be dream-ing, I want to dream my whole life through YOU'RE MINE. It just had to be, YOU'RE MINE. Heav-en sent you to me You'll find It al-ways will be, I'm yours and dear, YOU'RE MINE. YOU'RE MINE.

Copyright 1949 PORGIE MUSIC CORP., 1619 Broadway, New York, N.Y.

Cleared by BMI for AM, FM and TV

PORGIE MUSIC CORPORATION

NEW YORK
Murray Wizell

1619 Broadway, New York 19, N. Y.

HOLLYWOOD
Al Friedman

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**
By **JULIUS MATTFELD**

(Copyright, Variety Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1910—Continued

I'm Looking for a Nice Young Fellow Who is Looking for a Nice Young Girl. w. Jeff T. Brannen. m. S. R. Henry. Jos. W. Stern & Co., cop. 1910.

I've Got the Time—I've Got the Place But It's Hard to Find the Girl. w. Ballard MacDonald. m. S. R. Henry. Jos. W. Stern & Co., cop. 1910.

If He Comes In, I'm Going Out. w. Cecil Mack. m. Chris Smith. The Gotham-Attucks Music Co., cop. 1910.

In the Shadows. Dance for orch. m. Herman Finck. Jos. W. Stern & Co., cop. 1910 by Hawkes & Sons, London; assigned 1910 to Jos. W. Stern & Co.; assigned 1912 to Edward B. Marks Music Co. (Published as a song, with words by E. Ray Goetz, 1911).

Italian Street Song (Naughty Marietta). w. Rida Johnson Young. m. Victor Herbert. M. Witmark & sons, cop. 1910.

Kiss Me, My Honey, Kiss Me. w. Irving Berlin. m. Ted Snyder. Ted Snyder Co., Inc., cop. 1910.

Let Me Call You Sweetheart. w. m. Beth Slater Whitson and Leo Friedman. Chicago; Harold Rossiter Music Co., cop. 1910 by Leo Friedman, Chicago; assigned 1910 to Harold Rossiter Music Co.

Liebesfreud. Composition for violin and piano. m. Fritz Kreisler. Carl Fischer, Inc., cop. 1910.

Life is Only What You Make It After All (Tillie's Nightmare). w. Edgar Smith. m. A. Baldwin Sloane. Chicago; Chas. K. Harris, cop. 1910.

Morning. w. Frank L. Stanton. m. Oley Speaks. G. Schirmer, Inc., cop. 1910.

Mother Macree (Barry of Ballymore). w. Rida Johnson Young. m. Chauncey Olcott and Ernest R. Ball. M. Witmark & Sons, cop. 1910.

My Heart Has Learned to Love You, Now Do Not Say Good-Bye. w. Dave Reed. m. Ernest R. Ball. M. Witmark & Sons, cop. 1910.

Oh, That Beautiful Rag (Up and Down Broadway). w. Irving Berlin. m. Ted Snyder. Ted Snyder Co., cop. 1910.

On Mobile Bay. w. Earle C.

Jones. m. Charles N. Daniels.

A Perfect Day. w. m. Carrie Jacobs-Bond. Chicago; Carrie Jacobs-Bond & Son, cop. 1910 by Carrie Jacobs-Bond.

Plant a Watermelon on My Grave and Let the Juice Soak Through. w. m. Frank Dumont and R. P. Lilly. M. Witmark & Sons, cop. 1910.

Put Your Arms Around Me, Honey. w. Junie McCree. m. Albert Von Tilzer. The York Music Co., cop. 1910.

Schoen Rosmarin—Fair Rosmarin. Composition for violin and piano. m. Fritz Kreisler. Carl Fischer, Inc., cop. 1910.

She Took Mother's Advice. w. Stanley Murphy. m. Percy Wenrich. Jerome H. Remick & Co., cop. 1910.

Silver Bell. w. Edward Madden. m. Percy Wenrich. Jerome H. Remick & Co., cop. 1910.

Some of These Days. w. m. Shelton Brooks. Chicago; Will Rossiter, cop. 1910.

Somebody Else, It's Always Somebody Else. w. Jack Drislane. m. George W. Meyer. F. B. Haviland Pub. Co., Inc., cop. 1910.

Steamboat Bill. w. Ren Shields. m. Leighton Bros. F. A. Mills, cop. 1910.

That Beautiful Rag. w. Irving Berlin. m. Ted Snyder. Ted Snyder Co., cop. 1910.

That Minor Strain. w. Cecil Mack. m. Eord Dabney. The Gotham-Attucks Music Co., cop. 1910 by R. C. McPherson and Eord Dabney.

That's Why They Call Me "Shine." w. Cecil Mack. m. Eord Dabney. Shapiro, Bernstein & Co., cop. 1910.

That's Yiddish Love. w. m. James Broekman. M. Witmark & Sons, cop. 1910.

Two Little Love Bees (The Spring Maid). w. Robert B. Smith. m. Heinrich Reinhardt. Jos. W. Stern & Co., cop. 1909 by Breitkopf & Hartel, Leipzig; assigned 1910 to Jos. W. Stern & Co., cop. 1910 by Jos. W. Stern & Co.

Under the Yum, Yum Tree. w. Andrew B. Sterling. m. Harry Von Tilzer. Harry Von Tilzer Pub. Co., cop. 1910.

Washington and Lee Swing. w. C. A. Robbins. m. Thornton W. Allen and M. W. Sheafe. Thornton W. Allen, cop. 1910 and 1920 by Thornton W. Allen and R. G. Thach; cop. 1930 by Thornton W. Allen.

What's the Matter With Father? w. Harry H. Williams. m. Egbert Van Alstyne. Jerome H. Remick & Co., cop. 1910.

The Wild Rose (When Sweet Sixteen). w. George V. Hobart. m. Victor Herbert. M. Witmark & Sons, cop. 1910.

Winter. w. Alfred Bryan. m. Albert Gumble. Jerome H. Remick & Co., cop. 1910.

You Are the Ideal of My Dreams. w. m. Herbert Ingraham. Shapiro, Bernstein & Co., cop. 1910.

You Remind Me of the Girl That Used to Go to School With Me! w. Jack Drislane. m. Charles Miller. F. B. Haviland Pub. Co., Inc., cop. 1910.

The Boy Scouts of America came into being.

Halley's comet, discovered in 240 B.C., re-appeared in 1910 and caused vast consternation. (It will be visible again in 1985).

Jack Johnson stopped Jim Jeffries, when the latter attempted a comeback, in 15 rounds at Reno, Nevada. Johnson's mother told newspaper reporters her boy had said he "would bring home the bacon," and the American language got another colorful phrase.

Motion picture producers turned their eyes from the east to the Coast, and thus what now amounts to Hollywood was born.

Charles Evans Hughes was appointed to the Supreme Court.

Mayor Gaynor, of New York City, was shot by a discharged Dock Department employee.

Labor leaders were accused of dynamiting the Los Angeles Times plant, killing a score of persons.

Mary Baker Eddy, founder of the Christian Science Church, died, aged 90.

Nearly every woman carried a sunshade, and the right length for sweaters was to the knees.

The U. S. suffered its twenty-first

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
May 28

National
Rating

This Last

wk. wk.

Title and Publisher

1 5

"Riders in the Sky" (Morris)

2 1

"Cruising Down River" (Spitzer)

3A 2

"Forever and Ever" (Robbins)

3B 6

"Enchanted Evening" (Williamson)

4 4

"A—You're Adorable" (Laurel)

5 3

"Again" (Robbins)

6 7

"Careless Hands" (Melrose)

7 9

"Bali Hai" (Williamson)

8 8

"Red Roses for Blue Lady" (Mills)

9 10

"I Don't See Me" (Laurel)

10 12

"Someone Like You" (Harms Inc.)

11

"A Wonderful Guy" (Williamson)

12

"Money, Marbles & Chalk" (Lois)

13A

"Candy Kisses" (Hill & Range)

13B 13

"Younger Springtime" (W'mson)

3 1

2 3

6 1

3 1

2 7

4 8

9 1

5 2

6 3

7 5

8 10

9 4

10 8

11 9

12 10

13 11

14 12

15 13

16 14

17 15

18 16

19 17

20 18

21 19

22 20

23 21

24 22

25 23

26 24

27 25

28 26

29 27

30 28

31 29

32 30

33 31

34 32

35 33

36 34

37 35

38 36

39 37

40 38

41 39

42 40

43 41

44 42

45 43

46 44

47 45

48 46

49 47

50 48

51 49

52 50

53 51

54 52

55 53

56 54

57 55

58 56

59 57

60 58

61 59

62 60

63 61

64 62

65 63

66 64

67 65

68 66

69 67

70 68

71 69

72 70

73 71

74 72

75 73

76 74

77 75

78 76

79 77

80 78

81 79

82 80

83 81

84 82

85 83

86 84

87 85

88 86

89 87

90 88

91 89

92 90

93 91

94 92

95 93

96 94

97 95

98 96

99 97

100 98

101 99

102 100

103 101

104 102

105 103

106 104

107 105

108 106

109 107

110 108

111 109

112 110

113 111

114 112

115 113

116 114

117 115

118 116

119 117

120 118

121 119

122 120

123 121

124 122

125 123

126 124

127 125

128 126

129 127

130 128

131 129

132 130

133 131

134 132

135 133

136 134

137 135

138 136

139 137

140 138

141 139

142 140

143 141

144 142

145 143

146 144

147 145

148 146

149 147

150 148

151 149

Col. Reissuing Disks Made by Spivak Prior To His Shift to Victor

Columbia Records Corp. is re-issuing some of Charlie Spivak's recordings, the first the company has put out since Spivak moved to the Victor label just before the start of the 1942 ban on recording. CRC has selected "Brother Bill" and "Elegy" as a coupling and will market them within a few weeks.

Story behind the reissues is said to be the fact that a N. Y. retail store was found to be selling boot-leg versions of the "Bill" side for \$1.50 per on an acetate platter. "Bill" and a few other things Spivak made for Columbia were hits, and when he moved to Victor Columbia withdrew from the market all copies of everything he made for them. It has a version of "White Christmas" by the trumpeter that was a big seller, and that, too, has been withheld ever since due to the circumstances of Spivak's move to Victor. However, with the disk business as it is, Columbia apparently feels that personal prejudices are expendable in view of possible sales.

Acetates the N. Y. retailer was selling were dubbed from an original recording of the tune. And acetates last for comparatively few spins. Yet, he was getting \$1.50 for them.

Frances Langford, Merc Adjust Differences

Chicago, May 31.
Frances Langford last week dropped her \$7,500 suit against Mercury Records when recording outfit promised to issue an album of songstress and also replate 12 standard platters on "LP's" for immediate sale. Diskery will also have option on future sides that canary might record.

Miss Langford instituted suit in federal district court several months ago, charging failure to pay royalties.

Las Vegas' Musical Tabs

Las Vegas, May 31.
Hal Braudis, entertainment director of the Thunderbird hotel, Las Vegas, is offering a series of miniature musicals with a name headliner and change of bill every two weeks. Kathryn Duffy dancers are used in all shows.

Before going over to the Thunderbird, Braudis held similar post at the Last Frontier, Las Vegas.

MAYBE, WHEN IT'S
SPRING AGAIN

INFATUATION

WHAT A SOUTHERN
ACCENT CAN DO

LATEST SONGS FROM
The Oliver Music Co.
ATLANTA, GA.

Don't Call Me
Sweetheart
Anymore

ABC MUSIC CORP.
799 7th Ave. New York

LOADED WITH DYNAMITE!
I DIDN'T KNOW
THE GUN
WAS LOADED

LEWIS MUSIC PUB. CO., INC.
240 West 55th St.
New York 19, N. Y.
Circle 6-0325
HERN LEVENTHAL, Prof. Mgr.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

| National Rating | | | Week Ending May 28 | | | | | | | | | | | | TOTAL POINTS |
|-----------------|-----|--|--|--------------------------|-----------------------|---------------------------------|---------------------------|------------------------------|------------------------|------------------------------|---------------------------------|------------------------------|-------------------------|------------------------|--------------|
| This Last wk. | wk. | | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | St. Louis—(S. S. Kresge Co.) | Indianapolis—(Pearson) | San Francisco—(Sherman-Clay) | Kansas City—(Jenkins Music Co.) | San Antonio—(Central Radiol) | Minneapolis—(Don Leary) | Seattle—(Sherman-Clay) | |
| 1 | 1 | | VAUGHN MONROE (Victor) "Riders in the Sky"..... | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 6 | 1 | 1 | 112 |
| 2 | 2 | | GORDON JENKINS (Decca) "Again"..... | 3 | 2 | 9 | .. | 2 | 2 | 2 | .. | 2 | .. | 2 | 64 |
| 3 | 4 | | RUSS MORGAN (Decca) "Forever and Ever"..... | 7 | .. | .. | 9 | 5 | .. | 6 | 8 | 4 | 5 | .. | 43 |
| 4 | 3 | | PERRY COMO (Victor) "Some Enchanted Evening"..... | 5 | 4 | .. | 3 | 7 | .. | 5 | .. | .. | 4 | .. | 38 |
| 5 | 10 | | JO STAFFORD-G. MACRAE (Cap) "A—You're Adorable"..... | 6 | .. | 6 | 4 | 9 | 8 | 6 | .. | .. | .. | 5 | 33 |
| 6 | 6 | | PERRY COMO (Victor) "Ball Ha!"..... | 9 | 5 | .. | .. | 9 | 4 | .. | 3 | .. | .. | 6 | 30 |
| 7A | 12 | | G. JENKINS-STARBUSTERS (D) "I Don't See Me in Your Eyes"..... | 4 | .. | .. | 4 | 3 | .. | 10 | 10 | .. | .. | .. | 24 |
| 7B | 13 | | BING CROSBY (Decca) "Some Enchanted Evening"..... | .. | .. | .. | .. | 3 | 3 | .. | .. | 7 | .. | 7 | 24 |
| 8 | 5 | | D. SHORE-B. CLARK (Columbia) "Baby, It's Cold Outside"..... | 8 | 3 | .. | .. | .. | .. | .. | 1 | 10 | .. | .. | 22 |
| 9A | 7 | | RUSS MORGAN (Decca) "Cruising Down the River"..... | 10 | .. | .. | .. | .. | 9 | 2 | .. | 8 | 8 | 18 | 18 |
| 9B | 13 | | M. WHITING-J. MERCER (Cap) "Baby, It's Cold Outside"..... | .. | .. | 2 | .. | 6 | 7 | .. | .. | .. | .. | .. | 18 |
| 10 | .. | | MARGARET WHITING (Capitol) "A Wonderful Guy"..... | 8 | .. | 5 | .. | 5 | .. | .. | .. | .. | .. | .. | 15 |
| 11A | 14 | | PERRY COMO (Victor) "Forever and Ever"..... | 7 | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 12 |
| 11B | .. | | FRANK SINATRA (Columbia) "The Hucklebuck"..... | 3 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 12A | .. | | KAY STARR (Capitol) "How It Lies"..... | 5 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 12B | 15 | | MEL TORME (Capitol) "Careless Hands"..... | 8 | .. | .. | .. | .. | .. | 5 | .. | 3 | 11 | .. | 11 |
| 13A | 15 | | BILLY ECKSTINE (M-G-M) "A New Shade of Blues"..... | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 13B | .. | | VIC DAMONE (Mercury) "Again"..... | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 13C | .. | | GUY LOMBARDO (Decca) "Everywhere You Go"..... | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | 9 |
| 13D | .. | | DORIS DAY (Columbia) "Again"..... | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | 9 |
| 14A | .. | | PERRY COMO (Victor) "I Don't See Me in Your Eyes"..... | 10 | .. | .. | .. | 8 | 7 | .. | .. | .. | .. | .. | 8 |
| 14B | 17 | | SAMMY KAYE (Victor) "Kiss Me Sweet"..... | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 8 |
| 14C | 15 | | FRANKIE YANKOVIC (Columbia) "Blue Skirt Waltz"..... | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 8 |
| 15A | .. | | SARAH VAUGHAN (Columbia) "As You Desire Me"..... | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 15B | .. | | BING CROSBY (Decca) "Ball Ha!"..... | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 15C | 9 | | MEL TORME (Capitol) "Again"..... | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 15D | 16 | | BLUE BARRON (M-G-M) "Who's Girl Are You?"..... | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 7 |

FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|--|--|---|--|------------------------------------|
| SOUTH PACIFIC Broadway Cast Columbia | KISS ME, KATE Broadway Cast Columbia | CONNECTICUT YANKEE Bing Crosby Decca | MANHATTAN TOWERS Gordon Jenkins Decca | TO MOTHER Eddy Arnold Victor |

Disk Best Sellers by Companies (Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|---------|----------------|--------|----------|----------------|--------|
| Victor | 6 | 208 | Columbia | 5 | 58 |
| Decca | 7 | 189 | M-G-M | 2 | 16 |
| Capitol | 6 | 95 | Mercury | 1 | 9 |

On the Upeat

Continued from page 46

set for Terra Plaza, June 17, Springfield, Ill. . . . Russ Carlyle winding up at Claridge hotel, Memphis, then heading east on one-nighters . . . Skitch Henderson going in on location at Netherlands Plaza, Cincinnati, June 24 . . . Leo Felger set for Buckeye Lake, Cleveland, June 5 . . . Orrin Tucker doing a week at Riviera, Lake Geneva, Wis., June 21 . . . Maurice Rocco into Club Silhouette, June 21 for a month . . . Russell Sisters set for Turf Club, Austin, Minn., for two weeks and options, June 13 . . . Gordon Trio into Basil's Club, Kokomo, Ind., June 3 for two weeks . . . Billboard Attractions pacted Bill Foster Trio and Marvin and Rita, musical duo .

Pittsburgh

Benny Goodman band plays one-nighter at Chese-A-Rena next

Thursday (9) . . . Gene Williams orch opens two-week engagement at Bill Green's Friday (3), replacing Marty Gregor outfit . . . Sammy Kaye plays week of June 13 at Vogue Terrace . . . Bill Green has set Dick Jurgens, Jack Fina and Carmen Cavallaro bands, among others, for his outdoor Terraced Gardens this summer . . . With Terraced Room of William Penn hotel dropping shows and featuring only dancing . . . Billy Catzone will cut down his present band there almost in half . . . Tommy Carlyn, local maestro, has taken his orch back into the Chi territory for a few months . . . Bill Bickel's Starliners Trio has had option picked up at Fiesta Room of Hotel Roosevelt and looks set for indefinite stay.

Washington

For the fifth straight year, Tony Noble orch here inked by Saranac Inn, Saranac Lake, N. Y., for full summer season commencing June 6 . . . AFM Local 161 signed its first contract for a TV staff band,

Sammy Fero outfit on station WTTG . . . Glen Henry's 14-piece, from Long Beach, Cal., signed on the S. S. Bear Mountain, Potomac River summer cruise boat . . . Marks first time boat has taken a regular band on a steady basis for the summer . . . Paul J. Schwarz, Ray Peters and Marty Emerson, D. C. delegates, off to Frisco for the AFM convention . . . Sammy Kaye slated to play a week at Loew's Capitol here, commencing June 23 . . . The Evalyn Tyner Trio deal at the Staller hotel here calls for 32 weeks with options . . . Skitch Henderson wound up Glen Echo Amusement Park engagement, with Louis Prima moving in to succeed him . . . Mayflower hotel has done the unusual and signed a local band for the summer, Johnny Shaw's unit . . . Local 161 has set up a women's club, new idea in Federation circles, for women musicians and the wives of musicians . . . First president is Jo Freedman, pianist at the Cross-town restaurant . . . Washington-area musicians also sporting a four-team baseball league this season.

Special Promotion Disk On Monroe Tune Gets Unusual Sales Reaction

RCA-Victor has encountered a curious reaction to a special promotion disk it made with Vaughn Monroe in behalf of his "Riders in the Sky" hit.

Victor had Monroe cut a platter for use by disk jockeys only. It told the background of the tune, its origin in an Indian legend and how songwriter Stan Jones came to pen the melody. Copies of the side were sent to hundreds of platter spinners.

During the past week, Victor has gotten requests from several distributors who want to buy copies of the story of the tune for commercial sales. It seems disk jocks, after spinning the promotion platter, got queries from listeners as to where the disk could be bought. These requests were turned over to distributors and relayed to Victor. If the company gets enough demand it may market the side.

N. Y. Cafe Rouge To Stay Open in Summer

Statler hotel, New York, will not close its Cafe Rouge, name band room, during August as originally anticipated. Spot has bought Henry Busse's orchestra to open Aug. 4. It's Busse's initial date in the room. Last year the cafe was closed during the August hot spell. It is not air-conditioned.

Pitt Beegles Split

Pittsburgh, May 31.
Tom Beegle, Jr., has withdrawn from concert business which he and his brother, William Beegle, have been operating for the last two years, to go into a new enterprise. He's hooked up with Dick Cook, former publisher of defunct local newsmag, Bulletin-Index, on Market to Music, outfit which will pipe canned music into super-markets along with spot commercial announcements for the big food concerns.

Next season William Beegle plans to handle the longhair bookings locally alone.



FRANKIE LAINE

ON
PEGGY LEE'S
Chesterfield Supper Club
Thursday—NBC

A NEW JIMMY McHUGH
STANDARD

IT'S A MOST
UNUSUAL
DAY

Music by . . .
JIMMY McHUGH
ROBBINS MUSIC CORPORATION

"A You're
ADORABLE
(THE ALPH)
LAUREL MUSIC C
1619 Broadway

Same Old Coney

Continued from page 2

and offering free viewing of TV programs in ballroom and swimming pool. Miniature bus line is the only new contemplated ride in park.

Sale of the Eden Musee by Samuel W. Gumpertz, vet outdoor showman, to Bill Meinch, marks the end of the former's spectacular seaside showbiz holdings. Famed waxworks tabernacle had been P. T. Barnum's original museum on West 23d Street, Manhattan, until Gumpertz purchased the outfit several decades ago and moved it to Surf Avenue. Meinch, oldtimer at Coney, will move the waxworks to another part of Coney in the event the City of New York makes him vacate. The Musee is on city property leased on yearly basis. Eventually this site is to be a part of the much-discussed Oceanarium fronting the Atlantic. Eden Musee, like its rival, World in Wax, plans a "Kathy in the Well" tableau as its stellar attraction. Babe Ruth, who consumed 24 hot dogs at one sitting in Coney years ago, will go into Eden Musee Hall of Fame. Other lofty educational exhibits remain, namely "Meet the French Nudists Face to Face," gory Snyder-Gray murder, and such additional moral lessons as "Lonergan Murder" and "Ghost Mansion Yields Body of Langley Collyer." Lady Godiva on the white horse, the Eden Musee's free bally, was kalsomined for its 1949 premiere. There's a 20c bite for attending Eden Musee seminars.

Other Changes

Another Coney Island institution, the 12-story Half Moon Hotel, has

changed its complexion from lotus land for honeymooners to vast delivery rooms for obstetrical cases and other medical involvements. Harbor Hospital took over the seaside hotel in March and is rapidly converting the hostelry into a large, Grade A medical institution, not however without some difficulty from recalcitrant tenants who refuse to clear out on the grounds they have leases, etc. Court proceedings have been instituted to eject them from the 290-room hotel. If tenants are victorious, they may have to reside over the maternity wards, constantly dreaming of lox, stork and bagel. Dr. Philip I. Nash, former prexy of the Coney Island Chamber of Commerce, is medical director of Harbor Hospital.

As usual, Brighton Beach to Sea Gate Riegelman Boardwalk (named in honor of a one-time Borough President, but always referred to as C. I. Boardwalk) and beach are in shipshape order thanks to Bob Moses' Park Department minions, but the Park Commissioner should do something about the old Municipal Bath structure now used as headquarters-storehouse, Surf Avenue front of building needs upholstering; coat of whitewash would help immensely.

Mermaid Problems

Life guards will have new beach wear this summer. Shirt, trunks and caps will be of exclusive design. As for the bathing costumes of Gotham's mermaids, local coppers haven't, as yet, indicated what they propose to do when the damsels flounce on the sand wearing those new-fangled, provocative Poses reported to guarantee extraordinary upper body freedom. Guardians of Coney's public morals will have their hands full solving this one.

Pinball machines are out, and there's only one freakery on the island. Palace of Wonders, with top billing going to the "man with two faces alive" and no blow-off. Stable Restaurant is heralding a certain "Carmen Miranda-Spanish dancer" as well as "largest glass of beer on the island." Bluebird Casino, down the avenue, doesn't boast a Spanish dancer but does offer "Giant Direct View Television." Nathan's is still the shrine of Coney Island chicken (hot dogs, you mugs) but its front is as messy and littered as ever, while Feltman's behaves as though it were the Chambord of Coney, which it is.

Note, too, that Coney is no longer within 5c reach of the metropolis. The nickel empire has collapsed. The knishe, chowmein sandwich or pizza costs you the tenth part of a dollar, and the only jitney attraction seems to be the carousel—and, at that, you have to be a moist-eyed moppet of six or thereabouts to take advantage of the bargain ride on the bobbing horses.

VIC ROCCO ON OWN

Victor Rocco, formerly partner in the agency biz with Dave Fox before selling out his interest, has branched out on his own, handling acts for theatre and cafe dates.

Ray Goss, who also sold out to Fox, has gone back to performing.

Illinois Revamps Liability Insurance for Niteries

Chicago, May 31.

Bill that would limit amount of liability of damages for injury to an intoxicated person to \$15,000 has been approved by Illinois House Liquor Regulations Committee. Bistro owners before had been liable for any amount that plaintiffs cared to sue for. As a result, insurance rates for niteries are highest in the country and all except one company has refused to issue such coverage.

Measure amends the State Dram Shop Act. Previously legislature was considering a bill to force insurance companies to write policies and if applicant was refused, the state director of insurance would designate a firm that would have to issue insurance or face loss of state license.

GOODMAN, CASS DALEY FOR LONDON PALLADIUM

Cass Daley and Benny Goodman are the latest to be signed for the Palladium, London. They will appear on the July 18 bill, with Dick Haymes following Aug. 1. Burns & Allen Aug. 15, and the Ink Spots Aug. 29.

Revamp of schedule was due to dropping out of Abbott & Costello and Jimmy Durante.

The Goodman booking was set by the Lew & Leslie Grade Agency, the others by William Morris Agency in conjunction with the Harry Foster agency, London. Goodman will work as an act but have several performers with him, including Herkie Styles.

Jayne Walton into the Venetian Room, Des Moines, June 10.

Midwest Dates

Chicago, May 31.

Nick Boila retired from the agency business after 25 years in the field. Paul Gilbert held over at the Graemere hotel until July 6, when he joins the St. Louis Muni Opera. George Goebel guests on the Al Morgan WGN-TV show tonight (31). Mary Francis Kincaid into Starlight Room, Ft. Worth, June 3. Manny Oppen currently at Town Casino, Milwaukee. Joe Howard was replaced by Dorraine and Ellis at the Nicollet, Minneapolis, when he became ill last week.

Selma Marlowe doing choreography for the ice show at the Chicago Railroad Fair Turf Club, Galveston, has set Milti Green for July 6 with Joe E. Lewis following July 20. Charlie Farrell opens at Park Plaza, St. Louis, June 3.

Kay Kenton into Latin Quarter, Cincinnati, June 3. Lind Bros. renewed again at the Vine Gardens. Ezra Stone, Arnold Horwitz, Leonard Holton, and Billy Joyce huddling with Olsen & Johnson about comics' new TV show. Will and Jane Mahony, Rudy Cardenas and Henny Youngman join Gertrude Neissen for the next Chez Paree show. Harvey Stone and Tommy and Margo Conini headline at the Stork Club, Council Bluffs, June 3. Jimmy and Dolores Cassidy repeated at the Club Minuet. Frank Reynolds and the Corta Sisters join the "Fun-a-Ton" show at the Casino, June 3. Charlie Chaney opens at Bellview hotel, Kansas City, Mo., for two weeks, starting July 1.

N. Y. Palace

Continued from page 1

contributing to the windfall. However, theatre men think the price factor is even more important. The 95-cent weekday evening top has made it possible for many lower-bracket wage-earners to afford an evening in midtown. Palace is reportedly getting customers who haven't been able to afford a Broadway firstrun since the lush war days. Price policy, it's felt, has opened up possibilities of getting a new audience. It's predicted that even if the other theatres meet the lower scale, the Palace will still do well with its eight-act policy. Once other theatres lower prices, it's felt more customers will be hitting the Stein, and all houses will benefit.

Meanwhile, the Palace has had two profitable weeks in a row for the first time in many months. It's still difficult for RKOites to figure exact net of house. Currently, estimates run to more than \$20,000, but there's considerable satisfaction among the circuit's toppers.

Simultaneously, it's noted that even with its small seating capacity, the Palace is a formidable threat to the other combination houses on Broadway. Except over the holiday weekend, the barkers at most houses have been giving out with: "Seats are available in all parts of the house," while the Palace has been playing to standees.

ANNA SOSENKO ONLY HANDLING HILDEGARDE

Anna Sosenko, Hildegarde's personal manager, has given up cuffing handling of other talent to concentrate on the chanteuse's current television negotiations.

Miss Sosenko had been advising Marion Harris, Jr., and was supervising Betty Jane Watson's opening at the Cottillon Room of the Hotel Pierre, N. Y. Both were on a strictly friendship (gratis) basis but the press of Miss Hildegarde's plans, a possible forthcoming European tour, etc., necessitated Miss Sosenko's bow out on her other charges.

Louis Jordan Cancels In 'Jim Crow' Hassle

Cincinnati, May 31.

Switching of the State theatre to weekend vaude presentations after month troyout of weekly bills, has set back plans for instituting Negro shows in Ohio film houses. Houses in Dayton, Akron, Cleveland, and Columbus were to make the largest circuit offered to colored entertainment if State policy succeeded, but other spots are hesitant now. Akron still may try the policy.

Louis Jordan, who was to open vaude policy at the RKO Shubert, has cancelled, claiming discrimination when city fathers invoked old ordinance prohibiting white and Negro performers from appearing on same bill. Bandleader claims that he has frequently played the RKO Albee here with white acts and he would not drop Los Gatos Trio, team of white acros, although the rest of his show is colored. Jordan was slated to open the Shubert June 10.

Chi Cafe Gaming Hit by Liquor Bd.

Chicago, May 31.

Illinois Liquor Commission last week served warning on 3,000 cafes, including many niteries, that they face loss of licenses if continuing to allow gambling on their premises. Over 1,000 violators are in the Cook County area, and 450 in Chicago. Many of the casinos had been lying dormant hoping that new Democratic administration might give the go-ahead sign soon, but new crack-down has stunned them.

Charles Fleck, chairman of the commission, said licenses would not be renewed when they expire if violations of gaming laws existed. He also conceded that conflict between state and local officials might ensue if the local authorities should grant permits for operation. While state law provides no penalties for violators, Fleck can ask liquor wholesalers to stop deliveries. Effectiveness of such action seems doubtful, however.

Monte Carlo Bankruptcy

The Monte Carlo, N. Y., filed a petition for reorganization under Chapter II of the Federal bankruptcy laws in N. Y. Federal Court this week.

Cafe's assets are listed at \$38,591 while liabilities are given at \$59,207. Petition was filed by Milton Cezar, cafe's secretary-treasurer. Dick Gasparre, the maestro, is prez of the M.C. which took over the old 123 Club at 123 E. 54th St., New York City.

COMEDY MATERIAL For All Branches of Theatricals

FUN-MASTER

"The ORIGINAL Show-Biz Gag File"

NOS. 1 to 30 @ \$1.00 Ea. (Order in Sequence Only)

—Special: First 13 Files for \$10.00 All 30 Files for \$25.00

• 3 Bks. PARODIES \$10 Per Bk. • MINISTRE BUDGET \$25.00 • HUSBAND-DOR for Emcee, 25.00 • 3 Blackout Books \$25 ea.

or call 3 Digs. Vols. for \$30 Send for FREE info. in other material. No C.O.D.'s—Open Daily Incl. Sunday

PAULA SMITH

200 W. 54th St., Dept. V, N. Y. 19

CIRCLE 7-1130

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY

MARCH 9th, 1949

MCA WM. MORRIS AGENCY

Booker Wanted

Book and/or promote one of world's greatest one-man-shows being presented Auditoriums, Theatres nationwide. Forthcoming publicity in Life, Colliers, Readers Digest.

154 West 46th Street New York 19, N. Y.

HARRISON, CARROLL AND ROSS

Sincere Appreciation To All Concerned

Personal Management

MARCUS GLASER

Charles Hogan Agency

203 N. Wabash, Chicago

London—HYMAN ZAHL

New York—JACK DAVIES

JOSH MEYERS

PALLADIUM, LONDON . . . 3 weeks

HIPPODROME, BRIGHTON . . 1 week

EMPIRE, HACKNEY 1 week

EMPIRE, WOODGREEN 1 week

EMPIRE, CHISWICK 1 week

EMPIRE, LEICESTER 1 week

Returning July 1st for 12-Week

Tour of Fair Dates for

Sam Levy, Barnes & Carruthers

Returning to Europe in

the Fall to Play Sweden,

France, Belgium and Spain

Economic Conditions Give New Talent High Spots in Vauders and Video

Performers who have been around for several years without hitting the plush spots are now getting their chance. The middle-bracketed performers are coming up because many spots are now unwilling to shell out inflated salaries, also figuring the topliners have lost their former draw because of too many repeats.

As a result many marquee have a different set of headliners. For example, the Strand, N. Y., has Alan Dale; Viola Layne and Gaston Palmer are at the Roxy. As a matter of fact, the vaude theatres have been steadily shying away from expensive names and in favor of fresh and upcoming talent. Majority of bookers are now paying more attention to the reports on new acts.

The search for new material, at a right price, is made urgent by the decline in grosses in many vaudefillers. Bookers and agencies had been seeking Hollywood names to fill the breach, but most of those available aren't the top cut of names. Those who meet b.o. requirements are priced too high for the general run of theatres.

So far, the new talent policy is not paying off too well, but that's to be expected. But theatremen have been finding that they're in better position during depressing periods when the talent payroll is kept down.

Agencies concentrating on new talent are in the strongest position in years. Because of vaudeo's demands, the percenters have been signing every likely-looking act. This new program ties in with demand for new faces in vauders.

ALDRICH ANKLES MCA

Mickey Aldrich resigned from Music Corp. of America theatre dept. last week. His future plans are indefinite.

Before going with MCA, Aldrich was a booker with Eddie Sherman agency.

Swiss Chalet, Chi, Adding Square Dance Sessions

Chicago, May 31. Swiss Chalet of Bismarck hotel has packed Brad and Judy Bradley of Camelback Inn, Phoenix, Arizona, to demonstrate and lead customers in western square dances, beginning June 9.

Every evening at 10 p.m., a square dance session will precede the regular floor show. Johnny Knapp, yodeler Joe Isbell, the Bradleys and Johnny Brewer's orch will be featured in the room.

KAY THOMPSON'S NEW DEAL WITH WILLIAMS

A new deal between Kay Thompson and the Williams Bros. is in the works. Changes will be made in the contract which will enable either her or the boys to take separate engagements, and guarantees to the Williams Bros. are likely to be cut down to about 10 weeks. Separate dates mean that earnings will be shared.

Miss Thompson's present plans call for a probable appearance in a forthcoming Bing Crosby film for Paramount, "Mr. Music," and cutting several disks for Decca. Baron Polan, Miss Thompson's manager, is currently working on a London appearance for the singer and is negotiating a 10-week concert tour which may start at the Studebaker theatre, Chicago, upon conclusion of her London date.

Magico's Chi Meet

Chicago, May 31. Over 1,000 magicians are here for International Brotherhood of Magicians convention at the Hotel Sherman.

Group plans to combat firms using exposes of magic tricks as advertising prizes.

Tabbert Makes 2nd From 'Pacific' to Double Cafes

Bill Tabbert, of the "South Pacific" cast, is the second performer in the Rodgers - Hammerstein sellout to double between that legit and cafes. Tabbert is slated to start for the Penthouse Club, N. Y., June 7 on the bill with Marilyn Cantor, daughter of the comic.

Juanita Hall is currently bicycling between "Pacific" and Cafe Society Downtown.

3-Day Holiday Booms A.C. Biz

Atlantic City, May 31.

Despite chilly, although clear weather for the Memorial day weekend, the expected influx of holidayers were in town with most places open and business reportedly good.

Steel Pier went to town with Harry James, who again packed them in, with Georgia Gibbs and Wally Brown toplining the vaude.

Million Dollar pier, relinquished by George Hamid last year and now under management of James Costello, got off to a good start with a new policy. No admission is being charged to the pier, only nick being for the various attractions. Costello has made the long structure a continuation of the boardwalk, hoping to lure the walk crowds onto the pier and into the attractions.

The pier had Roy Stevens in the ballroom and featured Billy Gilbert on the stage with five acts of vaudeville. In addition, there was a rodeo, a circus, a children's theatre, and scores of other attractions and games.

Dick Haymes was the headliner in a vaude show at the Warner, where "Oklahoma!" will start a week's run next Sunday (5).

Most night spots brought in additional talent but no names.

Helene & Howard into the Latin Quarter, N. Y., June 23, will double at Radio City Music Hall in July.

Hub's Latin Quarter Foldo Narrows Nitory Belt; Only Honkey Tonks Left

Chi Railroad Fair Opens 2d Season June 25

Chicago, May 31.

Chi Railroad Fair's outdoor pageant, "Wheels a-Rolling," gets under way June 25. It's the second season for the spectacle, which attracted 1,200,000 persons last year. General format will remain the same, although new scenes have been added plus 1,000 additional seats.

All-Equity production has cast of 150 and is directed by Helen Ticken Geraghty.

OLSEN & JOHNSON DUE AT MADISON SQ. GARDEN

Deal is virtually set for Olsen & Johnson to open their touring arena show at Madison Square Garden, N. Y., July 7 for three weeks on a percentage basis. It will be the comics' first N. Y. stand since their engagement at the Carnival several years ago when that nitory was run by Nicky Blair.

Olsen & Johnson last week wound up an engagement at the Chicago Stadium and open Friday (6) in Indianapolis. The comics are partners of arena owner Arthur Wirtz in this show.

If the Garden deal jells, the comics will double part of the time between MSG and the NBC tele network where they start June 28 under Buick sponsorship. They'll do the video layout for seven weeks after which they open at the Canadian National Exhibition, Toronto, Aug. 26. At the conclusion of the fair date, they'll return on the Buick show. They'll go on in the same time slot current allotted to Milton Berle's Texaco Star Theatre for the initial seven-week session. Time slot for their fall video program hasn't been set yet.

Boston, May 31. With the shuttering of the Latin Quarter next Sat. (4), the Hub's most dismal nitory season since the early '40's creaks to a close.

Windup of the Quarter leaves the Hub with no large-scale nitory as it was the only one offering big-name acts and a chorus line. Steuben's Vienna Room is skedded for a summer close-down at month's end; the Fox and Hoands Club has already folded permanently, with a girl's school occupying its former Beacon street headquarters; the Showbar is out for the season, and the Music Box, Copley Square, is an Italian restaurant sans entertainment.

Hotel Statler still keeps its room open with Al Donahue's orchestra, Arki Yavensonne's Oval Room of the Plaza plans to hang on as long as possible, and the Hotel Sheraton's roof was opened for the summer. But this completes the array of Hub uptown entertainment after dark.

The rest is strictly honky in the downtown area, and biz isn't so good there. As a result, the Hub's music business is all shot, with fewer bands working than at any time since Pearl Harbor.

Only bright spot in the Hub is the recent development of a bop and Dixieland belt along Massachusetts avenue in the city's Harlem, where a bunch of small spots report biz is on the increase every week. These niteries feature plenty of music by name personalities sitting in with bop outfits, and the trend is catching on.

Totem's 20th Anni

Troy, May 31.

Totem Lodge opened its 20th season with a weekend show consisting of Joe Adams, Tony Canzoneri & Mark Plant, Cabot & Dresden, Pedro & Olga and Selma Kaye. Henry Tobias, song writer, is back again as director of entertainment.

Spot, on Burden Lake, is operated by David N. and Herbert A. Katz.



★ *Emile Littler*

For My First Full Length Speaking Role as
Simple Simon in "HUMPTY DUMPTY"

★ *Bernard Delfont and
Moss Empires*

For Provincial Theatre Tour

Thanks London
FOR AN
ENJOYABLE
SEASON
Vic Hyde



★ *Tom Arnold*

For Featuring Me in
"STARS ON ICE"

★ *Fosters' Agency*

My London Representatives

Personal Representative NAOMI HORRABIN Paramount Bldg Des Moines Iowa

Night Club Reviews

Cotillion Room, N. Y.

(FOLLOWUP)

Final semester of the season at the Hotel Pierre's swank Cotillion Room sees two returners, insuring a rousing sendoff for the spot before it curtains for the summer. Artini & Consuelo, expert terpers who worked this room in midwinter, coincidental with the return of Stanley Melba as maestro-emcee of entertainment, share the headline spot with Betty Jane Watson, singing ingenue, just closed in Mike Todd's "As the Girls Go."

It's a happy blend all around, from Melba's tiptop "society" dandipation and the brisk Ralph Lane band for the Latin sets, to the twice-nightly floor show via the two good acts.

Miss Watson is a personable songstress with an impressive cavalcade from her "Oklahoma!" background, where she was one of the leads, to her more recent Vinton Garden show. She projects pleasingly, knows how to blend her medleys, and also when not to use the mike. In fact, in an intimate room of this nature she might well dispense with it completely. Of course, the mike, with its amplification, is such an authoritative crutch that even in the intimacies there is disinclination by both talent and bonifaces to completely dispense with it. The attitude is that the public's general hearing has been acoustically conditioned, via radio and soundfilms, to the amplification, and unwittingly they strain aurally if the mike is dead.

Mike or no, the class terping Art-

ini & Consuelo project per usual with their tiptop blends of modern and the yesteryear maxixe (Castles) as well as Vernon & Irene Castle's "one step." Their modern Latin, waltz and exhibition fox-trots round out a fetching class turn for the better bistros.

Abel.

Carrusel, Montreal

Montreal, May 31.

Guy Kibbee, The Kings (8), Dennis & Thompson, Trini & Manolo, Dorothy Douglas, Marcel Dore Orch (8), Jimmy King Quartet; minimum \$2.53.

Current layout in this new spot features Guy Kibbee, filmster, whose last appearance here was 20 years or more ago on a vaude date. Vet comedian is affable as ever and does a pleasant few minutes of amusing patter about Hollywood and then teams up with petite Dorothy Douglas in a routine that gets nice reception.

Leadoff spot goes to Miss Douglas, who intros neatly with a Calypso and follows with a Gershwin medley for solid applause. Tops these with Piccadilly flower girl number for additional plaudits. Spanish terpers, Trini and Manolo, who played spot last year, are as fiery as ever. With much heel work and castanet, duo do four dances effectively.

Singers Dennis and Thompson offer the usual ballads and win neat response. Backed by Marcel Dore's orch, the Kings, seven girls and a guy, point up a compact revue with nifty terping. Act is in the Jack Cole manner with choreography by Buddy King. Group does two numbers, an East Indian satire and a trim Cuban twister.

Jimmy King's combo fills the re-late assignment with first-rate danceables.

Neut.

Latin Quarter, N. Y.

(FOLLOWUP)

The Latin Quarter set Mel Torme many months ago as a lure for the younger trade during the prom-season. Ordinarily it would have been a smart move since Torme during his previous Copa engagement drew considerably collegiate business. However, Torme comes in at a time when he faces competition of Billy Eckstine at the nearby Bop City, and latter is currently considered one of the top lures for the younger set.

As a result, Torme is playing for patrons who do not dig the Velvet Fog's offerings. The mature trade at the Quarter would prefer an honest burst of song. He has gotten better receptions than here.

Another addition is Don Tannen, who is making his first Broadway bid in several years. At show caught, he was hampered by choice of unsuitable material, but on subsequent shows he's been hitting it excellently. His strong numbers are in dialect vein, and generally loaded for laughs.

Other newcomers are Florence and Frederic with good ballroomology. They're a striking couple with graceful routines and walk off to nice palming. Jacqueline Hurley clicks with contortion terps.

The "Folies Parisienne" is one of the strongest productions Lou Walters has had in some time.

Jose.

Carnival, N. Y.

Harold Minsky presentation of Mme. Kamerova production, with Leo De Lyon, Prof. Lamberti, Rosanna, Steve Condos, Corine & Tito Valdez, Muriel King, Tommy Rafi, Murray Briscoe, Rosanna, Ralph Young, Nevada Smith, Jean Courtney, Line (16), Morty Gould Orch, Latin Orch; lyrics, Hughie Prince; music, George Kameroff; admission \$1.80 and \$3; dinner extra.

The body-beautiful has never lost its appeal despite the reform administration of the late Mayor LaGuardia, who limboed burlesque in N. Y. nearly a decade ago. The Minsky label in that era represented topflight burley. It still goes at the Carnival, where Harold Minsky, a scion of that clan, has installed a streamlined version of the old format.

Minsky projected similar shows at the Colonial Inn, Hallendale, Fla., this past winter, and b.o. returns were most encouraging. He's repeating the formula at the Carnival and with a few adjustments he'll have prime cafe fodder.

The name of Minsky will prove a draw for the spot, but it was apparent on opening night (26) that the admission nick is much too high. It costs \$1.80 and \$3 per person to get into the spot. The \$1.80 admission is in the balcony and for ringside location it's an expensive proposition. In these times economy is a powerful factor and can't be bucked. Admission price will have to be changed before word-of-mouth gets around. It's curious to note that the Palace, which in its heyday charged around \$2 admission, reopened two weeks ago at a 95c. top. Burlesque, which used to be a poor man's "Follies," in its cafe reincarnation is not for the lower economic strata. Minsky should adjust this.

For the most part it's an admirable display. Minsky has selected some of the prettiest chorus chicks in town. The sleek production by Mme. Kamerova, music by George Kameroff and lyrics by Hughie Prince, contribute to the overall effectiveness of the display.

Main weakness is the old hat burlesque skits by Tommy Rafi and Murray Briscoe. Rafi is essentially a pantomimist, and doesn't get sufficient comedy into his gab. The bits are overlong and therefore lose effectiveness. The ancient auto pickup bit and dramatic satire were practically duds.

Otherwise, there are some delightful items in this show. Leo De Lyon and Prof. Lamberti carry comedy honors capably. De Lyon about a year ago was an Arthur Godfrey winner. Within a short time he's been featured at the Strand and Roxy theatres and can probably add to stature through his work here. His unorthodox tickles the audience at all times and his zany falsetto, trick plonking and imitations of singers and instruments adds up a sock turn here.

Lamberti's low comedy also gets staunch approval, with buffoonery on the xylophone and backgrounding for the strip-tease contrib by Jean Courtney. The long-underwear finale has been eliminated for something equally effective, and surprise finish is worked up for howls.

Another sock interlude is by Nevada Smith, formerly a showgirl at the N. Y. Diamond Horseshoe and other spots. She has good material and does an extremely clever strip.

There are also some other formidable factors in the show, including Steve Condos, an energetic and graceful tapster, who wraps up, and the terps by Corinne and Tito Valdez, which provide another sexy note to the proceedings. Muriel King and Ralph Young score in the production number vocaling. Rosanna is discussed under New Acts.

Jose.

Cocannut Grove, L. A.

(AMBASSADOR HOTEL).

Jack Fina Orch (14), Ben Gage, Ruiz & Godfrey, Tine Tailors (5), Stuart Wade, Annette Warren; \$1.50 cover.

This version of the "Salute to George Gershwin" production by Sherman Marks looks solid for six weeks that it has been booked into the Grove. Popularity enjoyed by the versatile modern American composer and the excellent interpretations by Jack Fina at the piano should make Ambassador customers happy throughout the run. Those factors, and the prospect of hefty bid among the better-heeled heads who make the Grove their headquarters for graduation parties, plus the novelty of the show, make it a good bet all around.

Fina, in the role of Gershwin, takes the musical honors at the keyboard, particularly with his closing "Rhapsody in Blue" and

"Gershwin at a Party" numbers. Ben Gage, tall, blonde, broad-shouldered husband of Esther Williams, drew a tremendous hand from the opening night crowd of picture people for his strikingly dramatic voice, which he uses effectively as narrator and in singing "Summertime" and "It Ain't Necessarily So." Annette Warren registers with a high-voltage rendition of "Do Do Do" and Stuart Wade does well with "Lady Be Good." "Of Thee I Sing" and "Strike Up the Band." Tune Tailors are pleasant enough, but not spectacular, with their work on "Wintergreen for President" and "Liza."

In the terping department, Ruiz and Godfrey display charm with their modern ballet teaming to "I Got Rhythm" and "An American in Paris."

Marks spent four days rehearsing the company, except Fina, flying out from Chicago to direct the show. Fina hit town from another engagement late the afternoon before the opening. Result was evident in a few ragged edges that can be clipped and smoothed off in a couple of performances. Blackout and spot technique is admirably worked out. Audience applauded, cheered and whistled at the close, with Gage and Fina making curtsin speeches and Marks slyly taking a bow.

Dag.

Club Carnival, Mpls.

Minneapolis, May 28.

Sophie Tucker, with Ted Shapiro; Folie Miller, Martin Barnett, Perry Martin Orch (12); \$1 cover.

This is Sophie Tucker's initial appearance here, and, of course, the engagement's off to a flying start. Her magnetism and ability to hold an audience with comedic as well as vocal skill, are much in evidence here.

Jack Yellen's exclusive songs, spicy but funny. Instead of offensive, as handled by Miss Tucker, extract their full quota of laughs. To Ted Shapiro's capable piano accomps and the orchestra's assistance, in her singing-talking style, she tells how glad she is to be here, avers it's "the freedom, not the hurricane, train" for her; preaches to gals never to let the same dog bite them twice, relates the sex troubles of Mrs. Washington Jones, and chides the doctors for having made sex a science. For good measure she provides a bit of nostalgia by giving a whirl to some of the old-time song hits with which her name has been associated, including "Beautiful Doll," "Alabama Bound" and "Some of These Days."

The rest of the show leads up neatly to the star. Folie Miller, snappy stepper, includes a novel Cuban rhythm tap routine in her pleasing act. Martin Barnett, sleight-of-hand performer, is adept and entertaining.

Rees.

Penthouse Club, N.Y.

Norman Wallace, Marilyn Cantor, Kurt Maier; no minimum, no cover.

The top billing on this show goes to Marilyn Cantor, daughter of Eddie Cantor, and the comedienne-singer does better than get by in this intimate room. Does straight material, and it's in the latter category that she does best.

Miss Cantor dresses smartly, that green affair being a special sock. She's a novelty draw, to a certain extent, because of the name; when once inside Miss Cantor proceeds to click at least on the basis of one number, a special-material item based on singers auditioning for a Broadway show. She should do more of this, since neither her voice, nor her salesmanship, is sufficient, at least right now, to carry her on straight pops.

Rest of the bill comprises Norman Wallace, pianist-singer, with his predominantly French chansons, and Kurt Maier, interlude pianist. Wallace needs to sell more, suggesting ability and material. Maier, of course, is by now standard with the Penthouse regulars, and still doing a neat job with his wide repertoire of Continental and American tunes.

Kahn.

Copacabana, N. Y.

(FOLLOWUP)

Maybe if their best friends won't tell them, or their management seems unable to see it or control it, fact is that people are beginning to talk about Dean Martin's & Jerry Lewis' dialectics. The ever-growing accent on Martin's Italian extraction and Lewis' Yiddishisms are annoying and unshowmanly. The personable singer, further, more, is evidencing his dialectic predilections by throwing in some other Bronx patois, and all this tends to make for a needless burden for two of the freshest, upcoming comedians extant. In between are some other "palsan" lyrics, evidently of spic origin judging by the gustos from the Americans of Italian extraction. And that goes ditto for Lewis.

Obvious exploration of contemporaneous standards, citing Jack Benny and Jimmy Durante, meant certainly tell any act that racial origins not only aren't necessary but don't help; they present such specific limitations, if not resentment, that it's difficult to understand why Martin & Lewis persist. It's not as if they were deficient in talent and needed some local joke or accent for effect. Fact is they are extraordinarily talented, particularly in the visual medium, and each time out they evidence plenty of new wrinkles and fresh sparks. But when the new things that have been added become increasingly flavored with kosher or an-

(Continued on page 55)

EDAL Charged With Death to AF*



* EDAL's fast relief from torment of Athlete's Foot is a real boon to all those who have suffered painful sores while going through the routine. During foot need no longer rub more working hours. EDAL's sure formula kills fungi, promotes healthy tissue at first contact! Send for EDAL today—don't delay! Safe. Sure way to foot comfort and health.

THE EDAL LABORATORIES (Chelsea, Mass.)
Furnished please find check or money order ☐ cash ☐ for \$1.00 for 10 EDAL
Name _____
Address _____
City _____ Zone _____ State _____

'The Magical Mentalists' Lucille and Eddie ROBERTS

Currently
GLENN RENDEZVOUS
Newport, Ky.
Thanks to Mr. Leo Salkin

THE THEATRES OF THE STARS

Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
160 W. 46th St., N. Y. C. - BRyant 9-7900

J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

JACKIE MAYE

IS BACK IN
NEW YORK AGAIN

at the

Moroccan Village
23 West 8th Street
GREENWICH VILLAGE, N.Y.C.

WELCOME
VAUDEVILLE
HOTEL PRESIDENT
(48th, west of Broadway)
NEW YORK
400 Rooms with Private Bath
and Free Radio

Theatrical Rates
Single, \$3.00 Double, \$4.00

MODELS, SIZE 12
5' 9" Experienced Girls Only
GOOD SALARY
Grabois, 498 7 Ave., N.Y.C.

JOSÉ TERMINI

Pantomime Comedy and Musical Act
Week of June 2nd, ORIENTAL, CHICAGO

Direction: SAM ROBERTS
203 N. WABASH, Chicago

Strand's Limboing of Stageshows Seems Almost Certain Now

Booking of "The Fountainhead" (WB) into the Strand theatre, N. Y., July 7, may be the first step in dispensing with stageshows.

House has only two more stage-show commitments after the current Bobby Byrne's band, Phil Spitalny's Hour of Charm orch and Red Ingle's band. At the moment it appears doubtful that more live shows will be used at the Strand.

Recent developments at Warners indicate that this Broadway house may get a big action-picture policy which has always done well there.

The Warner distribution dept. recently announced it would sell some top films to Radio City Music Hall, N. Y., and has been dickering with the other theatre interests for a picture at the nearby Broadway first-runs. This revamp in picture selling would leave the Strand without any top product. Consequently, it's believed that the house will attempt to make the run with straight pictures.

Wakely's Hillbilly Revue Into Wash. Cafe, June 15

Philadelphia, May 31.
Terrace Room, Washington, D. C., via Jolly Joyce agency here, has set Jimmy Wakely and hillbilly revue for a run, opening June 15.
Room was recently taken over by Connie Gay.

They mix dancing and acro-work in proper proportions to achieve an applause-winning session. Jose.

VARIETY 5-18-49



WONG SISTERS ULTRA-MODERN ACRO-BOP

Currently 8th Week
CHINA DOLL, N. Y.

Thanks to TOM BALL Per. Mgr. FRANK BELMONT

Pitt Cafe's Extended Run

Pittsburgh, May 31.

Terrace Room of William Penn hotel will drop floor shows on June 4 and use Billy Catizone's band only for dinner dancing until spot shuts down entirely next month for renovations. Final bill will include Wilkie & Dare, Kitty Crawford and Harriet Lane. They come in Friday (27) for nine days.

This is the longest season room has had in years. Usually it shuts end of April and reopens Labor Day.

Ohio Nitery Op Seeks Return of Booze Taken In License Revoke

Springfield, O., May 31.
Ohio Supreme Court will be asked to review a lower court decision which prohibits the state from confiscating liquor in establishments where licenses have been revoked. State Liquor Director Oscar L. Fleckner said he has asked the attorney general to appeal a decision in the case of Louis Grieb, Springfield, who sued for return of \$5,000 worth of liquor he said state enforcement agents confiscated when his license was revoked.

Franklin County Common Pleas Court Judge Joseph M. Clifford of Columbus ruled Grieb was entitled to return of the liquor or payment of its value, and this ruling was upheld by the Second District Court of Appeals. Should the decision be upheld, the state liquor department will be liable for thousands of dollars in liquor confiscated in raids since the repeal of prohibition and enactment of state regulations.

Dick Henry's Nephew In Disappearing Act

Show biz outlets are being alerted to be on the lookout for Ted Harwood, 19-year old nephew of Dick Henry, of the William Morris Agency. Youngster disappeared May 17 from the Columbia University dorms on the eve of term examinations. Ads have been run in the dailies asking Harwood to get in touch with his ailing mother.

Harwood is also the nephew of singer-composer Sonny Skyler. With two relatives in the business it's believed that Harwood took off in an attempt to get into the entertainment field. The only job lad had had was as an usher in a Loew theatre.

Peter Lind Hayes and Mary Healy slated for the Coconut Grove, Los Angeles, Aug. 2. Henry King band set for same show.

VAUDEO NUDGES OUT FLESH IN PHILLY PARK

Philadelphia, May 31.

Woodside Park, which has been staging Sunday vaude bills for the last 12 years, has discontinued policy. Instead, it is experimenting with big-screen television, which is put on whenever programs warrant.

Norman S. Alexander, president of the park, launched the new entertainment last night (23) with a demonstration in Sylvan Hall auditorium which previously played the vaude. Equipment installed by RCA-Victor employs a 6 by 8 feet translucent screen, with rear projection. Park is to get 7x10-ft. screen which RCA-Victor will also install—the largest television in this area.

Admission to Sylvan Hall video will be free, same as variety bills, which constituted great Sunday draw in Philly, where no flesh entertainment is available on Sabbath.

Wash. State Liquor Bd. Nixes 14 Cafe Licenses In Seattle; Hearing Set

Seattle, May 31.

The Washington State Liquor Control Board has refused to issue Class-H (liquor by the drink) licenses to 14 Seattle clubs, including some of the best known night spots in town. The 14, including the Town & Country Club, Magicians, Aero-Marine, Cirque and Business Men's, now employ between 125 and 150 musicians, and represent about 90% of the night life here.

Liquor Board said clubs were denied licenses for a "number of reasons, but mainly because they did not qualify as non-profit organizations formed for fraternal, educational, athletic or social purposes." Clubs, along with others, such as the Washington State Press Club, Athletic Club, Rainier, etc., have been operating on a "liquor pool" license, and were the only places in town where liquor was served by the drink until the issuance of new Class-H licenses here in March.

There is no appeal from the Liquor Board's rulings, but protests of clubs have resulted in scheduling of a hearing. C. B. Lafromboise, member of the Board, said that the spots involved would have to prove that they are bona fide clubs under the law and that hearings could not be held until after June 2. Old "liquor pool" licensees expire June 2.

Husband Charged With Nitery Singer's Slaying

Atlantic City, May 31.

Mrs. Gertrude Rhoda, vocalist and accordionist in the Surf bar, was fatally shot outside the spot Saturday (28) night, and police are holding her husband, David, on a murder charge.

Witnesses told police the couple left the bar after an argument.

Saranac Lake

By Happy Benway

Saranac, N. Y., May 31.
Club of N. Y. C. gave patients at the Vets hospital, Sunmount, N. Y., an entertainment that will be long remembered by the G.I.s. Show was given by Vern Hutchins, Negro tenor; Radio Rogues, Lola Gorman, Florence Cooper, Jo Ann, June Gardner, Marilyn & Mantenis, Herbie Kay and Bill Sheran. Lads got a real bang out of it.

Mary Lou Weaver into the general hospital for another operation. Doris Carey is now part time switchboard operator at the Rogers. Rose Poland, of the Fabian Theatre, in for rest and observation. Isabelle Rook, ex-Rogerite, furloughed from Raybrook sanatorium to visit ailing daughter at Bellevue hospital, N. Y. C.

Phil Keir, Eddie Stokes, Jack Keir and Harold Maliner, all from RKO, N. Y. home office, in to visit Sam (RKO) Kelly, who is showing nice progress. Virginia Godwin, ex-grad from the Will Rogers, in from California for the annual checkup given an all-clear.

After several setbacks, Victor (IATSE) Gamba now upped for meals and picture shows.

Marie Gallagher in from Philadelphia to ogle her daughter, Dolly Gallagher, who is in the home stretch of the rest routine.

Write to those who are ill.

AGVA May Vamp Theatre Authority Unless Given 30% of Benefit Melon

Boag's European Tour

Pittsburgh, May 31.

Wally Boag, balloon-artist comedian who went to England in 1947 for two months and stayed 14, is sailing back this week for a year-long stretch of engagements on the Continent. He's going to play vaudeuses in Blackpool, London, France and Scandinavia, and a featured spot in a British pantomime.

In addition to his vaude and cafe work over there last year, Boag was also in the click London revue, "Starlight Roof."

Dancer, Mother File 25G Suit Vs. Detroit Police Alleging False Arrest

Detroit, May 31.

Suit for \$25,000 against the Detroit police officials was filed last week by 16-year-old Chicago dancer, who alleged that she was held illegally for four days last February. Plaintiffs, Annabel Ricks, dancer, and her mother, claim that she was illegally arrested without a warrant and held incommunicado.

Terper was in the city with chorus line on a club date when she was arrested morning of Feb. 26 after coming out of a film house. Police said at that time she was arrested for dancing in violation of the state child labor laws. They also denied she was held incommunicado. Suit asks \$15,000 for dancer on grounds she was not allowed to contact her mother and being "compelled to associate with disreputable persons," thereby damaging her reputation and making it impossible for her to obtain employment. Her mother seeks \$10,000 additional for "emotional distress" and money spent regaining custody of her daughter.

Tomorrow's (Thurs.) meeting of the Theatre Authority board is likely to decide the fate of the current TA setup. In this meeting it's expected that the American Guild of Variety Artists will make demands that will necessitate re-vamping present system of clearing benefits.

It's reported that Henry Dunn, AGVA treasurer and the performer unions' delegate to TA, will demand many changes before union will okay any more free shows. He'll pitch for curtailment of the number of benefits, refusal of clearance to auspices hiring an outside promoter, and a 30% slice of TA receipts to AGVA. Latter demand is based on Dunn's contention that on the coast TA gives the Screen Actors Guild similar cut because of its having the greater number of performers donating services to benefits in that area. Dunn feels that inasmuch as AGVA members comprise the majority of acts working the free shows, same deal should be obtained for the variety talent union.

If the TA directorate fails to agree with Dunn's proposals, AGVA may continue its system of having organizations to pay acts one-seventh of weekly salary for benefit appearances, and which take them out of the free show category. This would eliminate TA authority.

**PANN
MERRYMAN**
"Poetry in Motion"
NOW
CHEZ PAREE
CHICAGO

VIC and ADIO
"Two Boys From Brazil"
FIRST Appearance on Broadway



OPENING
JUNE 5TH
PARAMOUNT
New York

Thanks to HARRY LEVINE

Just Concluded

CHICAGO, CHICAGO

AND BAND TOUR WITH DESI ARNAZ

—Personal Management—
JEAN ANN DAVIS
48 W. 48th St.
New York

—Bookings—
RAY MELBACK
Roger E. Murrel Agency
137 W. 48th St. New York

Your Best Press Agent
IS
Your Photograph
BY
BRUNO
Hollywood
World Famous Photographers
to ARTISTS of STAGE...SCREEN...RADIO

REPRINTS
We are now equipped to make quantity
original reprints at reproduction rates.

CARNEGIE HALL STUDIO : 154 W. 57th ST. N.Y.C.
Phone Circle 7-3505

BOSTON STUDIO : Hotel Lenox : Kenmore 5 300

New Acts

JACK MARLIN
Comedy
10 Mins.
Cafe James, N. Y.

Jack Marlin broke into show biz with some traveling units and, with the exception of a single appearance on a DuMont video show, this is his first New York date. A nice-looking youngster with a refreshing personality, he parlays a neat flair for impressions with an acceptable vocalizing job into a good performance. Playing before a mere handful of customers the night caught (26), which is a difficult assignment for the most experienced comics, he scored neatly. With some better material to bolster the first half of his act, he should do okay.

After a few throwaway gags, he concentrates on the vocalizing, teasing off with a satire on radio commercials. Idea is a good intro for his impersonations but the lines are weak and the characters he delineates, such as Grant, Fitzgerald, etc., have become too standard for top results. Second bit puts him back on the credit side. It's a clever routine based on a guy who has played the Curley role in "Oklahoma!" so long, he can't get another job. This one gives Marlin a chance at everything from Rodgers & Hammerstein to opera and he builds it into a standout job. *Stal.*

SINGING ROAD AGENT
Songs
7 Mins.
Village Barn, N. Y.

"Singing Road Agent" is a male singer with an obviously well-trained set of baritone pipes. The guy works in full cowboy regalia with a "Lone Ranger" mask covering what looks like a handsome phiz. While he over-dramatizes slightly in his attempts to sell his tunes, he's good.

The "Agent" character is part of a publicity buildup being handed him by NBC television in preparation for his own program. As part of the regular talent lineup at the Barn, he is already being seen on TV in the Monday night half-hour remote pickup carried from here by WNBC, NBC's N. Y. flagship station.

His voice is powerful enough to work sans the mike and, while he uses it, he wisely stands a couple of feet back. He opens with a Spanish rendition of "Granada," giving it plenty of pash with his deep, virile voice. Second tune, "Silver on the Sage," is more in keeping with his outfit and he handles it equally well. Way he routines his act is okay for this spot, but it would be interesting to see what he could do if he shed the "character" role. *Stal.*

AMY ANDREWS
Songs
7 Mins.
Cafe James, N. Y.

An attractive blonde with a well-modulated soprano, Amy Andrews impresses as a good bet for other intimate class rooms such as this one. Despite the fact the waiters practically outnumbered the customers the night caught (26), she sold her tunes well. Right now she lacks full projection values, which is something that should come with more experience.

Practically her entire routine here comprises a medley from the current Broadway musical, "Kiss Me, Kate." Way she put the show tunes over, coupled with the fact she works without a mike, indicates her forte might lie in music-comedy. She's okay too for television. Medley, including "Another Show," "Why Can't You Behave?" and "So in Love" gives her a chance to demonstrate her prowess with three different type songs and she handles them equally well. Closer is the standard "How Deep Is the Ocean," which she sells via good phrasing. *Stal.*

DANNY LEWIS
Songs
12 Mins.
Iceland, N. Y.

Danny Lewis' type of singing has been given a new lease on popularity ever since nostalgia became a valuable show business property. His chanting of tunes made famous by yesteryear's greats is good for reminiscing and his old-school showmanship helps bring on the mits.

Lewis makes little attempt at impersonation. He wisely allows just a slight mannerism of the personality identified with the tune and for the most part the stylization is his.

Lewis is father of Jerry Lewis (Dean Martin & Co.) but doesn't capitalize on this fact during his turn on the floor nor in the billing. *Jose.*

EDDIE NELSON
Blackface-Songs
12 Mins.
Iceland, N. Y.

Eddie Nelson, another show biz stalwart who's appearing at the Iceland's minstrel show, is also on Broadway for the first time in years. Nelson is remembered as a top blackface act who could sing himself into top salvos. He's still works in cork and his pipes still have the ability to hit the far corners of a large house. For the most part, he eschews the mike, which helps displays his rich vocal quality without any mechanical disguises.

Nelson is a survivor of an era in which he not only had to face the competition of other top singers, but also that of a multitude of blackface acts. He was Blackface Eddie Nelson. Others were "Sun-kist" Eddie Nelson, a plain Eddie Nelson and several who had that name who had other types of acts. He's still a Palace theatre type act and it's likely he can make good at this recently reopened showshop. *Jose.*

HARLAN DIXON
Dance
10 Mins.
Iceland, N. Y.

Harlan Dixon, ex-Doyle and, who's been around in some of the top-notch shows staged by the late Florenz Ziegfeld as a single and with his former partner, is by no means a new act. Inasmuch as he hasn't exhibited on Broadway for some time, he's a new item to the newer generation. Despite his vet background, he not only performs but looks like a juve.

Dixon's act is as fresh today as ever. He can knock off a soft-shoe or tap routine with as much agility as any terper, and his showmanship is in the top echelon. His highlight is a sitdown bit of tapping personating a patient about to see a dentist. It's an expertly executed bit.

In addition to his terping, Dixon is a capable confederer and his song-work with his colleagues won't scare anybody out of the spot. *Jose.*

EILEEN & CARVER
Songs
8 Mins.
Village Barn, N. Y.

Eileen & Carver are an acceptable ballroom team who, while they show okay on their routines, unfortunately have little to set them off. Best part of their work is the ease with which the male dancer handles his partner in some difficult lifts and spins but this is partially offset by a lack of fluidity in their terping. They look okay for rooms such as this Greenwich Village folksy bistro, but need better routing for the plusher spots.

Duo opens here with a standard rhumba, marked only by a one-shoulder lift for the windup. Waltz, which follows, is a good pace-changer, with the flashy finale in this case having the gal balanced on her partner's hand while he does a fast spin. They do an okay beguine for the closer. *Stal.*

MACK, RUSS & OWEN
Comedy
10 Mins.
Palace, N. Y.

Mack, Russ & Owen, who previously exhibited in the N. Y. showhouses, contribute an excellent turn to the Palace bill mixing acro, novelty and comedy. Male trio comprises two regulation sized gents and a midget, routines focus around the lower-cased chap who is as strong as a steer, can support the others on his shoulders, is a capable dancer and adept at comedy.

Their knockabout work has some fresh angles and routines exhibited are new to the majority of vaude fans. They've been trailized on vaudeo and can show in any visual medium. *Jose.*

ROSANNA
Acro
7 Mins.
Carnival, N. Y.

The singularly labeled Rosanna is an okay acro-terper with a good variety of body-bends, cartwheels and other tricks standard with her contemporaries. She has no outstanding bits, but what she has is expertly mixed and well-executed. Rosanna is okay for production cafe and vaude work until she gets some different tricks. She'll work out into a top single with some fresh stunts. *Jose.*

ANN CAPITAN
Songs
14 Mins.
Cafe Wiencke, N. Y.

Ann Capitan is a sexy, lush-looking, dark-haired Continental only

recently in America, and plenty okay for the Continental-type tunes she does. She has a powerful voice that's unusually low-register, and she knows how to sell. Occasionally she pushes her low notes too much.

A native Hungarian, Miss Capitan does American numbers, too, though her forte, obviously, is the European idiom. Also does operatics.

For the Continental, intimate boites, Miss Capitan has what it takes. *Kahn.*

YVONNE, CLAVEL & FARRAR
Dance
9 Mins.
Palace, N. Y.

Yvonne, Clavel & Farrar, a European dance import, have a smooth set of ballroom and dance routines done in the form. The male makes his lifts and spins supporting a femme on each arm giving a novelty angle to the otherwise orthodox ballroomology.

Routines are well designed. There's sufficient variety and change of pace to meet the demands of vaude and cafe work as well as television. *Jose.*

Atomic Berle

Continued from page 3

star" stint for Eddie Davis, another vet of the vaude wars, at the latter's Leon & Eddie's bistro, which resulted in beaucoup cash for this 52d street spot.

Wald, who has produced scores of pictures, dramatic and musical, admits that he, along with the rest of Hollywood, must have "been dogging it deliberately," taking 10 and 12 weeks to make a picture, when Berle grinds out a complete musical revue week in, week out.

Berle, meantime, has his own opinions against the kinescope technique, stating that the magic of the instantaneity and spontaneity of what makes, and will continue to make, television great. He seized upon Wald's frank wonderment at all the components to observe that, "that's what Texaco doesn't seem to appreciate or realize in my desire for a better financial break if I'm to stay on top of this medium."

The fact that the Kudner agency's Myron Kirk and Ed Cashman are on the scene, along with producer-stager Arthur Knorr, seemingly means little to the hard-driving Berle who is a one-man atomic bomb of showmanship as he comedies, composes, contrives, creates and controls virtually every aspect that goes into the Texaco Star Theatre Tuesday after Tuesday. Besides brother Phil and Frank for his "management," his sister, Rosalie Berle, handles the NBC wardrobe and is responsible for producing the wealth of costumes, besides the props, etc. Wald calls that "the new nepotism of show business—it's moved from Hollywood to Radio City."

Producer will be closeted all day today (Wed.) running off kinescopes of past Berle TV shows in his Sherry-Netherland suite, and may continue doing so right up until train time tomorrow (Thurs.). He brought scripters Jack Rose and Mel Shavelson east to co-absorb all the atmosphere. So far there are 19 musical spots set for "Always Leave 'Em Laughing," which is the saga of what makes a comedian tick—a sort of what-makes-Sammy-run-of-emcees. It's a Max Shulman, Collier's, original, scripted by Shulman and Richard Mealand, with screenplay by Rose and Shavelson, both of them alumni of radio row.

'Some Progress' in Berle Dealings on Texaco

Milton Berle and the William Morris Agency have made "some progress" towards a settlement of their television contractual difficulties with the Texas Co., which sponsors Berle on both TV and radio. However, indications are that the Berle corner having indicated that it wants to know by June 10 whether Texaco will pay Berle what he wants for the Tuesday night vaudeo show. The Morris office believes that "the situation will be straightened out within 10 days."

Berle is believed seeking somewhere between \$10,000-\$15,000, while Texaco is believed not too far from \$10,000 in its overtures to get him to finish out two more years that he has under a television contract with the Morris office, which originally brought the Berle TV package to the Kudner agency. Latter handles Texaco.

VARIETY BILLS WEEK OF JUNE 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Low; (M) Moss (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (W) Walter Reed

| | |
|--|---|
| NEW YORK CITY Capitol (L) 2 Eddie Howard Ore Chill Willis Clifford Guest Winter Sis Marion Maxwell Music Hall (I) 2 Buck & Bubbles Genie Melnick Norman Thomson Fernand Nault Glenn Burris Paul Morrow Wyn Mayo Harold Norman Lawrence Nikol Rudella Rockets Corps de Ballet Sym Ore Palace (R) 2 Don Henry 3 Arlene B Hammond's Birds Danwood Mare & Foke F & K Watson (Two to fill) Paradise (P) 1 B Sherwood Bd Janet Blair John Murray Paul Sydel Blackburn Twins Rox 1 Arnold Shoda Jean Arlen Bery Bros Bernie Palmer Layne Strand (W) 3 Bobby Byrne Ore Alan Dale Eugenie Baird Jenny Baird L & S Willis BALTIMORE Dick (I) 2 Dick Artie Dann Bern & Hallow The Chords State (I) 2-4 Robinson & Martin Bess Abbott Charles Althoff Rosalie Sis Laddie Lamont Bob Coffey Buck & Harriet Ralph Lorraine BUFFALO G. Lakes (P) 2 Stop the Music Bob Russell CAMDEN Floredina State (I) 3-5 2 Clets T O'Neil & Cathy Wilfred Mae 3 CHICAGO Chicago (P) 1 Gracie Barrie ASTON Hippodrome (I) 30 Eric Loughead Bert Bendon Billy Howard Harry Loman Connie West Lee Lee Browne Ben George Palace Chorus BIRMINGHAM Hippodrome (M) 30 Prof Jim Edwards Freddie Printon Joy Golding St Clair & Day Renee Platt HACKNEY Toros & Edward Reach Play Bros Heather Farnell BOSCOMBE Hippodrome (I) 30 Syl Seymour Bd Constance Evans Curtil & Layore Barbara Leila Della Williams Adele Speedies Madatters Bd Danny Dray Seymour Lovlies BRAEFORD Alhambra (M) 30 Melville & Rekar George Lock Voltaire Leslie Sarony Fetters Jerry Nomi Nita & Dody Paul & Pauline Dany Howard Hal Menckes BRISTOL Empire (I) 30 Jimmy Hawk Francis Whitmer 3 Loomies George Alex PEGGY Ann Taylor Spaniel Beauties Raymond Barry Terry's Juveniles CARDIFF New (I) 30 Harry Lester Bijou & Carol B & M Konoyt John Sanders P O'Farrell Co CHISWICK Empire (I) 30 Chico Marx J Billings & Diana Raymond Co S & R Jenks Dick Henderson Jr Grafton Sis DEURY Grand (S) 30 John Sherman Harry Money Victor King Herchel Henlere Johnny Denis Co Stuart & Gray Music Hall Lovlies EDINBURGH Empire (M) 30 Jack Radcliffe Ben Yost Co Sandra Jacqueline Dunbar Helen Norman Annette & Selvia FINSBURY PARK Empire (M) 30 Troy & Bill Billy Cotton Bd Tess O'Shea HARMONICISTS Cy Reeves C Kats Oriental (I) 2 Gus Van June Joe Termini Billy Rayes REGAL (P) 3 Louis Jordan Paula Watson Will Maston 3 Los Celos CLEVELAND State (L) 2 Sammy Rayes Ore Constance Moore COLUMBUS Palace (R) 6-8 Frankie Carter Ore Mills Bros Benson & Mann DAYTON Kaith's (R) 2 Ted Lewis Ore Broadway (WR) 3-4 S & T Valentine Davy Kar R Vasco & Anita Youman Bros & Frances Lionel & Algy LONG BRANCH Paramount (WR) 3 P Lawrence & Mitzi Rudley Walker Robby Howard E & D Burke MIAMI Olympia (I) 3 Christina Moll T Hanlon Co Virginia Lee Co Joe OMAHA Orpheum (P) 3 Joe Collins Will Osborn Ore Meribeth Old Coliseum PHILADELPHIA Carman (I) 2-4 Munro & Adams Duke Sammy White Ralph & Lorraine Vernon & Ryan Doris Patis Co T Hanlon Co (One to fill) ROCKFORD Palace (I) 3-5 "Happy Holiday" Johnny O'Brien F & A Carroll Gordon Andrews Johnny Nazzaro Strong 4 WASHINGTON Capitol (L) 2 Sherwoods Kansawa Troupe Jadine & Jackie Mel Ling Pete Campo Ore Jose Curbello Ore Line (7) Florence Ahn Wanda COPACABANA Martin & Lewis Penny Carroll Jack M Duroso Ore Alvares Ore Ramona Laine Diamond Moresheet Pearl Bailey Lorraine & Ashour Gil Lamb W C Handy Jack Gansert Charles & Rolande Choral Saxet H Sandler Ore Alvares Ore Juenger Ballet Line EL CHICO Rostia Rios Dorothy & Barry Chapauseau Tina Ramirez Los Guacharros John Havana-Madrid Bob & Larry Leslie Charles & Rolande Kenneth Buffet Midland Ray Line Trini Reyes Succas Ore Panche Ore Hotel Ambassador Fred Oliver Ore William Adler Ore William Scott HOTEL ASTOR Carmen & Lario Hotel Belmont-Plaza Noble & King Joan Burns' Birds Eddie Stone Ore Castellanos Ore Hotel Baltimore Phil Wayne Ore Harold Nagel Ore Eddie & Toled Henry Jerome Ore Hotel New Yorker Nat Brandwynne Johnny Flannagan Mona McDonald Joan Walden Aileen Graff Elouise Christiansa Barbara Frazer Bruce Mapes Jr Dick Price Tony & Loretta Michael Meehan Bill Knapp LONDON Palladium (M) 30 Denny Kaye Ted Ray Adrian Dancers Dorothy 3 Chocolatees Bobbie Kimber Hazel Grace Co Skyrockets Ore Robb Murray JACKCHESTER Hippodrome (S) 30 Jean Adrienne Eddie Leslie Fred W Keppel & Betty I & S Davis Patricia Francisco Flores Jackie Hunter Carmen Raymond Gierd Helen Crevar Vivian El Tami Troy & Bill NOTTINGHAM Blackhawk Eloise Kirk Nancy Bell Cody Sander Klaus Harold Tomlin Bobby Peters Ore Claudene Lena Horne D La Salle Ore (12) CHICAGO Chas Paree Tony Martin Gene Bayles Ches Paree Adorable J. J. Jodanis C Davidson O GD Manor & Magnus Pann Merriman NEW YORK CITY Hotel Roosevelt Lawrence Welk Lazio & Pento M Shaw Ore Hotel Statler Eddy Hotel Tappan Vincent Lopez Ore Julio Darryl Lewis Harlan Dixon Edna Harry Forester Perry Mayo Morris Lloyd Lila Jack Palmer Ore Latin Quarter Mel Tormé Don Tanna Florence & Fred Don Saxton Art Waver O B Harlow Ore Kansawa Troupe Oscar Calvet Ore Jack Towne Ore Pete La Ruban Blue Bibi Osterwald 3 Riffs Kirkwood & Goodman Kitty Crawford Norman Paris 3 Julio Laon & Eddie Eddie Davis Marilyn Powers Tahia Gray & Hess Angie Bond Tris Art Waver Ore Wally Shepard Line No 1 Fifth Ave Fletcher & Shady Nancy Anderson Alan Ross Bob Downey Hazel Webster Harold Fonville El Knick Gene Paul Kilham Cloris Leachman Bob McMenimen John Silver Glenn Manning Al Cooper Ore Pauline Brown Sadie Banks Bob Fitzgerald Carmen Montana Mickey Freeman Joanne Florio Joe LaPorte Ore D'Aquila Ore PANORAMA Marilyn Cantor Bibi Kurt Maier Dante Vic Damone Lloyd Lynne Jack Walter Nye Ore Lecuna Boys Ore Savannah Billy Daniels Teddy Hales DePaul & Toled Manhattan Paul Ida James Paul Nason Pauline Brown Sholite Davis Rosetta Davis Estrella Lucille Dixon Ore Versailles Nancy Donovan Bob Downey Panchito Ore Village Barn Mike Riley Ore Eileen Pluto Platte Village Jack Roger Price Marian Bruce Lila Cyril Haines 2 Waldorf-Astoria Eddy Downey Mischa Barr Ore CHICAGO Chas Paree Tony Martin Gene Bayles Ches Paree Adorable J. J. Jodanis C Davidson O GD Manor & Magnus Pann Merriman | TERRY BARTLETT Colin Ross Max Carole 7 Ashton Kemble Bros TOPSACOUTH Royal (M) 30 D & J O'Gorman Patricia Hall Norman & Ladd Beryl Seton 3 Monarchs Jan Mash & Bog Slim Allen Bob Andrews Helen Darnora Kirkwhite Dancers L. Yeoman Savoy (I) 30 Albert Grant Benson & Mann Fred Hugh SHEPHERDS BUSH Palace (S) 30 Vic Oliver June Manton Jeanette Hughes Maurice O'Neil Elizabeth Gray Ernie Brooks Lionel & Algy S & M Harrison Stevil Sis L. Yeoman & Betty Fred Lovelle Rex & Bessie Palace (M) 30 Empire (M) 30 VICTORIA Nervo & Knox Bud Planagan Naughton & Gold Radio Revellers WOLVERHAMPTON Hippodrome (I) 30 Bob Andrews Bobby Davis Tento's Plea Circus Tiny Al Carthy Ore John Vree Mushie the Lion MacNorton WARRINGTON Empire (S) 30 Max Miller Freddy Savinagh Hal Gould Donald B Stuart Vernon Sis Cynthia Gladys Alfred Thripp L Clifford & Freda WARRINGTON Empire (I) 30 Peggy Bailey Buck Darnora Sgt. O'Doherty Jimmy Hawthorn Bunkhouse Boys |
|--|---|

Cabaret Bills

NEW YORK CITY

| | |
|--|--|
| Bagatelle Dorothy Moss Jila Webb Striders Jack Corlies Hazel Angel Hayes Gordon Louis Howard Josephine Promie Herman Chittison 3 Martha Wright Marilyn Bill Eckstein C Cabaret Ore Jackson 3 Cafe Society Sheila Barrett Amy Andrews Jack Arlin Gordon Andrews Johnny Nazzaro Strong 4 CHINA BOI Kansawa Troupe Jadine & Jackie Mel Ling Pete Campo Ore Jose Curbello Ore Line (7) Florence Ahn Wanda COPACABANA Martin & Lewis Penny Carroll Jack M Duroso Ore Alvares Ore Ramona Laine Diamond Moresheet Pearl Bailey Lorraine & Ashour Gil Lamb W C Handy Jack Gansert Charles & Rolande Choral Saxet H Sandler Ore Alvares Ore Juenger Ballet Line EL CHICO Rostia Rios Dorothy & Barry Chapauseau Tina Ramirez Los Guacharros John Havana-Madrid Bob & Larry Leslie Charles & Rolande Kenneth Buffet Midland Ray Line Trini Reyes Succas Ore Panche Ore Hotel Ambassador Fred Oliver Ore William Adler Ore William Scott HOTEL ASTOR Carmen & Lario Hotel Belmont-Plaza Noble & King Joan Burns' Birds Eddie Stone Ore Castellanos Ore Hotel Baltimore Phil Wayne Ore Harold Nagel Ore Eddie & Toled Henry Jerome Ore Hotel New Yorker Nat Brandwynne Johnny Flannagan Mona McDonald Joan Walden Aileen Graff Elouise Christiansa Barbara Frazer Bruce Mapes Jr Dick Price Tony & Loretta Michael Meehan Bill Knapp LONDON Palladium (M) 30 Denny Kaye Ted Ray Adrian Dancers Dorothy 3 Chocolatees Bobbie Kimber Hazel Grace Co Skyrockets Ore Robb Murray JACKCHESTER Hippodrome (S) 30 Jean Adrienne Eddie Leslie Fred W Keppel & Betty I & S Davis Patricia Francisco Flores Jackie Hunter Carmen Raymond Gierd Helen Crevar Vivian El Tami Troy & Bill NOTTINGHAM Blackhawk Eloise Kirk Nancy Bell Cody Sander Klaus Harold Tomlin Bobby Peters Ore Claudene Lena Horne D La Salle Ore (12) CHICAGO Chas Paree Tony Martin Gene Bayles Ches Paree Adorable J. J. Jodanis C Davidson O GD Manor & Magnus Pann Merriman | Hotel Roosevelt Lawrence Welk Lazio & Pento M Shaw Ore Hotel Statler Eddy Hotel Tappan Vincent Lopez Ore Julio Darryl Lewis Harlan Dixon Edna Harry Forester Perry Mayo Morris Lloyd Lila Jack Palmer Ore Latin Quarter Mel Tormé Don Tanna Florence & Fred Don Saxton Art Waver O B Harlow Ore Kansawa Troupe Oscar Calvet Ore Jack Towne Ore Pete La Ruban Blue Bibi Osterwald 3 Riffs Kirkwood & Goodman Kitty Crawford Norman Paris 3 Julio Laon & Eddie Eddie Davis Marilyn Powers Tahia Gray & Hess Angie Bond Tris Art Waver Ore Wally Shepard Line No 1 Fifth Ave Fletcher & Shady Nancy Anderson Alan Ross Bob Downey Hazel Webster Harold Fonville El Knick Gene Paul Kilham Cloris Leachman Bob McMenimen John Silver Glenn Manning Al Cooper Ore Pauline Brown Sadie Banks Bob Fitzgerald Carmen Montana Mickey Freeman Joanne Florio Joe LaPorte Ore D'Aquila Ore PANORAMA Marilyn Cantor Bibi Kurt Maier Dante Vic Damone Lloyd Lynne Jack Walter Nye Ore Lecuna Boys Ore Savannah Billy Daniels Teddy Hales DePaul & Toled Manhattan Paul Ida James Paul Nason Pauline Brown Sholite Davis Rosetta Davis Estrella Lucille Dixon Ore Versailles Nancy Donovan Bob Downey Panchito Ore Village Barn Mike Riley Ore Eileen Pluto Platte Village Jack Roger Price Marian Bruce Lila Cyril Haines 2 Waldorf-Astoria Eddy Downey Mischa Barr Ore CHICAGO Chas Paree Tony Martin Gene Bayles Ches Paree Adorable J. J. Jodanis C Davidson O GD Manor & Magnus Pann Merriman |
|--|--|

(Continued on page 63)

Paramount, N. Y.

Bobby Sherwood Orch (15), Janet Blair, with Blackburn Twins; Jan Murray, Paul Sydel; "Man-handled" (Par), reviewed in VARIETY, April 13, '49.

Janet Blair, the film star who flew the Hollywood coop for a fling at personal appearances, makes the difference in the current Paramount stageshow between standard and stand-out entertainment. She's the fresh ingredient in an otherwise snappy, well-rounded but conventional layout.

That Hollywood background imparts to Miss Blair an added b.o. lustre, but this isn't another case of a film player riding into a Broadway showcase with a glamorous reputation — and very little else. Miss Blair has a smart turn and the superb talent to go with it. Her vocal equipment is first-rate, her dancing is competent and her charm and looks indubitable, making for a jackpot personality paying off as a theatre attraction.

Although working with the hoofing Blackburn Twins for the greater part of the act, Miss Blair opens solo with sock interpretations of "Gypsy in Me" and "This Couldn't Happen Again." She hits her top pace, however, in a couple of novelty numbers, neatly executed in conjunction with the Blackburns' flashy dance routines. The trio is particularly effective with "I'm a One-Man Woman," which they render with a cute comedy touch. After delivering several numbers they have to beg off. The Blackburn lads also dish up a clever precision routine in which they act as mirror impressions of each other.

Jan Murray returns to this house with his fast comedy style and a repertoire of new gags and yarns scattered among the old. Murray hits 'em hard and often, alternating between subtle snappers and broad mugging. His parody of a tough cowpoke, with orch leader Bobby Sherwood as straight man, is a potent laughmaker. Except in his standby routine, in which he tries to feed his "kid" (a dummy) a radio-touted cereal, Murray avoids over-milking his punchlines and forces the crowd to stay on its toes trying to keep up with him.

Opener is Paul Sydel and his trained pooches, which sends the bill off at a neat clip. Sydel combines the dog tricks with an appealing brand of visual comedy for local response.

Sherwood's combination of five red, seven brass and three rhythm is a fair outfit that needs some additional novelty and drive to be lifted out of the commonplace. Sherwood, however, does well on the vocals with an especially good job on "Riders in the Sky."

Herm.

Strand, N. Y.

Bobby Byrne, Orch (13), Suzanne & Willis, Eugenie Baird, Lenny Bruce, Alan Dale; "Younger Brothers" (WB), reviewed in VARIETY May 4, '49.

Strand is keeping its stage budget strings tight in preparation for dropping vaudeurs in July. This show carries a much lower nut than the theatre has been accustomed to and while in its entirety it's somewhat below par, the fair-sized house when caught got a kick out of it.

Suzanne & Willis, knockabout act hinged on the clever mugging and gagging of the femme member, strangely enough is the best item. They open with slapstick bit, and following a brief soft-shoe and tap by the male, go into a comedy routine that goes over big. It's an unusually good turn of its type, though a trifle too long.

Eugenie Baird, singer who's previously been around as a band vocalist and single, struts on to wolf-calls. In a tight, white gown she is pretty glamorous. But, unfortunately, that is the major part of her act. Her singing is fair. Tees off with rhythmic numbers and follows with a ballad and a song item, and "Wonderful Guy" to finish. She stays on too long, too, which may be caused by the house's desire to stretch what it has.

Lenny Bruce is a comic. His routine consists of vocally mimicking the usual stars. It isn't until he does an impression of a Bavarian m.c., aping U. S. flimties that his act begins to click. It's a clever approach that pays off in sock applause. He's young, personable and shows good possibilities.

Alan Dale, another ex-band singer gone solo, has had a couple of hit disks ("Signature") and he's known. Also young and exhibiting a nice personality, he goes over solidly. His is a roomier voice, with restricted power and range, but he does a lot with it. His only mistake is "Temptation," too tricky for his abilities. He, too, sticks around too long. He should have quit here with his recorded hit,

"Oh, Marie," but went on to "All the Things You Are" for finish.

Bobby Byrne's orchestra is somewhat new and unusual. Made up of three sax, three rhythm, three trombones (plus Byrne's) one trumpet and French horn, the outfit carries itself nicely though it had trouble here laying down the beat the singers needed. Byrne, a good-looking fronter, takes the group through a semi-classical medley for its first number and later brings a harp up to the mike to pluck out "Claire de Lune" and "Dancing with the Dark" in light rhythm. A harp is a rare touch to a band of this type, which indicated several times in the course of the show that its dance beat is solid. Byrne is no genius at the strings, but he plays well and his efforts are warmly received. Byrne has for years fronted bands with a trombone, which he uses here solo and in the orch section.

In total, the band at this show, on the limited opportunities it got, seemed worthwhile. Wood.

Roxys, N. Y.

Berry Bros. (3), Viola Layne, Gaston Palmer, Arnold Shoda, Jean Arlen, H. Leopold Spitalny Choral Ensemble, with Audrey Dearn, Gae Foster Roxettes & Escorts, Paul Ash House Orch; "Beautiful Blonde From Bashful Bend" (20th), reviewed in VARIETY May 25.

There's a static quality to the Roxys' new vaude layout which bowed Friday (27). Production-wise, the show is tastefully and opulently organized, yet the hour-long session fails to emerge anywhere with a sequence that could be classified as a sock bit. Marquee values are also lacking.

With excerpts from Victor Herbert's "Mlle. Modiste" forming a background theme to the show, an ice scene topped by Arnold Shoda and Jean Arlen makes for an eye-filling opener. Overall results are heightened by the vocal accompaniment of the H. Leopold Spitalny chorists. Soloist Audrey Dearn is effective in a lone Herbert number.

Song impressionist Viola Layne, attractively garbed in a strapless gown, mimics some half-dozen w.k. femme warblers to win satisfactory returns. Her simulation of Carmen Miranda is mild and some of her caricatures lose punch by being overlong. However, she does okay by Ethel Merman and her aping of Mae West provides a strong bowoff.

A rotund Frenchman, Gaston Palmer juggles balls, cigar, hats and spoons with varied degrees of proficiency. He accompanies his manipulations with an amusing line of patter and, oddly enough, deprecates his own tricks in advance. His self-criticism, however, is carried too far and tends to mar the impact of the turn.

Vet Negro dancing combo of the Berry Bros. is spotted in the closing groove. Three lads, togged in their customary tails and toppers, score with cane twirling and standard acrobatics. Paul Ash's orch backs the show with its usual competence. Glib.

Chicago, Chi

Chicago, May 27.

Chandra Kaly Dancers (3), Cy Reeves, Gracie Barrie, Jerry Murad's Harmonicats (3), Louis Basil Orch; "Connecticut Yankee" (Par).

Layout of five standard acts provided 45 minutes of varied entertainment that should have the payees queuing up. Bill doesn't falter and is bolstered by well-exploited "Connecticut Yankee" pic. Despite this, biz was disappointing when caught.

Chandra Kaly and his dancers, bedecked in sparklers and spangles, score with East Indian dances, although the subtle neck and hand movements not registering too sharply in large house. Minimum of bodily movement allows audience's attention to lag.

Cy Reeves warms up house with dead-end comedies and a couple of parodies. Venerable material could be perked up for more yokes. Bop version of "Old Man River" is solid and wins him a begoff.

Gracie Barrie's special material gets across as well here as in a nitty and her slick showmanship garners heavy plaudits on "Sunday Kind of Love" and "Pappy Gave His Shotgun Away."

Second appearance within a year of the Harmonicats, proves Cy's pulling power here. Zany antics of Al Florio, on oversized mouth-gag, click trills of Jerry Murad and choriding by Don Les, harvest kudos on "Lovers," "Harmonica Boogie," and "Cats' Polka." Disclick of two years ago, "Peg O' My Heart" still rates encores. Boys work hard and audience responds readily.

Louis Basil's house orch back show in usual nifty manner. Greg.

Palace, N. Y.

Victoria Troupe, Jack Parker, Kaye Ballard, 3 Arnauts, Tommy Dix, Mack, Russ & Owen, Steve Evans, Yvonne, Clavel & Farrar, Tess Gardell; "Slightly French" (Col); reviewed in VARIETY Feb. 9, '49.

The second vaude bill at the reincarnated Palace gives further evidence that restored policy is on solid ground. Booker Danny Friendly has lined up a strong set of turns.

The bill starts off slowly with the Victoria Troupe (5), a standard novelty turn, but one which has always needed a little more punch than it carries. The lightweight aspect is continued by juggler Jack Parker, a capable and personable performer who with a mile more showmanship could make a greater impact.

Bill starts to click with Kaye Ballard, ex-Spike Jones vocalist, who has been around the saloon circuit. While her comedy songs are better suited for cafes, they carry good satire. Approach is intelligent and tunes are considerably different than the usual run. She does okay here.

Three Arnauts also hit it off nicely with novelty musical and bird-whistling turn. They have showmanly presentation and come out neatly. Tommy Dix is in top vocal form. The big voice comes out as a surprise from this pint-sized warbler, and he continues to pile up heavy mits for his pipings of pops and musicomedie tunes.

Steve Evans' drunk bit has been done in some of the country's ace vaudeurs. It's an outstanding characterization that gets the mob. Mack, Russ and Owen and Yvonne, Clavel and Farrar are under New Acts.

The unbilled headliner from the old Palace is Tess Gardell (Aunt Jemima) who rocks the house with her old-time showmanship.

As is the case with most any eight-act bill, there's bound to be some conflict, but in a house like the Palace, where similar type turns can be spaced, it's of little import. There's generally an audience for every type of act and the idea is to cater to mass audience appeal. Jose.

Capitol, N. Y.

Eddy Howard Orch (15), Winter Sisters (2), Chill Willis, Marilyn Maxwell, Clifford Guest; "Tulsa" (EL), reviewed in VARIETY March 23, '49.

There's enough variety on the current bill to satisfy most tastes, though the actual playing part of the show is somewhat spotty. It could use more speed.

Tops is the extremely novel and talented Clifford Guest, an Australian ventro who can play anywhere, class or mass, whether it's the big vaudeurs or the chi-chi cafes. Marilyn Maxwell lends plenty of s.a. with her honey looks, and she knows her way around a tune, too. Chill Willis, who is featured in the Cap's film, "Tulsa," is just another Hollywood personality without an act. The Winter Sisters (2) are the opening turn, an acro pair who go over in their few moments of standard stunts.

Eddy Howard is the band, and the personable maestro-singer does an especially good job of back-grounding the other acts in addition to giving a couple of vocal turns in his own and with the boys in the band. Plus which he does a cute duet with Marilyn Maxwell that would be more effective if he didn't leer the way he does at Miss Maxwell's physical charms. The band itself is strictly for background.

Guest, a suave voice-thriller attired in tails, works briskly and with complete ease, doing a bit with a dummy in a suitcase that's expert craftsmanship, plus a baby-crying bit that's also top-drawer.

Miss Maxwell, with her blonde looks and highly revealing gown, sells her songs neatly, but who's listening?

Chill Willis, attired in character, as an hombre from the oilfields of Oklahoma, engages in some ineffectual talk, tells some innocuous jokes, and sings a couple of western tunes. And he passes out pictures of himself to the audience. Kahn.

Apollon, N. Y.

Norman Granz's Jazz at The Philharmonic, Dusty Fletcher, Tex & Tommy & Baby Doll, Rimmer Sisters (2), Alberto Socarras Band (14); "The Creeper" (20th).

Norman Granz's Jazz at The Philharmonic, which has been successfully concertizing around the country, sparks the new layout at the Apollo for current stanza. Affably fronted by Granz and projecting such potent sidemen as Coleman Hawkins, "Flip" Phillips, Sonny

Criss and Tommy Turk, the unit takes up major portion of show's one-hour running time and gives out with solid instrumentals, solo-wise and in tandem, for a sock session.

Featuring mostly symphonic arrangements of the pops, both in swingy and sweet style, it gives the hepcsters in audience a real time of it, and the featured tooters is Hawkins' tromboning of "Sophisticated Lady" and Turk's sizzling workout on "The Circus." Collectively, they really cook on the other items for boisterous applause.

Alberto Socarras' Rumba Band backs the supporting acts and gives good account on trio of numbers, "Jungle Fantasy," "Mamba" and "How High the Moon." Maestro on flute is spotlighted with solid backing from crew, comprising three rhythm, bongo, maracas, four saxes, two trombones and two trumpets.

Spacing the band's sessions are a trio of standard acts that add plenty lustre to the bill. Rimmer Sisters, slick appearing team, offer neat patter for nice returns. Texas Tommy & Baby Doll, cowpoke and educated pony, also win them via amazing feats of pony plus running line of comedy gab by trainer for nice appreciation.

Dusty Fletcher practically rolls them in the aisles with his comedies. The "Open the Door, Richard" guy essays a drunk and does his act horizontally most of the time. Always a fave here, this time around he has punched up for former routine for better results, and is rewarded with good palming at walkoff. Edba.

Night Club Reviews

Continued from page 32

Copacabana, N. Y.

tipasta hocs d'ouevres, it's time to spotlight it.

Team has gotten so that their chatter and patter emphasis on "some of my people are here to-night too," and wheezes like "even the tables go to shool (synagog), etc.

Martin's barytoning is as authoritative as Bing's, and Lewis' flair for comedy is original, refreshing and basically as Yankee as Boston baked beans—if they'd leave out the Lindy's trimmings. It's not just that the inside laughs cause wonderment and/or resentment from the non-savvy-the-lingo customers—but the boys just don't need it! Abel.

Latin Casino, Philly

Philadelphia, May 21.

Joey Bishop, Florida Trio, Galante & Leonarda, Paul Duke, Jack Curtis, Boots McKenna Girls (7), Harry Dobbs Orch; \$3 minimum weekends.

After session of high-priced talent, Jack Lynch has a lot to offer the floorshow controls and his initial effort is a highly satisfying, elaborate, although modestly budgeted revue. Sad-faced Joey Bishop is the main draw, coming at the end of variety lineup that reminds of the shows at the old Walton Roof.

Show is fast paced by the Boots McKenna girls, seven statuesque sirens togged in colorful jockey garb, for slick production number, Jack Curtis, radio crooner of local repute, follows with three ballads sung effectively. Paul Duke gets the crowd in an amiable mood with his lighted cigarette baffle, and for a sock windup swallows a handful of razor blades and twine and brings them up threaded—a variant of the stunt the late Harry Houdini used to do with needles.

Conventional acro-dance from Galante and Leonarda, then the line follows again in a dressy number to Curtis' vocalizing. In next to closing is the Florida Trio, a pantomime continental bit in which a man and a woman manipulate a rubbery partner, made up as a Jack-in-the-box.

Bishop's gags, especially the kind he calls his "physical jokes," won the crowd almost from the start. His humor, except for an excerpt from one of those GI routines, was virtually new here and clean. His ad-libbing is smart and pays off.

Show is geared for family trade rather than hepcsters. Production ran an hour and 40 minutes when caught (20). House two-thirds full at late show. Gagh.

Diamond Horseshoe

(NEW YORK)

(Followup)

A little longhair, a bit of nostalgia, spiced with the more modern type of entertainment—that's the click format of the current

Diamond Horseshoe show with its three new headliners and hold-over production.

The Billy Rose nitery, produced by an old hand at this type of production—namely, John Murray Anderson—has everything to suit most tastes of the out-of-towners at whom this show is aimed primarily. Gil Lamb is in with his sock, eccentric comedy; Pearl Bailey, with her droll songstering, is likewise clicky; W. C. Handy, the old man of the blues, is still trumpeting his famed "St. Louis Blues." Plus which there is the "Violins Over Broadway" production of a stageful of fiddies, a six-gal choral group and half a dozen long-stemmed showgirls. It all adds up to smash showmanship.

Lamb satisfies on all counts, with his impersonation of a jitterbug "at the Paramount theatre," one of his standards; the swallowing-the-harmonica bit and his eccentric hoofing, plus his jokstering. The crowd at the midnight show caught went big for him.

Miss Bailey has a flair for capturing an audience, whatever the room. Those entrancing hands, that droll manner and her neat sense of comedy as she talks-sings pops with special arrangements, are surefire anywhere. However, the way she does "St. Louis Blues"—in much the same comedy manner as her other numbers—is off base. "Blues" is the sort of number that shouldn't be tricked up comedically.

Handy has little to do except trumpet his own composition and stand by while Miss Bailey warbles "Blues." There's still magic in his name, as indicated by the reception he got at his entrance. Kahn.

Lido, Paris

Paris, May 28.

Pierre Louis-Guerin production (Rene Fraday co-producer) of revue in two parts, Choreography by Donn Arden, assisted by John Fletcher. Starring Harrison & Fisher, Dynamite Jefferson, Senor Wences, Stephen Martel Dancers, Daisy Dade, featuring Nel Martin, Pat Meany, Ted Lawrie, Bluebell Girls, Rene Leroux Orch (15) and the Krever Rumba band (12). Musical adaptations by Rene Leroux, Jean Gruyer and J. P. Landral; lyrics by Andre Hornez, costumes by Frost; no cover, no minimum.

Following his last extravaganza, titled "Confetti" which ran a year, and encouraged by the success of Americanized productions in his Champs Elysees nitery, operator Pierre Louis-Guerin has produced a new show titled "Bravo," starring Harrison and Fisher, who headed the previous display. Aside from the featured Daisy Dade, who appeared in America two years ago under Lou Walter aegis, and some French girls as nudes or in the line (dance ensembles being contributed by the English Bluebell Girls) lineup is practically all-American.

Biggest hits are Harrison and Fisher, Dynamite Jefferson, who startles the audience with his ironed power, and Senor Wences, who does his ventro stunt expertly. Ted Lawrie is effective on the warbling, and the Steffen-Martel dancers appear in several sequences to give a framework to the extravaganza, blending dancing in an effective, entertaining way.

Show provides nearly three hours of fast entertainment, and is easily viewed from all locations in the large room, due to elevated stage. The cost costumes are smart and colorful. Both bands are used to best advantage. The show, which has been expertly assembled by Rene Fraday, is mostly based on slick use of the tall, good-looking Bluebell Girls by stager Donn Arden.

Revue, which tops all previous efforts, is likely to keep packing them in at Lido for another year. It is a must for all nitefun seekers and Paris visitors. Marc.

Holiday Spurt

Continued from page 3

the stage presentation houses showed the least bounce on Broadway, which generally indicates a lack of tourist biz.

While Easter week was exceptionally strong, the drop throughout the country that was felt the following week and continued through most of May was somewhat more precipitous than expected. Showmen were wont to blame it on weather, since there was an early hot spell and the first signs of spring always drive the public from theatres and to the outdoors. Drop beyond what might have been expected on that score was chalked up to lack of want-to-see in the product.

Chorus Equity Probes Complaints Of No-Pay Pre-Rehearsal 'Classes'

Chorus Equity is investigating complaints from its members that certain choreographers have been exceeding the prescribed rehearsal time for Broadway productions by holding preliminary dancing "classes" at which routines for the shows are practiced. Matter is also being considered by the parent organization, Actors Equity, in relation to the bid by the choreographers to be admitted to membership as a group.

According to the squawks to Chorus Equity, dancers called to audition for new shows are not only given routines from the same productions to do, but if chosen for the chorus are then sometimes called for practice in the routines before the scheduled start of rehearsals. Since the classes are not strictly rehearsals the limit on rehearsal time is not technically exceeded. But CE members claim the device is, in effect, the same as extra rehearsals, though not for pay.

Jerome Robbins was specifically cited as having held such classes before the start of rehearsals for "Miss Liberty," and Agnes De Mille was similarly named in connection with her choreography for "Brigadoon."

Tough Going These Days For Touring Symphs; N.Y. Orch 4-Wk. Loss Is 36G

Symphony orchestras are finding pre- and post-season tours more artistic than commercial, judging by this year's experience of the N. Y. Philharmonic-Symphony. The orch, which did a two-week tour last fall before the start of its regular N. Y. season, recently finished another post-season fortnight trip. On its four weeks of touring, it ran up a \$26,000 deficit.

Artistically, the tours were a success, with filled houses and good press. But railroad rates went up after the tour had been booked; transfer costs were raised, etc. With cost of transportation hiked so heavily, it's been decided to limit tours hereafter closer to N. Y. No Philharmonic out-of-season treks have been skedded for next season.

This year Philharmonic was booked by Columbia Artists Mgt., which bought the orch from the Philharmonic board for the four weeks involved. Columbia Records, which puts out N. Y. Philharmonic disks, agreed in advance to sustain tour losses, if any, up to a specified amount, believed to be in the vicinity of \$25,000. Columbia Artists Mgt. sustained the rest of the loss.

PITT. TROUPE BUYS 'MEDEA' PRODUCTION

Pittsburgh, May 31. Entire production of Judith Anderson's "Medea," including sets and costumes, has been bought by International Repertory Co. here, under direction of Francis Mayville, and will be used next season when that group sends Robinson Jeffers tragedy on a 30-week tour of nearly 100 cities. Cast will be assembled in New York and brought here for rehearsal, with a three-performance opening scheduled locally middle of September.

Mayville's outfit is also plotting a six-week summer theatre season, with an Equity company, in Mt. Lebanon. Pittsburgh residential district, to get under way around Aug. 1. They'll use a high school auditorium.

Repertory group had its first presentation here last month, bringing in Margaret Webster's production of "Macbeth" for one night.

\$3,000,000 More Sought For Omaha Project

Omaha, May 31. With \$4,000,000 already voted for the new auditorium-music hall setup, the city commission has already made plans to have another vote next spring to get \$3,000,000 more.

Building will include theatre for road shows, same as Kansas City layout.

Tudor to Guest Choreo For Royal Swedish Ballet

Antony Tudor, Ballet Theatre artistic director who staged the ballets for the Broadway musicals "The Day Before Spring" and "Hollywood Pinafore," will be guest choreographer with the Royal Swedish Ballet in Stockholm in September. Engagement is for five months.

Next spring, when he returns, Tudor will start on the choreography for the stage adaptation of James Joyce's "Finnegan's Wake," which legit. m.a. Edwin R. (Ned) Armstrong will produce.

Smallens-Levant Team In Gershwin Night To Spark Stadium Season

Alexander Smallens will have a week's leave of absence from Radio City Music Hall orchestral duties, to conduct at Lewisohn Stadium, N. Y., during week of July 4. Feature that week will be the annual Gershwin memorial concert, with Oscar Levant appearing as soloist in both Concerto in F and "Rhapsody in Blue." Jose Iturbi will appear in dual role of soloist and conductor.

Stadium's 32d season will open June 20 with Fritz Reiner conducting and William Kapell as soloist. The Philharmonic Piano Quartet will appear June 25 in the season's first "pop" evening.

Lauritz Melchior will appear June 30, also under Reiner's direction, in both Wagnerian and popular numbers. Robert Stolz will conduct his annual Viennese Night July 16.

Indiana U. Aud. Closes Most Successful Year

Bloomington, Ind., May 31.

With a total attendance of 75,040, the Indiana Univ. auditorium has just closed the most successful season in its eight-year history. Bookings included touring Broadway productions, other legit groups, symphonies, recitals and dance bands.

Biggest turnout was 10,062 admissions for four performances of "Oklahoma!" Other Broadway shows were "Annie Get Your Gun," 6,601 (three performances); Margaret Webster's touring production of "Macbeth," 3,900 (one performance); Maurice Evans' revival of "Man and Superman," 3,607 (three); Goodman Theatre (of Chicago Univ.) production of "Sound of Hunting," 3,469 (one); "Hamlet," 2,298 (one); and Sylvia Sidney-John Loder in "O Mistress Mine," 1,368 (limited capacity) (one).

Besides the Metropolitan and Charles L. Wagner opera troupes, other bookings included Martha Graham dance company, the New York Philharmonic and Indianapolis symphonies and the French National orchestra, Vladimir Horowitz, Bidu Sayao, Nathan Milstein and the Horace Heidt, Stan Kenton and Vaughn Monroe bands.

Harold W. Jordan, director of programs for the auditorium, booked all but the dance bands, which were set by Lyman Smith.

Burton Holmes Reports Tour 15-18% Over '48

Hollywood, May 31.

Burton Holmes, returning to his Hollywood base after completing his 56th season on the road, reports his traveltogs grossed 15 to 18% better this year than last. Moreover, one lecture hit an all-time high when a fourth return to Chicago of his natural color-picture of Switzerland brought in over \$3,000 for the night. Holmes himself didn't supply the sound effects for this one: Thayer Soule did. Holmes broke in Soule a few years ago and Soule does two out of five of the shows.

Of this year's cluster of pix. featuring Virginia, Sweden, India, Switzerland and New Mexico, Switzerland drew the best, Virginia the poorest.

'Allegro' Folds in Chi

Chicago, May 31.

"Allegro," after six-week stint, closed Sat. (28) with company breaking up in Chi. Musical had planned to reopen at the City Center, New York, but off-again-on-again status of the last few weeks found the Center booked and "Allegro" too late for it.

Show needed around \$25,000 to break even here, and lately dropped below that.

Equity Group Named Rep On FDR Theatre

As the next step in its campaign for the erection of a Franklin D. Roosevelt memorial theatre in Washington, Actors Equity has named a committee to confer with William A. Green and Philip Murray, respective presidents of the AFL and CIO, on plans for a national fund-raising drive. Meetings with the two labor leaders will take place within the next few weeks. Meanwhile, Equity has already received a few donations to the fund. All contributions are limited to \$1.

Equity committee, chaired by Clarence Derwent, the union's president, includes Cornelia Otis Skinner, Basil Rathbone, Marjorie Gatenon, Sidney Blackmer and Louis M. Simon. One of its preliminary assignments is to work out plans for the fund drive. Another problem is to agree on a setup for the various other performing arts, such as opera, dance, music, to be represented.

Idea is that the Roosevelt theatre, which would cost \$2,000,000 or more, would not depend on the availability of the National theatre, or any other Washington house, as a legit stand. Since the Roosevelt would be intended for all the performing arts (though with legit as the basis) it would be built regardless of existing auditoriums and theatres. Whole project is planned on the assumption that the Roosevelt would have a policy of complete racial equality.

VIENNA STATE OPERA U. S. TOUR DISCUSSED

Negotiations have been on for about a year for a visit of the Vienna State Opera Co. to America. The company, one of the leading groups in Europe, has been touring the continent this season. It's currently in Florence, after playing Paris a few weeks ago, and heads next for Brussels.

Opera company has never been in the U. S. Sol Hurok, who is importing the Sadler's Wells Ballet of London in the fall, has been dickering with Egon Hilbert, director of both the Vienna National Theatre and Vienna State Opera Co., for the latter's visit. Talks are in the preliminary stage, with visit not likely before the fall of 1950. Vienna troupe is anxious to come, and Hurok would like to import it. Major obstacle thus far is question of financing the trip.

Longhair Shorts

Maria Tallchief, leading ballerina of N. Y. City Ballet Co., will be featured dancer in "Song of Norway" at St. Louis Municipal Stadium for two weeks in August.

Charles Weidman has been appointed dance director of N. Y. City Opera Co., replacing George Balanchine, who wants to devote himself entirely to the N. Y. City Ballet Co. Jarmila Novotna sailing for Europe June 9 to appear at the Salzburg Festival. Isaac Stern visiting Israel for the first time in September. Sol Hurok and National Concert & Artists Corp. signed conductors William Steinberg and Paul Kleitski.

'CAROUSEL' FOR LONDON

London, May 31.

The Theatre Guild's Jerry Whyte is here to discuss the staging of "Carousel" with Emile Littler. Musical will go into the Drury Lane following the run of "Oklahoma!" which, however, is unlikely to close before Christmas.

Inside Stuff—Legit

Opening and quick flop of "Mr. Adam" on Broadway last week didn't alter the relative standing of the New York drama critics in VARIETY's annual boxscore. Official standings of the reviewers were tabulated before the play's opening was announced as a last-minute finale to the season. Since all the reviews were unfavorable and therefore "right," the additional show merely raised the averages slightly.

Winner is still Brooks Atkinson, of the Times, with 58 shows caught, 53 "right" and five "wrong," for a final percentage of .914. Following in order (with the corrected average of each) are Ward Morehouse, of the Sun, with .836; Howard Barnes, Herald Tribune, .831; John Chapman, News, and Richard Watts, Jr., Post, each .803; Robert Coleman, Mirror, and Robert Garland, Journal-American, each .785, and William Hawkins, World-Telegram, .738. VARIETY's revised rating was .936.

Some shows rated as failures are still running. However, on the basis of their known production expense, operating cost and grosses, they are not expected to earn back the investment. So, according to VARIETY's definition, they must be classified as failures. No production of the 1948-49 season has yet actually been sold to pictures, although deals for several have been in negotiation.

Incidentally, with the "Mr. Adam" premiere, Arthur Pollock started as critic for the new New York daily, the Compass. This will include him in the critics' boxscore for the 1949-50 season.

Pittsburgh Playhouse put on a special Sunday night performance of its annual original revue, "Of All Things," for several people from the Broadway Hit, "Lend An Ear," at their request. Those who flew there and right back were Charles Gaynor, who wrote "Ear"; George Bauer, show's musical director; William Eythe, star and co-producer, and Jenny Lou Law and Al Checcho, featured players. They're all virtually a Pittsburgh Playhouse Alumni Assn. Bauer, Eythe, Miss Law and Checcho, all having participated in past musicals Gaynor has written for the community theatre. In fact, Eythe, then a student at the Carnegie Tech drama school, was in "Lend An Ear" when it was originally done at Playhouse. Present Broadway production is not entirely that of "Ear," however; it's a compilation of the best items in Gaynor's several Playhouse revues.

Plans for the presentation of a bronze testimonial plaque to Lee Shubert, "in recognition of the contribution of the Shubert brothers to the culture, progress and stability of Broadway," are disclosed by the Broadway Assn. Plaque, to be erected in Shubert Alley, adjoining the Shubert theatre, will be unveiled June 13 by Robert K. Christenberry, association prez.

"Champagne for Delilah," Ronald Miller play being presented June 8 in London by Henry Sherek and Howard S. Cullman, will subsequently be produced on Broadway. Although various companies have made approaches for the film rights, Sherek is holding off negotiations or even setting a price until after the New York opening.

Legit Bits

ANTA is offering a six-week summer course in publicity, to be conducted by Bernard Simon, for little theatre pressagents... Jack Schissel, accountant with Pinto, Winokur & Pagano, taking a summer leave of absence to be executive assistant to Theron Bamberger at the Bucks County playhouse, New Hope, Pa... Virginia State Theatre production of "Hamlet," with Robert Breen, Clarence Derwent, Walter Abel, Aline MacMahon, Ruth Ford and 23 others, planes to Denmark today (Wed.) from Westover Field, Mass., to play a guest engagement at Elsinore, then make appearances before the U. S. occupation forces in Germany. Due back about July 20.

Having ended the season at her Sombrero theatre in Phoenix, Ariz., Ann Lee has gone to Santa Fe, N. M., to reopen her El Teatro for its second straw hat season... Peter Lawrence has resigned as stage manager of "Lend an Ear" to become a television director for CBS. Incidentally, he's still hoping to present Olivia DeHavilland on Broadway next winter in a revival of "Peter Pan" The John Baragrays (Louise Larabee) due back Thursday (2) on the Queen Mary. He's been filling a screen acting commitment in Switzerland.

Brenda Lewis, who had a lead role in "The Rape of Lucretia" on Broadway this season, will sing lead in "Rosolinda" in Birmingham first two weeks in July, in "Gypsy Love" in Memphis last two July weeks, and the Irma Petina role in "Song of Norway" at the St. Louis Municipal Opera first two weeks in August.

Bernard Gersten, production manager of New Stages, Inc., sailed on the Veendam last week for a European vacation.

"The Sky Is Red," two-act tragedy based on novel of the same name, completed by Harold Jaidiker Taub. Also completed by Taub is "The Dwarfing of Denny," folk comedy drama about the Pennsylvania Irish.

Fain, Hilliard Scoring Revue for L.A. Debut

Hollywood, May 31.

Sammy Fain and Bob Hilliard have been signed by William Trenk to do the score for "My L. A.," musical revue being written from book of the same name by Matt Weinstock, Los Angeles Daily News columnist. Trenk hopes to stage the production at the Biltmore theatre in August. Fain and Hilliard are also doing the music for Walt Disney's "Alice in Wonderland."

ORPH, K.C., SWITCHES TO LEGIT FROM FILMS

Kansas City, May 31.

Orpheum theatre switches from pictures to a legit house beginning with 1949-50 season, according to plans announced last week by Elmer C. Rhoden, president of Fox Midwest. Fox Midwest takes over the house in an exchange which gives RKO the Missouri theatre, formerly the Mainstreet.

James H. Nixon, holder of the United Booking Office franchise here, will be manager of the Orpheum on a participating arrangement. Deal was worked out with cooperation of Marcus Helman, president of UBO, which sends out majority of shows playing here. Road legit has played the city-owned Music Hall here the past five years through A & P Presentations, a partnership between Nixon and John Antonello. The A & N organization will be dissolved.

Plans call for K. C. to become a week stand, whereas attractions have been irregular in the Music Hall, where competition is keen for dates. The Fox-Nixon arrangement calls for roadshow films when legit shows are not available.

Refurnishing of the Orpheum is expected to cost in the vicinity of \$100,000, according to Rhoden.

N. Y. City Center Mulls Modern Dance Group

The N. Y. City Center, which has its own symphony and legit organizations, and now has a resident opera company and ballet troupe (the N. Y. City Opera Co. and N. Y. City Ballet Co.), is planning to add a modern dance company to its activities.

Project is planned for next December, for about three weeks, following the regular ballet season and taking place of the Paul Xmas attractions, such as the Paul Draper-Larry Adler booking. Center would have a resident dancer with group and artistic director, such prominent figures as Martha Graham, Jose Limon, Doris Humphrey, etc., invited to choreograph dances and possibly appear as guests with or without their own groups.

A N. Y. City Modern Dance Committee has been set up to further the project, including Morton Baum as chairman; Martha Hill, Jean Rosenthal, Louis Horst and Norman Lloyd. John Martin and Walter Terry, dance critics of the N. Y. Times and Herald Tribune, are acting in advisory capacity.

SHORTER RUNS ON SAME GROSSES

American Express May Set Offices In All Cities for Sale of Legit Tix

The American Express Co. may set up offices in all cities for the sale of tickets to Broadway shows. It would make this service available on a similar basis to its bookings of hotel reservations, steamship bookings etc. There would probably be a fee involved, but whether this would be paid by the customer or allowed as commission by the legit producer isn't settled.

Arrangement is being worked out by Howard Cullman, chairman of the Port Authority of New York and a leading investor in legit shows, in cooperation with the new Committee of Theatrical Producers and the League of N.Y. Theatres. Similar move was considered several years ago by American Express, but was rejected because of the complications in the Broadway ticket-distribution setup at that time. But in view of current efforts to clean up the ticket mess, Cullman may be able to persuade American Express to undertake the operation.

At the combined urging last week of the Committee of Theatrical Producers and the League, the leading ticket brokers agreed to form their own organization to eliminate evils in the present setup and police the business hereafter. In a meeting described by both sides as straight-talking and satisfactory, the producers and brokers agreed that the current troubles are of their own making and that conditions must be corrected.

3c Fee Again
The fee of 3c per ticket, payable by the brokers under the League code, is to be imposed again. It (Continued on page 59)

\$6,500,000 Taxes From B'way Legit

A total of around \$6,500,000 in direct taxes is paid annually by Broadway legit under present conditions, it's estimated. That does not include the corporate profits levy on theatre operations. Also, of course, it excludes income tax on individuals, which would multiply the total. Nor does it figure in the so-called "hidden" taxes, such as the New York City sales levy, the federal tax on phone calls and telegrams, etc.

Major share of the legit tax is in the form of the 20% Federal rap on admissions (there's an additional charge on the ticket price in certain other cities). That came to almost \$5,800,000 during the season just closed. (There was also a federal tax of more than \$4,000,000 on legit admissions on the road during the season). Another estimated \$75,000 tax was paid on ticket sales by brokers.

Sizable rap for legit is the New York City real estate tax of approximately 3%. That amounts to around \$15,000-\$20,000 apiece on the 33 legit houses on Broadway, for an estimated total of \$600,000 annually. In addition, there's the municipal excise tax of two mills (a fifth of a cent) on the gross, which adds an estimated \$60,000 this season. Finally, there's the city's fee of \$500 a year for the license for each theatre, plus about \$8,000 a year for ticket broker licenses and smaller amounts for other licenses.

The amount of corporate tax on theatre operating profits is difficult to estimate. Although theatre operation can be highly profitable when a house has a smash hit, with a share of the gross, it can be costly if the premises remains dark for an extended period or gets a succession of flops. But even when the theatre has a hit, with the gross and sharing terms known, the actual cost of operation may vary, so the profit margin is tough to figure. Also, depending on such factors as the number of theatres owned by one corporation, etc., the overall profit may vary widely.

Blackstone's 40-Weeker On 50th Anniversary

Tucson, May 31.—Blackstone, convalescing on a ranch here after a severe illness, will celebrate his 50th anniversary in show business with a 40-week tour next season.

Magician opens Labor Day at the Davidson, Milwaukee, and is already set by the United Booking Office for the balance of the season.

Murtagh Seen Aiding Theatre On Tix Reorg

Although he is continuing his probe of ticket-scalping on Broadway, John M. Murtagh, New York City commissioner of investigation, may cooperate with the theatre's own efforts to reorganize ticket distribution. He is going ahead with his inspection of ticket brokers' books and records and expects to move for the revocation of additional agency licenses.

Murtagh's study of the subject thus far has indicated to him the need for a cooperative ticket distribution setup, possibly eliminating all brokerages. Such a central office, maintained by all producers and theatres, would sell tickets to the public at boxoffice prices.

The commissioner figures that even if such a setup failed to eliminate ticket-scalping entirely (just as cooperative railroad ticket offices have not succeeded completely in wiping out speculation in train reservations), it would at least reduce such abuses to a minimum. His attitude on the matter is supported by various producers and by Howard S. Cullman, a major backer of shows and a leader in the effort to clean up theatre evils.

According to Murtagh, his accountants have uncovered instances of brokers actually keeping records of overpayments for tickets and overcharges to customers. Both practices constitute law violations. The commissioner is about ready to ask for revocation of the license of another broker, and may soon subpoena the books and records of the agencies not previously called.

Jack Pearl, whose previous refusal to answer the commissioner's question led to his suspension by Lee Shubert as treasurer of the Majestic theatre, N. Y., was to have visited Murtagh's office again yesterday (Tues.), but the date was set back until today (Wed.).

Revocation proceedings yesterday against the John T. Ahearn agency were continued until next Tuesday (7). During license commissioner Edward T. McCaffrey's questioning, it was brought out that Ahearn's license was revoked in 1945 on a wire-tapping complaint, that it was renewed in 1946 by the then-commissioner, Paul Moss, and suspended the following year by the League of N. Y. Theatres.

JOAN BLONDELL TO TOUR IN 'BIRTHDAY'

Joan Blondell will play the original Helen Hayes part in "Happy Birthday" this summer on the strawhat circuit, opening at Lakewood, Pa., June 27, for a week. Miss Blondell decided only yesterday (Tues.) to do the play when a pending film deal fell through after she liked the script.

After Lakewood "Birthday" will play Princeton, N. J., the week of July 4. Milton Stiel's Ivoryton strawhat is pending, as are others. Miss Blondell reportedly is getting \$2,500 guarantee against a percentage, for herself, with the theatres paying the rest of the cast.

OPERATING COSTS CRIMPING LEGIT

Analysis of the total gross of all Broadway shows for the 1948-49 season offers striking evidence of how high costs are crimping legit. Total grosses for the season were approximately the same as for 1947-48. But on the basis of number of weeks played by all shows during the season, 1948-49 was far below 1947-48.

In other words, the same total revenue supported substantially fewer playing weeks. Specifically, that means that the run of every show on Broadway during the season (including holdovers from previous season) was shortened by almost a week. The difference, in terms of employment, amounts to thousands of weeks' lost salary for actors, musicians, stagehands and other theatrical personnel. Taking into account the indirect loss of revenue in supplementary lines, such as advertising, transportation, printing, electric light, heat, incidental expenditures by theatre-goers, the difference becomes astronomical.

Total gross for all shows on Broadway this season was \$28,840,700. That compares with a total take of \$28,826,500 for the previous season. The difference was negligible in amounts of that size. (Both figures include such off-Broadway presentations as legit shows at City Center and productions at New Stages, but exclude Experimental Theatre shows.)

The total weeks played by all shows during 1948-49 were 1,230. Total playing time of all shows the previous season was 1,325. (In compiling these figures, only the (Continued on page 58)

Columbus Critic Raps Guild in Failing To Adhere to Schedule

Columbus, O., May 31.—Samuel T. Wilson, drama critic for the Columbus Dispatch, last week added his complaints to the considerable volume that has been piling up about the Theatre Guild's inability to deliver its promised number of productions to the hinterlands.

In his column Wilson diagnosed the case as a "recurrence of its (the Guild's) old road trouble." Columbus is two shy of the five promised on its subscription list. It has seen "Carousel," "Medea" and "Streetcar," with rumors that possibly "Allegro" may be along yet. "The Guild professes to have the interest and welfare of the road much at heart," wrote Wilson. "Then why doesn't it see to it that its own shows hit the road on schedule and why doesn't it get ironclad contracts with other producers holding them to a tour of the subscription cities? It doesn't do the Guild or the theatre generally any good to have a season end up with excuses and refunds."

Mpls. Had Most Shows In Years, 19, But NSG Biz

Minneapolis, May 31.—Local legitimate season, ending this week with "Streetcar Named Desire," brought most attractions, 19, of any in recent years, and not huge success artistically but not financially. Although many of shows were in for full week and majority were smash New York hits, house lost money and so did some offerings.

Attractions include, in addition to "Streetcar Named Desire," such Broadway successes as "Finian's Rainbow," "Medea," "Allegro," "Born Yesterday," "Show Boat," "Oklahoma," "Annie Get Your Gun," "High Button Shoes," "Maurice Evans in 'Man and Superman'" and Frank Fay in "Harvey." Among others were Lunt and Fontanne in "I Know My Love," Bert Lahr in "Burlesque," "Desert Song," Blackstone, Gilbert & Sullivan Opera Co., "The Drunkard" and "Favorite Stranger."

15 New Shows 'Sure' of Coming To B'way Out of Flood Announced

Gilkey-Oenslager Will Produce Musical 'Polo'

Musical version of "Messer Marco Polo," the Donn Byrne novel, adapted by Robert Nathan, with lyrics by Johnny Mercer and score by Robert Emmett Dolan, will be presented on Broadway next winter by Stanley Gilkey and Donald Oenslager.

Oenslager will design the scenery. He sailed east Friday (27) on the Queen Elizabeth for six weeks in Europe.

ELT Productions May Be Booked Into Baltimore

Equity Library Theatre productions may be booked into the Maryland theatre, Baltimore. The management of the house is seeking to get the shows as an alternative to regular touring productions from Broadway. It has been unable to get the latter through the United Booking Office in New York, which books Ford's theatre, Baltimore.

Several kinks must be ironed out before the Maryland can get ELT shows. Principal one is that it would require a whole new setup on the part of ELT, which is now equipped to present its productions only in New York on a gratis basis, with casts receiving no pay. There's a question whether Equity would go into the management end of the business by producing shows on a commercial basis with paid casts. However, the Maryland theatre management might take over the ELT units on a commercial basis, or some other outfit might do so.

Under present conditions, ELT shows could hardly compete with regular commercial touring offerings, which have much more ambitious physical productions and are cast according to boxoffice standards. However, the ELT policy might be modified accordingly. Even with an upped expense, it's figured, the ELT shows could operate on such a modest budget that they could get by at a \$120 top. That might draw a whole new public and prove a profitable setup.

One of the phases of the situation being considered by Equity is the possibility of working out a circuit of houses in various towns that could play ELT shows. Such (Continued on page 58)

'DETECTIVE STORY' FOR BUCHANAN IN LONDON

London production of "Detective Story" will be done by Jack Buchanan late this summer or early fall, depending on theatre availabilities. Buchanan flew back to England last Friday (27) after working out the deal with Sidney Kingsley, author of the melodrama hit. Kingsley may go over for the West End premiere, provided he isn't too busy at the time with preparations for a touring edition of the play.

No one is set for either the London or road productions of the show, but Kingsley is mentally casting the latter, which he expects to put into rehearsal in August or September. He's also trying to find time to start work on a new play which he has in mind.

White's 'Show Boat' Repeat
Sammy White, who recently closed in a road tour of "Show Boat," will do his original part of Frank the floofer again in a performance of the musical, opening at the Greek theatre, Hollywood, July 4. Gene Mann is producing. White is also dickering for a television show of his own for the fall, in N. Y.

Although the traditional flood of new shows has been "announced" for fall production on Broadway, an unusually small number are regarded as definite entries. From present indications, about 15 shows are reasonably certain to be presented during the first part of the 1949-50 season, with a dozen or so rated probable and several dozen more possible.

Reason for the relatively slim prospects for fall isn't clear. In some managerial quarters it's figured that the uncertain outlook for general business may be having an adverse effect on Broadway. As evidence of this, there's said to be some managerial hesitancy about going ahead with production plans until the business portents appear more favorable. A more tangible factor may be a tightening of available financing for new shows. This latter may be a reflection of general business conditions, but also partly a reaction to high costs of legit production and operation.

Besides "Miss Liberty," now in rehearsal for a Philadelphia tryout starting June 13 and a Broadway premiere July 7, there are 10 productions that appear certain for early fall, although none has announced an actual date for the start of rehearsals. They are "Bell, Book and Candle," "Cry the Beloved Country," the musical version of "Gentlemen Prefer Blondes," "Good Housekeeping," the currently-touring "I Know My Love," "Montserrat," "That Lady," "The Happy Time," the musical edition of "Little Foxes" and "He and She."

Among the probable entries, depending on such factors as script revisions, results of strawhat tryouts (Continued on page 59)

Equity Control For Elsinore 'Hamlet'

The production of "Hamlet" being presented at Elsinore this month will be under the jurisdiction of Actors Equity. Before the troupe finished rehearsals last week in Abingdon, Va., salary bonds were posted with the union, transportation guarantees were arranged and Equity contracts signed.

Presentation at Elsinore is under the aegis of the Danish government, with Blevins Davis sponsoring the production in association with the Virginia State Theatre.

"Hamlet" troupe, numbering 28, was flown to Westover Field, Mass., yesterday (Tues.) by the Army Air Forces and planes to Denmark today (Wed.). After the Elsinore engagement it will be flown to Germany, where it will present "Hamlet" and "The Hasty Heart" before U. S. troops.

Company is headed by Robert Breen, Clarence Derwent, Walter Abel, Aline MacMahon and Ruth Ford, with Breen staging.

JOE E. BROWN CLOSES IN TOUR OF 'HARVEY'

Toronto, May 31.—After 1,175 performances as Elwood P. Dowd in "Harvey," Joe E. Brown closed his tour of the Mary Chase play at the Royal Alexandra, Toronto, on Saturday (28) night. In an after-curtain valedictory, the comedian reminisced about his early career and was unable to beg off until close to midnight. Final week did an estimated \$15,900 at \$3.60 top.

On Wednesday (1), Brown will be present for the dedication of the Joe E. Brown Memorial Field (civic stadium) at Holgate, Ohio; will later receive the honorary degree of Doctor of Humane Letters at Bowling Green University, Ohio; on June 3, he will be in Toledo for the christening ceremony of the Joe E. Brown Squadron of the U. S. Air Force.

28 New Shows Skedded for Tryouts In Strawhats; 4 Due on Broadway

Approximately 28 new plays are being planned for showcasing on the summer theatre circuit. Among the productions scheduled are four already mentioned for Broadway presentation next season. And one play is also being put on with an anticipated production in London.

The Theatre Guild has both William McCleery's "Good Housekeeping" and Lynn Riggs' "Out of the Dust" penciled in for Broadway this fall. "Housekeeping" will tour the barns with Helen Hayes and her daughter Mary MacArthur, who are both scheduled to appear in the fall presentation. "Dust," which the Guild hopes to put on as its opening bill next season will be tried out at the Westport (Conn.) Playhouse. "The Fundamental George," a probable tryout at Richard Aldrich's Falmouth Playhouse, is slated for Broadway production by Theatre Inc. and Elliott Nugent. "Pretty Penny," will also tour the barns with a Broadway production planned by Leonard Field.

The Pitchfork Playhouse, Sharon, Conn., will present George Desart's "Spring 1865," which the producing firm of Bretano and Strouse, in conjunction with Doris Cole, hope to do in England. Another play, not new, but being tried out for Broadway production by William Miles, is "Robert's Wife," originally done in England in 1937. Play, written by St. John Ervine, will be put on at the Berkshire Playhouse, Stockbridge, Mass., July 25.

Theron Bamberger is trying out Elihu Winer's "Take My Stand" and Morgan Wallace's "Group of Ten" at his Bucks County Playhouse, New Hope, Pa. The Litchfield, Conn., summer theatre plans three new productions, with Robert Waldron's comedy, "Three Citizens from Heaven," slated to be put on first. Lawrence Slade's "Sodom Rain" will follow, and then a modernized version of "Julius Caesar." "The Proud Age," by Stanley Richards, will be put on at the Cragsmoor (N.Y.) theatre July 26.

A musical revue, "Come as You Are," by Alfred Dumais and Richard Towers, will be presented at the Camden Hills (Me.) theatre July 12. Duxbury (Mass.) summer theatre has "Hey, Holiday!," an adaptation of Homer's *Odyssey* with music by Ruth Cavin and lyrics by Al Moritz, set for the week of July 26. Alexandor Lidor's "Springboard to Nowhere" is scheduled for production at the Ocean City (N.J.) playhouse July 1. The Dixfield (Me.) summer theatre will offer Ken Parker's "There's Always Murder" sometime in August. Penciled in at the Lakewood theatre, Showegan, Me., is Parker Fenley's "Spring Breaks Through." The non-Equity Towers playhouse at Cedar Grove, N. J., will present "We Will Dream Again" by Giuseppe DiGloia, June 28.

Jill Miller will present Leon Stein's "Letter from Harry" as the last play of the season at her Putnam playhouse, Lake Mahopac, N. Y. Peggy Phillips' "Paper Moon" is scheduled for production at the Old Town theatre, Smithtown Branch, L. I., June 28. Robert Porterfield's Barter theatre, Abingdon, Va., has slated Effie Young's "Third Husband" for the week of June 20. The Provincetown (Mass.) playhouse is doing Conrad Aiken's "Mr. Arcularius," and the John Drew theatre, Easthampton, L. I., will present Michael Clayton Hutton's "Arrangement for Strings."

The South Shore Playhouse, Cohasset, Mass., will present Murray Burnett's "You Only Love Once" week of June 27. "The Woman with Red Hair" will be done at the White Rock Lake, Livingston Manor, N. Y. William Cooke's "Counterpoint" is set for the week of June 15 at the Peacock Playhouse, Boston. A new musical, "You Gotta Regatta," with score and lyrics by Cy Coleman and Lawrence Stein, and book by Lesley Savage, will be put on at the Bellport (L. I.) summer theatre. Holiday Stage, Tustin, Cal., will also offer a musical, "Two Adams for Eve," as its opening bill June 27.

There's a possibility that New Hope, Pa., residents George S. Kaufman, Moss Hart, Oscar Hammerstein 2d and Justin Herman will pitch in with some material for a "Bucks County Follies," which Theron Bamberger would put on at his theatre.

Added Strawhats

The following summer theatres, not previously listed, will operate this season. Equity-franchised spots are designated (E) and non-Equity (N). This brings the total number of strawhats to 220 so far.

CANADA

Simco: Red Barn theatre; Alfred Mulock (E).

COLORADO

Estes Park: Summer theatre; Louis Tappe (E).

Greeley: Little Theatre of the Rockies; Helen Langworthy (N).
Steamboat Spring: Perry Mansfield theatre; Charlotte Perry, 135 Corona ave., Peiham, N. Y. (phone, Peiham 8-0025) (N).

CONNECTICUT

Southbury: Playhouse, Jack Quinn, 23 Church st., New Haven, Conn.

ILLINOIS

Marengo: Shady Lake playhouse; Frank Bryan (N).

Northbrook: Summer theatre; Brenda Forbes (E).

MASSACHUSETTS

Boston: New England Mutual Hall; Lee H. Falk, A.I. Capp (E).

Falmouth: Tanglewood theatre; Arthur J. Beckhard, Mansfield, N. Y. (E.)

NEW HAMPSHIRE

Portsmouth: Wentworth Showboat theatre; Sutton Productions, 621 W. 169th st., N. Y. (phone, WA. 3-2739) (N).

Saltbury: Theatre-in-the-Round; Sydnee Blake, 150 E. 39th st., N. Y. (N).

Windham: Playhouse; A. Everett Austin, box 436, Sarasota, Fla. (N).

NEW JERSEY

Atlantic City: Claridge theatre; Aria Allen (E).

Atlantic City: Ocean Playhouse; Robert S. Courtney (E).

Cedar Grove: Towers Playhouse; William Fiosola (N).

Clinton: Music Hall theatre; Eddie Rich (E).

Lambertville: Music Circus; St. John Terrell (E).

Montclair: Summer theatre; Al Rosen.

Ocean City: Playhouse; Laura Walker, 310 E. 112th st., N. Y. (phone, GR. 3-7122) (E).

Spring Lake: Summer theatre; R. J. Powers, 1508 Central ave., Union, N. J. (E).

Newark: Opera House; Charles Miller, Arthur Anker.

NEW YORK

Fishkill: Cecilwood theatre; Joseph Stevens (E).

Forrestburg: Summer theatre; Modern Play Productions, 133 MacDougal st., N. Y. (N).

Hopewell Junction: Hilltop theatre; Jerry Solars, 2704 Kingsbridge Terrace, Bx., N. Y. (phone, KI. 6-4609) (N).

Hudson: Hendrick Hudson theatre; Otto Simetti, Billy Rollo.

Ithaca: Finger Lakes Drama Festival; Ray Henley (E).

Lake Placid: Drama Festival; Irwin Piscator, New School Drama Workshop, 247 W. 48th st., N. Y.

Middletown: Stratton theatre; Sam Sienkewicz, Wm. Harmon (E).

Nyack: Rockland Summer Plays; (E).

Riverhead, L. I.: Summer theatre; George and Ann Lewis (E).

Schroon Lake: Summer theatre; Richard O'Connell, Charles Wallis.

PENNSYLVANIA

Beachlake: Cosmopolitan Club theatre; Ilse Stanley.

Deer Lake: Summer theatre; Jack Linder (E).

Erie: Playhouse; Newell Tarrant, 123 W. 7th st., Erie, Pa.

Irwin: Colonial Manor playhouse; Clay Flagg (E).

Lakewood: Summer theatre; John Kenley (E).

Mountainhome: Pocono Playhouse; Kowena B. Stevens (E).

Pittsburgh: White Barn; Carl Low, Clay Flagg (E).

Shawnee on the Delaware: Hayne Players; Helen Havne.

West Reading: Green Hills theatre; Wm. C. Crazen, 305 Summit ave., West Reading, Pa. (E).

RHODE ISLAND

Tiverton: New Yorkers Summer theatre; Alan Lee 4216 N. Sacramento, Chicago, Ill. (N).

SOUTH DAKOTA

Hermosa: Black Hills Playhouse; Warren Lee (N).

VERMONT

Lyndonville: Manor Vail Playhouse; Gordon Keith, 105 E. 15th st., N. Y. (phone, CH. 8-8092) (N).

Putney: Summer theatre; Beverly White, 101 High st., Middletown, Conn. (N).

VIRGINIA

Boilev's Cross Roads: Cross Roads theatre; Irma Boilev 2301-40 st., N. W. Wash., D. C. (N).

Five for Philly

Philadelphia, May 31.

The Theatre Guild and its associate American Theatre Society announce five plays for next season in the annual advance listing mailed out this week to the more than 11,000 subscribers in the Philadelphia area.

Plays announced for Guild presentation during 1949-50, include the musical version of "The Pursuit of Happiness," Katharine Hepburn in "As You Like It," Jose Ferrer in "The Silver Whistle," "The Madwoman of Chailiot" and Lillian Hellman's translation of "Montserrat," to star Emlin Williams.

Free-Admish Strawhatter

Cedar Grove, N. J., May 31.

Free-admission policy will be put into effect when William Fiosola's converted Four Towers nightclub tees off as the non-Equity Towers Playhouse June 28. Majority of the cast has been garnered from the Theatre Showcase, which produced nine plays last season at Frank Dailey's nearby Meadowbrook. Air-cooled 800-seater will offer 10 weeks of stock running from Tuesday through Sunday with a Sunday matinee. Harold Lawrence will direct; John Martucci is managing director.

A tryout of Giuseppe DiGloia's "We Will Dream Again" will be the opening bill. Plays to follow are "John Loves Mary," "Personal Appearance," "Claudia" and "A Slight Case of Murder."

ELT Productions

Continued from page 57

a setup would be in line with the proposal made by Equity itself at the state-of-the-theatre conference last March at the Astor hotel, N. Y. At that time Aline MacMahon, representing the ELT committee, suggested that something along the lines of ELT be worked out to provide employment for actors.

Move of the Maryland theatre to get ELT productions is one of various efforts it has made to get regular bookings. Since dropping a racial segregation policy recently during the run of "Anna Lucasta" it has been unable to get other touring productions. The regular UO house in Baltimore is Ford's. However, because the latter house retains a jim crow policy, efforts have been made to enlist the help of Equity and the Dramatists Guild to get shows for the Maryland.

Possible Equity action, either arranging for ELT bookings for the house or instructions to actors to seek individual contractual right not to play Ford's, will be considered at the union's annual membership meeting Friday (3) at the Astor hotel, N. Y. However, there's little prospect of immediate action by the Dramatists Guild, which is involved in serious legal difficulties because of the recent nullification of its minimum basic agreement.

Less Time

Continued from page 57

weeks played during the particular season were included. For instance, "Mister Roberts" and "Streetcar Named Desire" played only part of a season during 1947-48, but each played 52 weeks during 1948-49.

Thus, while the gross this season was an infinitesimal fraction higher than last, the number of playing weeks dropped more than 7%. Figured another way, the average weekly gross for all shows last season was nearly \$21,756, compared to an average of over \$23,477 this season.

Since this increase in the average gross was due to the lower total of weeks played by all shows, it actually indicates roughly the difference in operating costs between 1947-1948 and 1948-49. Thus, while the total revenue remained approximately the same over the two seasons, the higher cost of operation actually reduced profits and cut the volume of business.

Midwest Strawhats Getting Hypo; Pennsylvania Haylofts Map Plans

Chicago, May 31.

Midwest strawhat activity is getting hyped interest.

Tenthouse, Highland Park, Ill., is shelling out over \$15,000 for its 16-week season opening tonight (31). The Equity company has Donald Curtis as lead for the season. Capacity runs between 400 and 500 seats. Lineup for the season is "Skylark" as opener, "Made in Heaven," "Jason," "John Loves Mary," "Pygmalion," "Years Ago," "Royal Family," "Midsummer's Night Dream," "Tonight at 8:30," "The Heiress," "Belvedere," "Night Must Fall," "For Love or Money," "The Male Animal," and "The Circle." Michael Ferrall is directing again, with H. M. Rogers on the production end.

Shady Lane Playhouse, Marengo, Ill., starts its ninth season with 11 plays skedded. Seating capacity is 353. Producer Frank Bryan has lined up Nat Burns for direction, with Dorothy LaVern, Karl Way, Earl Diskin, Wyley Hancock and Lois Kimbrell in the leads. Opener is "June Moon."

Dairyland Players, Lake Geneva, Wisc., get under way July 1, with "Apple of His Eye," "My Sister Eileen," "Potash and Perimutter," "Angel Street" and "I Like It Here" in the offing. Open air auditorium seats 364. A part of Hotel Luzern, theatre enters its third season with Edward Meekin as director.

Center Stage '49, East Jordan, Mich., will present "Hay Fever," "Angel Street," "The Imaginary Invalid," "Parlor Story," "My Sister Eileen," "You Touched Me," "The Philadelphia Story," "The Winslow Boy," "Importance of Being Ernest" and "Guest in the House." Theatre seats 785. Director-managers Marilyn Lief and Bernice Loren will have 12 resident actors, with productions minus guest stars.

Big Pa. Season

Easton, Pa., May 31.

This section appears set for a strawhat season. In addition to old strawhats, new ones are springing up.

Newest venture is at Coopersburg, near here, where the Robert Blakeslees plan to operate in the Town Hall. They are organizing a company of 10 and will cast soon. Their son, Raymond, a student at Yale, will assist them.

Deer Lake strawhat, taken over by Manny Davis and Jack Linder, is being revived and for June 10 debut with "The Heiress."

Don M. Dickinson, director of the Hayloft, announced "The Butler and Egg Man" as the opener on June 20.

Theron Bamberger will open his Bucks County Playhouse at New Hope on June 3 with Kay Francis in "Let Us Be Gay."

Eddie Rich, of Clinton's Music theatre, has announced that Robert H. Gordon will stage his productions. For the opening night of the first 10 plays tickets will be available at 20% reduction.

Word is awaited from Pocono strawhat on opening, also that at Jutland.

Bergner in 'Amphitryon'

Boston, May 31.

Elisabeth Bergner stars in "Amphitryon 38" at the Falmouth Playhouse the week of July 18. This brings to four the top star attractions at Richard Aldrich's Cape Cod strawhatter in a season that finds plenty of silo circuiters scraping the bottom of the barrel for male attractions.

Cohasset, for instance, has only been able to locate three for its 10-week season, and other strawhatters in New England are having plenty of similar trouble, with managers scouring for star package offices looking for star package shows. Others set for Falmouth are Talulah Bankhead in "Private Lives," Sir Cedric Hardwicke in "The Winslow Boy" and Helen Hayes in "Good Housekeeping."

Meantime, Wellesley is set to open July 12 with Sylvia Sidney starring in Shaw's "Pygmalion," staged by Eldon Winkler.

Brown Leases Tivoli, Northport

Murray Brown, playwright and managing director of Capitol Group Players, has leased the Tivoli theatre, East Northport, L. I., for a 12 weeks' season of summer stock. He'll tee June 28 with a revival of Al White's "Hired Husbands," directed by the author, who, incidentally, will direct the other bills.

Brown had formerly directed the Group's productions, but will

bench himself from directing to handle exec details for productions and house operation.

Starlight 16th Season

Poughkeepsie, May 31.

Starlight theatre, Pawling, reopens June 21, for its 16th season. The 12-week season includes a resident company of Dorothy Harrington, William Weyse, Crickett Skilling and Michael Sonino. Isobel Rose Jones is the director; Russell Wilcox in charge of settings.

Harrisburg's 10-Week Season

Harrisburg, Pa., May 31.

Pennsylvania will have another new summer theatre when the Allenberry Playhouse, newly-constructed at the Allenberry hotel, near Boiling Springs on State Route 174, opens a 10-week season on July 2.

The Allenberry Players will be directed by Richard North Gage. The producer is Charles A. B. Heinze, sets will be done by Mrs. Marjorie Green Brubaker. It's an Equity group.

8-Weeker in Newman, Ga.

Newman, Ga., May 31.

Professional stock company known as Three Theatres has opened eight-week season here. Performances are given in Dunaway Gardens Thursday, Friday and Saturday nights.

Mrs. Josephine E. Holmes is producer. Associated with her is group of six professionals headed by Keith Lundy.

Strawhat Jottings

The Harold Rome-Jerome Chodorov revue, "Pretty Penny," and Elihu Winer's "I'll Take My Stand" set for tryouts at the Bucks County Playhouse, New Hope, Pa., the week of June 20 and 27, respectively.

Center Stage, East Jordan, Mich., tees off a 10-week season June 28 with "Hay Fever." "For Love or Money" begins a 10-week season at the Surry (Me.) playhouse. The Brattibore (Vt.) summer theatre company will give Monday and Tuesday evening performances at nearby Greenfield. "Third Husband," Effie Young's new comedy, will be the initial bill at the Barter theatre, Abingdon, Va., opening June 20.

Watkins Glen (N. Y.) commences nine-week season July 4. "You Only Love Twice," starring Vicki Cummings, inaugurates season at South Shore Playhouse, Cohasset, Mass., June 20. "Ann Harding" will be the opening attraction at the Lakewood (Pa.) theatre, June 14. "Burlesque," with Bert Lahr, is set for the following week. A 10-week barn tour of "On Borrowed Time," with Guy Kibbee, will be launched at the Greenwood Garden Playhouse, Peaks Island, Me., June 20. Other dates set are the Litchfield (Conn.) summer theatre, June 27, and the Spa theatre, Saratoga Springs, July 4.

Tryout of a new musical comedy, "Hey, Holiday!," based on Homer's *Odyssey* with music by Ruth Cavin and lyrics by Al Moritz, will be tried out for two weeks at the Duxbury (Mass.) Playhouse beginning July 26. Francis Watkins will have the lead. Opening bill at the Merrimack Valley Drama Festival, St. Paul's School, Concord, N. H., will be George M. Cohan's "Pigeons and People." Recently formed group is non-Equity at present, but plans for an Equity franchise and a guest-star policy are being worked out. Alfred Dumais' "Come As You Are," will be the opening bill at the Camden Hills (Me.) theatre beginning July 12. "Candida" will probably open the Bar Harbor (Me.) season starting July 4 for nine weeks. Theatre staff includes Henry R. Bluestone, general manager; Ulrich Haupt, Jr., stage director; Don Swinney, designer, and Ted Levitt, managing director. Paul Lukas tees off the Famous Artists Country Playhouse, Fayetteville, N. Y., in "The Play's the Thing" July 4. "Personal Appearance" will begin the season at the Riverhead (L. I.) Summer Theatre June 27.

The Duke's Oak summer theatre, Cooperstown, N. Y., begins a 10-Group Players, has leased the Tivoli theatre, East Northport, L. I., for a 12 weeks' season of summer stock. He'll tee June 28 with a revival of Al White's "Hired Husbands," directed by the author, who, incidentally, will direct the other bills.

Brown had formerly directed the Group's productions, but will

Total Broadway Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week and the corresponding week of last season:

| | This Season | Last Season |
|---|--------------|--------------|
| Number of shows current | 23 | 30 |
| Total weeks played so far by all shows | 1,230 | 1,325 |
| Total gross for all current shows last week | \$476,900 | \$575,000 |
| Total season's gross so far for all shows | \$28,840,700 | \$28,826,500 |
| Number of new productions so far | 67 | 67 |

Conventions, Weather Help Chi B.O.; U.S.A.' 39G, 'Roberts' 22G, 'Prost.' 12½G

Chicago, May 31.

Conventions and fair weather kept activity at even keel here, despite cast changes in "Mr. Roberts" and exit of "Allegro." Jackie Cooper and John Forsythe take over for Murray Hamilton and Richard Carlson in "Roberts" while "Allegro's" departure was anticipated two weeks ago because of slipping take after Theatre Guild's first three weeks of subscriptions.

"Inside USA" is climbing steadily, ditto for "Respectful Prostitute" via word-of-mouth advertising. "Present Laughter" was rushed into Blackstone theatre for Memorial Day opener. Present outfit hopes to hang on until "Kiss Me Kate" and "Death of a Salesman," both scheduled for September, hypoco scene.

Estimates for Last Week
"Allegro," Great Northern (6th wk) (1,500; \$4.94). Final week dropped to \$20,700.
"Inside USA," Shubert (2nd wk) (2,100; \$4.94). Bounced up to \$39,000.

"Mr. Roberts," Erlanger (37th wk) (1,334; \$4.33). Conventions helped. Still excellent \$22,000.

"Present Laughter," Blackstone (1,358; \$3.80). Opened Decoration Day (30) with Edward Everett Horton.

"Respectful Prostitute" and "Hope Is a Thing with Feathers," Harris (2d wk) (1,000; \$4.33). Upped over first week, to \$12,500. Last week was actually \$12,000 over first eight performances, not for 11 as quoted.

LUNTS-LOVE' SOCKO \$26,500 IN SEATTLE

Seattle, May 31.

Socko biz was registered by Alfred Lunt and Lynn Fontanne in "I Know My Love" at the 1,500-seat Metropolitan last week. Scaled from \$4.50, house almost sold out throughout the eight-day engagement, which included two matinees, for \$26,500.

Theatre Guild subscriptions were very heavy, and the lower subscription price of \$3.38 kept down gross.

'Okla.' \$16,300, Wilm.

Wilmington, May 31.

Road company of "Oklahoma!" got a slim \$16,300 at the Playhouse here last week. Musical is at White Plains, N. Y., this week and ends the season June 11 in Atlantic City. It will probably resume its tour in the fall.

15 New Shows

Continued from page 57

out, casting and/or ability to obtain needed finances, are "Out of the Dust," "Pretty Penny," "Fundamental George," Katharine Hepburn revival of "As You Like It," "Guys and Dolls," "Hanging Judge," "Heaven and Earth," "Mother Hildebrand," "My Darling Aida," "Signor Chicago," "The Innocents," "Perfect Pattern," musical version of "Pursuit of Happiness" and "Thracian Horces."

The "possibilities" include "Play for Mary," "Arthur," "Billy Budd," "Careless Love," "Class Reunion," "Happy Dollar," "Howe & Hummel," "Moon Calf," Canada Lee-Brian Aherne revival of "Othello," "People Like Us," "Sitting on the Tail," "The Daughter," "Blue, White and Red," "Breach of Marriage," "Cham-pagne for Delilah," "Come Back, Little Sheba," "Everard," "Hilda Crane," "Miss Mabel," "Not for Children," "Now I Lay Me Down to Sleep," "Thank You, Just Looking," and "Naked and Dead."

There are numerous other announced productions for the season, but most of them are regarded as more remote and uncertain.

Current Road Shows

(May 30-June 1)

"Allegro" — Gt. Northern, Chi. (30-11).
"Blackouts of 1949" — El Capitan, L. A. (30-11).
"Born Yesterday" — Colonial, Bost. (30-11).
"Brigadoon" — Aud., Denver (30-4); Philharmonic, L. A. (6-11).
"Finian's Rainbow" — Hanna, Cleve. (30-4); Royal Alex., Toronto (6-11).
"Harvey" (Fay Co.) — Curran, Frisco (30-4); Biltmore, L. A. (6-11).
"High Button Shoes" — Royal Alex., Toronto (30-4); Majesty's, Mont'l (6-11).
"I Know My Love" — Davidson, Mil. (1-11).
"Inside U. S. A." — Shubert, Chi. (30-11).
"Mr. Roberts" — Erlanger, Chi. (30-11).
"Oklahoma!" (No. 1 Co.) — Centre, White Plains, N. Y. (30-4); Warner, Atl. City (6-11).
"Present Laughter" — Blackstone, Chi. (30-11).
"Respectful Prostitute" — Harris, Chi. (30-11).
"Streetcar Named Desire" — Lyceum, Mpls. (30-4); KRNT, Des Moines (6-7); Music Hall, K. C. (8-11).

American Express

Continued from page 57

was dropped several years ago after a fund of \$17,000 was accumulated to be used in policing the code. The producers emphasized that broker operations would be closely watched hereafter, with ticket allotments determined accordingly.

Pointing out that they consider the brokers an essential part of the theatre, with a responsibility to maintain standards, the producers invited the ticket men to be free with any complaints or suggestions. They promised to give sympathetic consideration to any such beefs or proposed reforms, including cooperation in seeking an increase in the present legal limit of 75c on agency ticket sales, provided such a move appears justified.

One admittedly warranted gripe by the brokers was against the practice of setting "open weeks" during which there are no agency allotments for certain hit shows. It was pointed out that when the "open weeks" for several shows coincide it inconveniences the public and is a hardship on the brokers. The producers agreed to stagger open weeks, but turned down a plea by the brokers to eliminate theatre parties.

Both the producers and brokers condemned the payment of "ice" to boxoffice men, and both groups pledged themselves to do everything possible to eliminate the practice. The brokers promised to take immediate steps to form their own organization to maintain standards in the field. When formed, this group will meet again with representatives of the CTP and League.

Present at last Friday's (27) confab at the League office were Brock Pemberton, League president; Leland Hayward, CTP chairman; Richard Rodgers, George Abbott, Herman Bernstein (as spokesman for Cullman) and representatives of McBride's, Leblang's, Joey Gold, Newman's, Broadway, Supreme, Saul Subber's, Beckhardt's and Mackey agencies.

Meanwhile, the CTP has set seven subcommittees to deal with different projects on its agenda for reforming and revitalizing legit. The subcommittees and their chairmen are ticket distribution (Hayward), production costs (Kurt Weill), increasing road production (Lawrence Langner), standardizing accounting practices (Herman Shumlin), finances (Kermit Bloom-garden), opening and keeping out-of-town theatres (Richard Aldridge), membership (Alfred deLlagra, Jr.) and publicity (Rodgers).

'Born' 8½G, Boston

Boston, May 31.

Still only one entry all along the Hub's rialto, with no bookings in sight for June.

"Born Yesterday" at \$1.80 top at the 1,500-seat Colonial, took about \$8,500, not so hot, on the third week in town. Should stay three or four more anyway.

Shows in Rehearsal

"Miss Liberty" — Robert Sherwood-Irving Berlin-Moss Hart.

"Pretty Penny" (Strawhat)—Leonard Field.

B'way Uneven, But Slightly Better; Ferrer Closes at 16G, 'Anne' \$21,200, 'Girls' \$38,400, Bolger Hot \$37,600

General conditions on Broadway were a trifle better last week, with returns uneven on individual shows. Except for the top hits, which invariably mop up solidly, attendance early in the week topped that for the corresponding nights the previous week, but there was a sag the ensuing nights, and the city-town trade failed to make up the slack on the weekend.

There were five closings Saturday night (28), with one and possibly more slated to fold next Saturday (4).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are not; i.e., exclusive of tax.

"Along With the Army," Imperial (20th wk) (R-1,472; \$4.80). Betty and Jane Kean replace Nancy Walker and Carol Bruce tonight (Wed.); skidded again; about \$17,000.

"Anne of the Thousand Days," Shubert (25th wk) (R-1,378; \$4.80). Last four weeks before shattering for the summer; about \$21,200.

"As the Girls Go," Winter Garden (28th wk) (M-1,519; \$7.20). Dropped to \$38,400, still plenty profitable.

"At War with the Army," Booth (13th wk) (C-712; \$4.80). Inched up again and is getting by; nearly \$9,000.

"Big Knife," National (14th wk) (D-1,172; \$4.80). Two-fifths provided only for a brief boxoffice stimulus, with the last three weeks wiping out previous operating profits; closed Saturday night (28) after 109 performances; around \$11,000 for the finale.

"Born Yesterday," Miller (173d wk) (C-940; \$4.80). Has eased off the last few weeks, but the operating nut has been pared to an absolute minimum, and the management hopes to keep the longrun comedy on through the summer; Jan Sterling and King Cager succeed Judy Holliday and John Alexander as leads; \$9,500 last week.

"Death of a Salesman," Morosco (16th wk) (D-931; \$4.80). As usual, the standee limit all performances; \$24,400.

"Detective Story," Hudson (10th wk) (D-1,057; \$4.80). Topping capacity every week; \$22,900.

"Diamond Lil," Coronet (C-1,004; \$4.80). Has been laying off since Feb. 26, when Mae West broke her ankle; reopening postponed several times, now set for tonight (Wed.).

"Goodbye, My Fancy," Fulton (27th wk) (CD-966; \$4.80). Madeleine Carroll leaves for vacation after two more weeks, with Ruth Hussey substituting for the summer; \$18,800.

"High Button Shoes," Broadway (86th wk) (M-1,900; \$3). Lowered scale hasn't yet helped; \$22,600.

"Howdy, Mr. Ice of 1950," Center (1st wk) (R-2,964; \$2.88). New edition of the perennial skating show opened Thursday night (26) to a fine press; regular schedule is nine performances weekly, but revue is playing 11 times this week; first four performances through Saturday night (28) drew \$19,000.

"Kiss Me, Kate," Century (22d wk) (M-1,654; \$6). Another week of standees all times; \$47,100.

"Lend an Ear," Broadhurst (24th wk) (R-1,160; \$6). One of the season's musical smashes maintaining a strong pace into the 1949-50 semester; nearly \$28,000.

"Life with Mother," Empire (32d wk) (C-1,082; \$4.80). Day family sequel closing Saturday night (4) after 262 performances; due to tour in the fall with Dorothy Stickney and Howard Lindsay in the leads; about \$10,000.

"Madwoman of Chailott," Belasco (21st wk) (C-1,077; \$4.80). Due to recess June 25 for the summer; almost \$19,000.

"Man and Superman," City Center (2d wk) (C-3,025; \$3). Maurice Evans return engagement in the Shaw revival was a b.o. click; folded for keeps Saturday (28); second and final week registered \$27,500.

"Mister Roberts," Alvin (67th wk) (CD-1,357; \$4.80). Still churning out capacity-plus grosses; almost \$34,000.

"Mr. Adam," Royale (1st wk) (C-1,025; \$4.80). Jack Kirkland production premiered Wednesday night (25) to murderous notices; folded Saturday (28) after five performances; meagre \$4,000, including the opening.

"Silver Whistle," Biltmore (27th wk) (C-920; \$4.80). Theatre Guild

closed Saturday (28) because Jose Ferrer has a picture commitment; slated to reopen in the fall with Ferrer or a replacement; played 216 performances; final week chalked up \$16,000.

"South Pacific," Majestic (8th wk) (M-1,659; \$6). Not even Ezio Pinza's absence from the cast for several performances last week hurt the standee-limit trade; \$50,600 again.

"Streetcar Named Desire," Barmore (78th wk) (C-920; \$4.80). Uta Hagen, Ralph Meeker and Carmelia Pope take over the leads tonight (Wed.) from the originals, Jessica Tandy, Marlon Brando and Kim Hunter; last week got a fine \$20,400.

"The Traitor," 48th St. (9th wk) (D-917; \$4.80). Nothing succeeded in arousing public interest in this Jed Harris meller presentation; closed Saturday (28) after 27 performances; \$8,000.

"Two Blind Mice," Cort (13th wk) (C-1,064; \$4.80). Has been skirting the edges lately with the help of two-fifths; about \$15,000.

"Where's Charley?" St. James (33d wk) (M-1,509; \$6). Keeps on approximating capacity trade; another potent \$37,600.

OPTIONAL CONTRACT FORM FOR DRAMATISTS

Instead of trying to continue operation under its old minimum basic contract, pending appeal to the higher courts, the Dramatists Guild will issue a recommended form contract for the optional use by its members. That was decided yesterday (Tues.) by the organization's council. Actual wording of the suggested deal hasn't been agreed upon.

The Guild is expected to appeal the recent court ruling nullifying the old pact. Meanwhile, terms of existing individual contracts between authors and producers will probably be unchanged, except for the elimination of provisions for Guild enforcement.

Met Opera Sock 21G In Des Moines 1-Niter

Des Moines, May 31.

The one-night stand of the Metropolitan Opera Co. in Des Moines at the KRNT Radio Theatre, grossed an estimated \$21,000, one of the best engagements of the company's cross-country tour. Show had a top of \$9.76, including tax.

Fay-Harvey' Husky \$22,000 in Frisco

San Francisco, May 31.

Frank Fay chalked up another fine week, his second, with "Harvey," now at the Curran (1,776; \$3.60), grossing a husky \$22,000. "Harvey" leaves Sat. (4), with Spike Jones set to follow (6) with his "Musical Depreciation Revue." Latter originally premed here over two years ago.

On Tuesday (7) "Cabalzeta," Spanish revue, opens at the 1,550-seat Geary, which is now dark. Show will have a \$3.60 top.

Jennerstown Begins

Pittsburgh, May 31.

Oldest strawhat in this district, Mountain Playhouse at Jennerstown, Pa., will open the season Saturday (4) with the English farce, "See How She Runs," while the newest one, White Barn theatre, near Irwin, which will be going into its second year, lifts the lid two weeks later. At latter spot, co-producers Clay Flagg and Carl Low hope to get Moss Hart's "Light Up the Sky" for their inaugural but they haven't cleared the rights yet.

Plays already lined up at White Barn include "The Heiress," "John Loves Mary," "The Winslow Boy," "Strange Bedfellows," "Room Service," "O Mistress Mine" and "Accent On Youth."

Bettis Quits 'USA'

Chicago, May 31.

Valerie Bettis, dancer, leaves "Inside USA," now at Shubert theatre, this week, Olga Lunick, her understudy, replacing.

Plays Abroad

Ann Veronica

London, May 21.

Jack Hylton presentation of drama in two acts by Ronald Gow, adapted from novel by H. G. Wells. Directed by Peter Ashmore. At Piccadilly, London, May 20, '49.

Ann Veronica Stanley Wendy Hiller
Miss Stanley Henry Hewitt
Miss Stanley Christine Silver
Hubert Manning Robert Harris
Mr. Capes Joan Benham
Honoria Widdett Deanna Wells
Mr. Widdett Barbara Cavan
Mrs. Widdett George Hayes
Mr. Ramare Agnes Louchan
Lady Palsworthy Doris Rogers
Dean Richard Wordsworth
Gossett Elizabeth Thorneike

This is an adaptation of H. G. Wells' novel with involved transitory cameo sets. Story is told in flashback by the heroine, retelling the events from her break from a tyrannous home; her plunge into the suffragette movement; subsequent imprisonment, engagement, marriage and impending motherhood. Kaleidoscopic treatment of passage of time, and modern trend of recurring changeover of period, tend to break the dramatic thread. As a means of cramming in as much of the book, and as many of the characters, as possible, it is effective and may satisfy the technicist's admirers for this angle. To traditional drama lovers the technique may prove irritating.

Wendy Hiller is a graceful, human "new woman," combining pathos and grim determination in her struggle for emancipation, control of her wayward emotions and final flinging of her bonnet over the windmill.

Robert Harris gives all the right reactions as a married scientist, professor reluctantly responding to the avowed ardor of his young pupil. Henry Hewitt is duly effective as a stern parent; Christine Silver is gracious and understanding as an old aunt, and Cyril Ritchard almost steals the evening's honors with a delightful depiction of a young man-about-town philosophically accepting his fiancée's walkout on the eve of marriage. Supporting artists are carefully selected and the general smoothness is a tribute to director Peter Ashmore. Clem.

Sauce Tartare

London, May 19.

Cecil Landeau production of new revue in two acts (27 scenes). Lyrics by Geoffrey Parsons; music by Berkeley Frake; sketches by Matt Brooks, Ronald Frankau; additional music and lyrics by David Parrell, Harry Parr Davies, Augustin Lara, Langston Hughes, Weston Parsons, Allan Gray, Margaria Leecondi, and others. Directed by Cecil Landeau. At the Lyric, London, May 18, '49.

Sumptuous costumes and settings make "Sauce Tartare." Cecil Landeau's first postwar production, a satisfying, eye-filling spectacle. Taken as a whole, it is also a bright, vivacious entertainment, although, as in most revues, there are occasional dull spots. But the overall effect is one of gaiety and splendor.

In the 27 items that make up the revue, Landeau effectively blends comedy, burlesque and music with an occasional dance spectacle of exceptional quality and intensity. Nevertheless, the emphasis is always on the comedy angle, and well chosen lyrics and brilliantly conceived sketches help in this direction.

While many of the items are in true revue tradition, from time to time there is a complete break with the accepted formula. Case in point is the sketch entitled "The Psychiatrist," which was conceived by Landeau from a Cobain drawing in the New Yorker and is brilliantly executed by Renee Houston.

Nina Tarakanova and Claude Hulbert. Another standout item is a song, "The Real Thing," which has been taken from a recent left wing show at London's Unity theatre.

Miss Houston's rendering of this song is one of the highspots of the show.

An attractive and accomplished cast works together as a pleasing combination and there is the right degree of teamwork to insure success of the production. Although major honors inevitably fall to Miss Houston, special credit must be given to Zoe Gail, whose "Hick in Piccadilly" is a popular number. Muriel Smith, the Negro songstress, who has several solo numbers, entrusted to her; Ronald Frankau, Hulbert and Jack Melford, who provide most of the laughs, and Jan Mazurus, Marlane and Sara Luzita, who provide what might be called the classical touch. Myro.

Two Dozen Red Roses

London, May 26.

Alec L. Rea, E. F. Clift and Roy Limbert presentation of comedy in three acts by Kenneth Horne, adapted from the Italian of Aldo de Benedetti. Directed by Richard Bird. At Lyric, London, May 25, '49.

Popopolos Michael Yannis
Mr. Smith Sally Rogers
Tomasso Savelli Michael Shepley
Marina Verrani Edwin Styles
Alberto Edwin Styles

Filmy Italian comedy that must have lost a lot in translation, this one consists of hackneyed situations and prolonged anti-climaxes. Whether Evelyn Laye, in her first non-singing role, will have sufficient boxoffice pull to override the play's limitations is doubtful. It will take more than her winning maturity and good following to compensate for these deficiencies.

Restless after 20 years of placid domestic felicity, a Roman wife plans a change of environment, primarily to see if her charms are still active enough to attract other males. Husband retaliates by pretending to court an unknown beauty. By mistake his wife receives his ardent note and floral accompaniment and from then on she lives in a dream world, losing her heart to this imaginary lover and canceling her proposed trip. Husband's breaking the truth to her, without wounding her ego, provides the bulk of dialog and action, with the inevitable reconciliation.

Edwin Styles contributes a buoyant personality to the supporting role of the husband, with Michael Shepley also o.k. as the "friend of the family."

Sally Rogers is a gay, synthetic maid, partnered by Greek Michael Yannis as her unbridled wooer. Direction of Richard Bird extracted best results from uninspiring material. Clem.

A Man And A Dog

London, May 18.

Lee Ephraim and James Sherwood presentation of drama in two acts (seven scenes) by Alec Coppel. Directed by Reginald Tate. At Princess, London, May 17, '49.

Clive Rorison, M.D. Griffith Jones
Storion Rorison Harriette Johns
Robert Smith Robert Shaw
Mr. Finsbury William Mervyn Aitken Sam Lyons

This is a crudely sensational meller that would have delighted the old Lyceum habitués. Story is already converted into a book and film, with the latter held up by censor pending end of a current popular case which it strangely resembles. Mingled boos and applause harassed film star Griffith Jones after an almost solo performance of non-stop verbiage. It may attract its own sensation-avid followers, but for an intelligent public its appeal will be practically nil.

A doctor decides to cure his wife of infidelities by disposing of her latest lover in a way that will never be discovered. In fact, effecting the perfect murder. The victim, a young clerk from the American Embassy, is kept chained in obscurity, fed and watered like an animal until the hue and cry at his disappearance subsides. Then, having poisoned the boy, the avenging husband dissolves the remains in an acid bath. Deciding first to test its efficacy, the wife's pet dog becomes the murderer's victim, and its reported loss to Scotland Yard, plus veiled hints in that quarter by the wife, lead to his undoing.

Dialog is stilted and verbose and with Jones occupying the stage practically throughout, it is to his credit that there is any plausibility whatever in the character. Harriette Johns has little to do but wear glamorous clothes, defy her spouse and blatantly flaunt her amours, which she does to the best of her ability. Robert Shackleton is in turn smooth and tragic as the lover, but mars realism of his

known impending doom by flippancy. William Mervyn contributes the most natural performance as Scotland Yard sleuth coming "to see a man about a dog." Clem.

Marriage Story

London, May 10.

Peter Matthei presentation of drama in three acts by Jacques Deval. Directed by Michael Macowan. At Stratford, London, May 4, '49.

Pierre Gobert Peter Reynolds
Jeanette Carter Julia Braddock
Fernande Perrier Angela Baddeley
Maurice Bouillet John Carol
Charles Perrier Walter Fitzgerald

A murder drama without a murder, with a high level of suspense in the first act dissipated by the lack of conviction in the final act, sums up this new play by Jacques Deval. High-grade acting by a small and select cast will help the show along, but indications point to only a moderate life.

Central characters are Charles Ferrier, his wife Fernande and her lover Maurice Bouillet. As the play opens, the wife and lover are plotting to poison the husband and at the crucial moment the intended victim overhears the plan to put a deadly potion in his nightly cup of tea. Nevertheless, he drinks his tea, and quickly realizes the poison is omitted. The lover is banished and within a few minutes wife and husband are reconciled.

Michael Macowan's direction achieves first class acting from the polished cast. Angela Baddeley and Walter Fitzgerald extract every ounce from their dramatic roles and John Carol is exceptionally well-cast as the weakened lover. Peter Reynolds and Julia Braddock contribute what is virtually a prolog and epilog on the merits of marriage but perform their respective parts with charm and vitality. Myro.

Miss Turner's Husband

London, May 7.

Milroy Gay and Peter Earing presentation of comedy in two acts (12 scenes). Directed by Ellen Pollock. At St. Martin's, London, May 6, '49.

Helen Shorton Jill Esmond
Henry Roebuck Ronald Ward
John Roebuck Greta Gynt
Gwen Barrie Marian Spencer
Geoffrey Temple Patricia Ward
Bill Barker Derek Tansey
Lord Oscar Benton Elwyn Brook-Jones
Vivian Roebuck Margaret Wachtel
Mabel June Annette Bell

Inconsequential comedy of familiar angles — man jealous of wife's fame; woman faking lover to arouse husband — provides only mildly amusing entertainment.

Ronald Ward makes a breezy husband; Greta Gynt is attractive and provocative as the wife. Jill Esmond is her usual charming self in the minor characterization of the other woman and Elwyn Brook-Jones gives point to every line as a bibulous peer intent on seduction, but benign and philosophic when thwarted. Ellen Pollock's direction makes the most of what is certainly not a major effort from the popular British playwright, Gilbert Wakefield. Clem.

Barbara Blomberg

Zurich, May 13.

Schauspielhaus production of drama in three acts (six scenes) and an epilog by Carl Zuckmayer. Directed by Gy. Gilber. Sets by Teo Otto; music by Max Lang. At Schauspielhaus, Zurich, May 12, '49.

Barbara Blomberg Kaethe Gold
Duke of Alba Leonard Steckel
Duke of Toledo Siegfried Steiner
Alborno Ulrich Hitzig
Leonard Steckel Siegfried Steiner
Don Juan d'Austria Will Quadriess
Escovedo Fred Tanner
Rorison Elsie Gmuier
Fraeken Therese Giehse
Maddalena de Ullona Traute Carlsen
Jester Labao Erwin Kalsen
Cervantes Heinrich Gretler

World-prem of Carl Zuckmayer's new play has raised mixed comments here, but show is a good piece of playwrighting and has good U. S. chances.

The author of "Devil's General" has chosen for his newest vehicle a story from Flemish - Spanish 16th century history. Barbara Blomberg, a lower-class German girl, had given birth to an illegitimate child by the Emperor Charles V. Play starts 20 years later when Barbara's lust for power is stirred after hearing that her son has reached the top as popular commander in Spain. She obtains position, power and from then on leads a life of luxury and intrigue.

Play offers several dramatic highlights, of which the first and only meeting of mother and son is one of the best. Role is surefire for any good actress.

Schauspielhaus performance has been carefully prepared and is brilliantly staged by Oskar Waelterlin, with suitable sets by Teo Otto. Kaethe Gold in the title role is at her best, supported by a cast of first-rate players, of whom Therese Giehse, Leonard Steckel, Leopold Biberti and Will Quadriess merit special credit. Mezo.

Plays on Broadway

Howdy, Mr. Ice of 1950

Sonja Henie & Arthur M. Wirtz presentation of Sonart Productions, Inc.; Wirtz executive director and William H. Burke production director. Staged by Catherine Littlefield. Features Freddie Trenkler, 3 Bruises, Skippy Baxter, Eileen Seigh, Charles Trenkler, Fred Craig, Fred Martelli, Bill Donnell, George Hames, 24 boys. Sets: Bruno Maine; costumes: Grace Houston, Bill Livingston; Katharine Kuhn; dances: Catherine Littlefield; lighting: Eugene Braun; skating direction: Eugene Braun; conductor: David Mendoza; songs: Al Stillman; Alan Moran; arrangements: Paul Van Loan. Opened May 26, '49. Center theatre: \$2.75 top.

"Howdy, Mr. Ice of 1950," second edition of last season's "Howdy Mr. Ice," ice revue as presented by Henie-Wirtz (Sonart Productions), corporate blizzard of the first, ranks with the best. That it is superior in every respect is but natural considering that several of the highlights of the previous edition and certain features from the touring Sonja Henie show have been skillfully blended into the latest edition in the Rockefeller Center's ice theatre.

"Howdy, Mr. Ice of 1950" accents that vaudeville has never been dead—it's been given the switch, as it has with radio, the nites, etc., and now we find plenty of it on the frigid arena.

The clever juggler, Trinkle, long a variety house standard; Sid Kroff's puppet act, fundamentally a vaude item (and, incidentally, excellent for video), and the Vaughn Pipes vs. Howard Brand exhibition of badminton, only this time done on skates—and no cinch, incidentally—are likewise culled from the vaudeville pattern. Unfortunately, the commentating attempts of Fred Martelli, one of the troupe's singers, as sportscaster were inept and tended to detract.

Show has size, scope and spec. Its prime appeal is the lavishness of the production numbers, the precision of the 24 girls and 24 boys, the eye-filling pageantry, and the unstinting production investments. Working on a massive stage whose apron extends into what were the normal first 12 rows, and making good use of the side boxes for vocal ensembles and the stage business, this is an ideal family entertainment. It is seasonal both winter and summer, having psychological hot weather appeal. But fundamentally it is good entertainment.

Virtuosity on the runners fast becomes an accepted standard. They dance, sing, project storybook pageants and colorful romance on ice with the same sure-footedness as formal, so that the audience soon forgets that phase. The occasional spillover one or two of the kids did almost belong in the script, just to remind the customers that, besides the histrionics, much athletic prowess goes into the sum total.

On the capacious side, since the plus values far eclipse the general unfolding, is an inclination to fulsome and a lack of comedy. Latter phase was immediately recognized via a last-minute inclusion of Freddie Trenkler (unbilled) for a socko next-to-shut spotting with his "bouncing" style of comedic ice dikes. The Bruises (3) with their two spots are likewise much needed and welcome with their comedy relief. Monty Stott, Sid Spalding and Geoffe Steins, yelet the Bruises, really literally mop-up with their lady mopsters hokum.

The big spots are inclined to overlengthen, most notably the "Sleeping Beauty" flash in which the bride whirls and the brave Jinx Clark and Harrison Stands-out.

Skippy Baxter, Eileen Seigh, The Prestons (Mickee & Paul), along with Miss Clark and Baxter, Cissy Trenholm, John Walsh, Buck Pennington, Buster Grace, Edward Berry and Jean Sturgeon are prolific and proficient performers throughout.

The highlights are many, all good save when running overboard. Berry's drunk scene, with Arthur Erickson straightening, as the cop, could be cut a couple of minutes. The romantic Trenholm-Walsh flash is very St. Valentine and eye-fetiching, but in light of the plenitude of ensuing stuff, could also be sliced a minute or three. Puppeteer Kroff next, followed by The Prestons' specialty. Grace Sturgeon & Rodgers, two boys and a girl, feature skating on elevated runners, i.e., the stilts effect. A good spotting here called for some flash, such as that Trinidad calypso routine which was moved to the second half. Instead, in itself there was another specialty, this time by the fleet Skippy Baxter, appropriately Mercury to Jinx Clark's Pandora. A much needed comedy spot was provided by The Bruises; and then the patriotic finale, to an OK special

song by Al Stillman and Alan Moran. Most of the melodies are Tin Pan Alley excerpts, but the windup to the first act is a special. It's a military extravaganza featuring the mixed line of 48 in plenty rousing formation work, but here again the incination was to verbiage.

Like the rah-rah first-act finale, the reopening "Sleeping Beauty" fantasy is a holdover. Then follow an assortment of specialties and specialists up to the nudrifi "Cradle of Jazz," featuring Buck Pennington with Evelyn Biderman, Doris Nelson and Rusty Rodgers as the cocottes. There are reprises of flappers and flippers, the Charles-ton, the boogie and the jitterbugging eras. The Prestons' acro waltz is followed by the Pipes-Brand badminton exhibition, with some truly amazing shots, particularly done on skates, but somehow lacking sufficient showmanship to achieve all the effect it merits. The amateur sportscaster-referee is but part of the shortcoming of this presentation, although a zingler and glibber gabber could be a plus factor of no small calibre. Fundamentally, however, the tennisers are their own best show.

Miss Seigh and Baxter in another specialty, the Bruises, and Freddie Trenkler, the added starter, precede the circus finale. It's a rousing if somewhat delayed curtain since it comes at 11:30.

The technology in every department is ultra from the Catherine Littlefield staging and choreography to the lighting, costumes and general production. Abel.

Mr. Adam

Jack Kirkland production of comedy in two acts (four scenes) adapted by Jack Kirkland from Pat Frank's novel of same name. Features James Dobson, Elizabeth Fraser, Frank Albertson, Howard Freeman, Emory Parnell. Staged by Jack Kirkland. Directed by Phil Raiguel. At Royale, N. Y., May 25, '49: \$4.80 top (\$9 opening).

Eden Adam Elizabeth Fraser
Mrs. Brundage Edie Laird
Homer Adam James Dobson
Steve Smith Frank Albertson
Sgt. Carlson John James
Sgt. Donnell Robert Gray
Nate Gabelman Ted Thorpe
Percy Klutz Emory Parnell
Anton Maxine Semon
Obadiah Latch Oliver Blake

"Mr. Adam," a last-minute postscript to the 1948-49 list of new shows, is a lugubrious farce attempt. And it's another demonstration that vulgarity isn't a substitute for wit as a boxoffice ingredient.

Jack ("Tobacco Road") Kirkland, as the adaptor as well as director-producer, must take the triple rap for "Mr. Adam." Whatever the original Pat Frank novel may have been like, this stage version is a painful little clinker that should have been quietly scrapped during its 10-week tryout.

The story, still billed in the program as a satirical comedy, concerns a mild young husband who remains the only victim male after a hypothetical atomic explosion. This provides the basis for a gruesome succession of tasteless jokes, mostly variations on the general subject of sex.

To the credit of the actors, all this is played as if it were plausible and even amusing. James Dobson is properly earnest in the hectic title part, and Elizabeth Fraser does what she can to give reality to the silly role of the wife. Frank Albertson scores a small triumph by making the part of a smart-aleck reporter at least agreeable, while Howard Freeman, Emory Parnell, Ted Thorpe, O. Blake, Maxine Semon and E. Laird dutifully follow Kirkland's slambang direction.

Perhaps Phil Raiguel's inadequate scenery and lighting (the latter isn't credited to anyone, so presumably he is responsible) can be blamed on a skimpy budget.

Hobe.
(Closed Saturday night (28) after five performances.)

MARYLAND THEATER

Baltimore, Maryland

Fully Equipped and Available for Every Type Performance

Contact Immediately

BEECHURST, L. I., near Yacht Club 7 EXQUISITE and Unique Spacious rooms, 2 baths

LARGE PLOT Price \$80,000 FURNISHED

Brokers Protected Phone: W15H46 3-3142, N. Y. City

For Permission to Produce

HAMLET

Translated into TODAY'S ENGLISH

Write to Cyrus Friedman

(Copyright Holder)

5454 NE. Sandcrest

Portland 13, Ore.

SAMUEL FRENCH

SINCE 1850

Play, Brokers and Authors' Representatives

25 West 43rd Street, New York

1028 Sunset Blvd. Hollywood 46, Cal

Literati

McCall's Flock of New Veepees

Board meeting of the McCall Corp. held in New York last week resulted in the election of several new veepees. Needed for additional officers was attributed by the firm to its expanding activities. Previously Philip Wyman, veepee and director of the organization, became Redbook publisher while Otis L. Wiese, director and editor of McCall's Mag., was named veepee and publisher.

Newly-elected vice-presidents are Walter J. Boyle, sales and promotion manager of McCall Patterns; Edward M. Brown, assistant to the president; MacLean Hoggson, Redbook advertising director; Lowell Shumway, McCall Corp. circulation director; John E. Smith, McCall's director, and Clayton C. Westland, manager of commercial printing division and production.

N. Y. Post's Accent on Youth Dorothy Schiff, owner-publisher of the N. Y. Post, has put the accent on youth in her reorganization of the paper's editorial board. Trio of new appointees who will pilot the afternoon daily include James Wechsler, 33, as editor; Paul Sann, 35, as executive editor; and Henry Moscow, 44, managing editor. Re-alignment follows in the wake of Ted O. Thackrey's resignation as editor and co-publisher as a result of disagreements between himself and his ex-wife, who's currently winding divorce proceedings in Reno.

Post's editorial statement Friday (27), after announcement of the editorial setup, declared the paper will continue its pro-liberal policy in domestic and international politics. It's understood, however, that there'll be a slight shift away from the paper's former crusading policy, particularly for Zionism, in the direction of more cheese-cake and crime stories. Sample of the trend was revealed in the page one yarn last week concerning an anonymous character who switched from the female to the male sex via surgery.

Thackrey, meantime, claims the circulation of his new project, The Daily Compass, is at the 65,000 level, which at 10c. per copy, is the break-even point.

Wonder Books a Personal Deal

The Wonder Books (25c. edition of juve stories) which Random House turned over to Grosset & Dunlap and Curtis Publishing, joint publishers of the 25c. pocket size Bantam Books, is a personal deal made by Robert Haas, Donald Klopfer, Lewis Miller and Bennett Cerf, each of whom owned 25% of Wonder Books, Inc. stock. They will receive royalties on every Wonder Book sold in the next 15 years. It's their personal investment away from R.H.

Random House, having a full schedule, made it difficult for the outfit to give to juve series the time and attention it demanded.

Dos Passos' Gen'l Mills Report

General Mills, the flour and food manufacturer, is going in for showmanship in a different way. It has employed author John Dos Passos to write an "objective and human" report on the company and its employees.

While designed primarily for employee and stockholder consumption, the report likely will be given wider distribution through some national publication, it's announced. It will be a series of articles giving Dos Passos' reactions after interviewing everyone from board chairman to mill-sweepers.

No '49 Headliners' Frolic

Setting precedents in three fields of competition, the National Headliner Medals were announced Sunday (29) by the National Headliners Club in Atlantic City.

At the same time it became known that there will be no Headliners frolic here this year, the first time one has been missed since 1934, when they were started as a means of city promotion. Difference between the Press Club of Atlantic City, which sponsored the three-day frolic, and the city's publicity department, which bankrolled it with city cash, to the annual tune of some \$6,000, is blamed. Hope remains that a one-day affair for some of the news-writers honored this year may be scheduled late in the year.

The frolic usually brought some 200 newswriters here for a three-day outing, part of which was underwritten by the beachfront hotel interests. With them as guests of honor came the winners of the various awards, who received them at a gala dinner which hit news-reels and airwaves.

Bill Henry of Mutual, who had

won a Headliner medal in 1943 for consistently outstanding work as a columnist on the Los Angeles Times, this year won an award for radio coverage of the 1948 Olympic games. Daniel Francis Clancy, of the Springfield, O., Sun, who won an award last year, repeated this year. Columbia Records got an award for its recorded album "I Can Hear It Now."

Other winners included: Dan Parker, New York Mirror, for consistently outstanding sports writing; Ralph Vines, of the Dayton, O., Daily News, for an outstanding feature column; Bruce Russell, of the Los Angeles Times, for outstanding editorial cartoons; Arthur J. Snider, Chicago Daily News, in the "outstanding news story" classification; Charles Hoff, New York News photographer for best sports action picture; Frank Jurkoski, International News Photos, for best spot news picture showing Mrs. Kosenkina immediately after her sensational leap; Tom Watson, New York Daily News, for the best human interest picture; the Philadelphia Inquirer for outstanding public service by a newspaper in its series exposing the racket in stocks of "dead" building and loan companies; Howard Handelman, of INS, for outstanding foreign news reporting. Paramount News was awarded the newsreel reporting Headliner medal for the best picture story, made by cameraman Oscar Goodman, of the Ku Klux K. K. initiation.

Other radio awards went to Elmer Davis of ABC; Robert Trout of NBC; and Charles Collingwood of CBS.

Post-Forrestal Sniping

James V. Forrestal's suicide last week touched off a series of bitter inter-mural accusation among the top newspaper and radio columnists plus a \$250,000 libel action against Westbrook Pegler brought by Drew Pearson. Pegler's columns in the N. Y. Journal American, May 23 and 24, directly linked the former Defense Secretary's death with broadcast attacks made by Walter Winchell and Pearson. Hanson Baldwin, N. Y. Times military analyst, also strongly criticized "Drew Pearson and Walter Winchell and some others" who "maligned and traduced and attacked him in various commentaries."

Winchell did not disclose whether he would follow Pearson in filing libel action against Pegler, but teed off against his critics in last Thursday's (26) column. Winchell stated that Forrestal "was not 'defensible' as charged by some professional breast-beaters and hand-wringers—it is typical of one prostitute—that one of his articles which piously condemned critics of Forrestal contained another attack on Franklin D. Roosevelt."

Pearson also defended his right to criticize Forrestal in two columns running Monday and yesterday (30-31) with an aside that "Mr. Pegler has now been answered by me in the only language he understands—a libel suit." Pearson contended that the onus for Forrestal's suicide belonged to the latter's friends who persuaded him to remain in the cabinet long after his illness set in.

Up until the current Winchell-Pearson-Pegler acrimony, there was a tacit understanding among columnists for the Hearst syndicate to "lay off" each other. However, Hearst execs have apparently taken the wraps off the inter-syndicate fights as a possible circulation booster. Winchell gives "his side of it" in Newsweek this week, besides his own column.

Reader's Digest's Anthology

Reader's Digest is planning publication of an anthology of anecdotes, which will include approximately 1,500 of its humorous "fillers," and will retail between \$1 and \$2. Mag. is paying former contributors \$10 each for publication of their items, bringing the book's initial to \$15,000. An abridged may be offered as a free premium to new subscribers.

'Variety' Vet Field Mugs

It's a tossup between Sidney Burton Pfeiffer, VARIETY mugg in Buffalo, and Dave Trepp, Seattle, who is the ranking VARIETY dean of correspondents. Each claims top honors. Pfeiffer, a bouncing brawler up Buffalo way, reports this is his 30th anniversary with the paper, having started stringing in 1919. Trepp says it's about

ditto, having first started in Butte, Mont., before moving to Seattle.

Until O. M. (Monte) Samuel's passing in 1945, the New Orleans correspondent was No. 1, having started with Sime virtually from the first issue in 1905. Incidentally, for many years Samuel, who was a wealthy housewrecker in New Orleans (that "housewrecker" got him into plenty of trouble), for a long time jazzed up VARIETY's bookkeeping system through never cashing his space checks.

Worldwide, Eric Gorrick, in charge of Australia for VARIETY, from his Sydney base, is the No. 1 vet, dating back almost to the birth of the paper.

N. Y. Holiday as 'Book'

There's still such a strong demand at the publishing office for the New York (Ap.) issue of Holiday magazine, that the editors have reprinted the issue in "book" form. Actually magazine size, but with a stiff cover and minus the ad pages, the "book" will be published June 1 to sell at \$1. Some new material on Manhattan has been added.

Incidentally, Harper Bros. will publish the E. B. White piece from the issue, "This Is New York," as a book in November.

Hurter's Disney Sketchbook

A sketchbook of 700 of Albert Hurter's inspirational drawings, created originally for the Walt Disney Studio, has been published by Simon & Schuster under title of "He Drew As He Pleased" (\$5). Hurter was with Disney from 1932 till his death in 1941, creating original sketches for "Snow White," "Fantasia," "Reluctant Dragon," etc. He designed the animals in "Bambi" and "The Three Little Pigs." Disney referred to him as "a master creator of fantasy."

Book, arranged and captioned by Ted Sears, has all sorts of sketches, from mere doodles to full drawings. Most of them are simple figures in a clean style, showing a neat, often grotesque sense of humor. Book is a souvenir for Disney Film fans, as well as a choice volume for artists and art lovers.

RH's Medical Books

Shocked (and impressed) by the sudden death of pals like Jack Kapp, president of Decca Records, at 47, Bennett Cerf decided to find out more about heart ailments. This led to Random House signing Dr. H. M. Marvin, president of the American Heart Assn., to write a book on the heart, to which four other heart specialists will contribute.

It's primed as a constructive book, as will be the book on the prostate which Dr. Herbert R. Kenyon, attending urologist at the Lenox Hill hospital, N.Y., will do for R.H.

British On 'Naked'

Although he described Norman Mailer's war novel, "The Naked and the Dead," as "foul, lewd and revolting," Sir Hartley Shawcross, British Attorney General, told the House of Commons he did not intend to take legal action against the publisher looking at it as a whole, he didn't think there was any intent to corrupt or deprave or that it was likely to lead to any result other than disgust at its contents. To him the book was "most tedious and lengthy."

Attorney General advocated the least possible interference with the freedom of publication and urged that the Government shouldn't seek to make the Criminal Law a vehicle for imposing a censorship on the frank discussion or portrayal of sordid and unedifying aspects of life, simply on the grounds of offense against taste or manners.

Commager Heads P.E.N.

Annual business meeting of the P.E.N. Club held last Wednesday (25) at the Princeton Club, N. Y., resulted in the election of Henry Steele Commager, w.k. historian, as head of the organization. He replaces Henry Seidel Canby.

Other officers named are: Norman Cousins, Rita Halle Kleiman and Frederic Melcher, all veepees; Manuel Komroff, secretary, and Ken McCormick, treasurer. Executive board is composed of some 21 individuals including Pearl Buck, Carl Warner, Elmer Rice and John Mason Brown.

Deems Taylor's Newest

Deems Taylor has expanded his intermission talks with the N. Y. Philharmonic over CBS into an excellent book of musical miscellany and criticism, in "Music To My Ears" (Simon & Schuster, \$3). Though the book is always informative and authoritative, it isn't always weighty or dull, being as often gay as serious.

Written in easy, literate style, and peppered with anecdotes, the

book discusses composers, compositions, talent, music markets, etc., with a lot of sound advice handed out to composers, players and plain listeners.

Bron.

Blue Pencil On TV

Blue Pencil Club, an organization of city and copy editors from Ohio sponsored by Ohio State U.S. School of Journalism, heard a panel discuss "What Effect Will Television Have on the Newspapers," at its annual meeting in Columbus. Panel didn't go out on any limb and predict dire things for dailies but the discussion did widen out to include TV's effect on almost everything else.

Club elected Don Wolfe, state editor of the Toledo Blade, president; W. T. Buchanan, city editor of the Marion Star, vice president, and H. R. Jolliffe, OSU, secretary-treasurer.

"Summer Theatre Supplement"

(Leo Shull Publications, 75c.) a revision of Shull's previous straw-hat guide, is a substantial improvement over the original and, in fact, over any similar work issued by Shull. It lists 218 rural playhouses, with considerable information about most. The editing is somewhat better than the previous edition, but the booklet still contains articles that are little more than padding, and there are again a number of saw-hat entries in an addenda rather than included in the regular list.

Carl Maas' N. Y. Guide

Carl Maas, who has already written a pocket guide to California, has penned a similar treatise on New York, its sites, eateries, niteries, etc., called "How to Know and Enjoy New York."

Besides the Gotham high spots, portion of the book is devoted to the four surrounding boroughs.

Revised Opera Book

"The Victor Book of Operas" has just been issued by Simon & Schuster (\$3.50), completely revised by Louis Bianicoli and Robert Bagar, music critics of the N. Y. World-Telegram. Revised volume has had many operas added to it, to bring total to 111. Performance history of every opera has been re-edited and brought up to date.

Volume includes histories of operas, their plots, photos of singers and opera scenes, list of operatic recordings, etc.

CHATTER

Harlem's vaude flagship, the Apollo, is getting a five-page spread in Ebony mag's July issue.

Alan Hynd doing a yarn for True mag on "Worms Who Have Turned." Incidentally, the Hynds are now summering in East Hampton, L. I.

Cameraman John Alton's "Painting with Light," book on techniques and equipment used in glamorizing filmlets, a Macmillan publication.

Don Reynolds, Quentin Reynolds' brother, has penned the first full-fledged dog bio, "Champion of Champions," to be published in November by Random House.

Maxime de Beix, VARIETY's Paris mugg, may be profiled by Time mag. Piece would take the shape of a cavalcade of Paris show biz for two decades, wound up around de Beix.

S. MacDermott, editor of Gaelic American, and Maureen P. Ford of Irish World, in Ireland on junkie, sponsored by Royal Dutch Air Lines, Irish Air lines and Irish Tourist Assn.

New novel by Barrie Stavis, "Home, Sweet Home," was read by R. O. Bowker Co., listings of all TV stations plus video programs featuring books.

Arthur Miller, author of "Death of a Salesman," is recipient of another honor, the Annual Writer's Award of the American Committee of Jewish Writers, Artists and Scientists. Kudo was given at a reception yesterday (Tues.).

Chicago Herald-American is running a schedule of half and quarter page ads promoting film entertainment. Ads, idea of Bill Hollander, Balaban & Katz advertising head, will run at least once a week, and will plug theatre-going, but will also urge public to see definite films.

McCall's mag, which has been

trailerizing its acquisition of Eleanor Roosevelt's new memoirs, "This I Remember," is giving it additional fanfare with a Waldorf-Astoria reception today (Wed.), to mark publication of the first installment and to honor Mrs. Roosevelt.

Luce Publications' Chi office is undergoing spring cleaning with Eleanor Steinert, staffer, upped to assistant to publisher. Penrose Scull, Fortune head there, transferred to New York, and Serrell Hillman, temporarily switched to San Francisco. Lew Spence of the home office has been filling in for Time.

Harry Martin, prexy of the American Newspaper Guild and special labor adviser to Paul Hoff, man's ECA plan in Paris arrived in Memphis last week (26) to put finishing touches on the ANG's annual powwow in Columbus, O., next month (June). Before taking overseas assignment, Martin was amusements editor of Memphis Commercial Appeal.

'Love Thy Neighbor'

Continued from page 1

the pressure groups from the MPAA to the staffs of the film companies—primarily the field men.

Later policy is being looked on with considerable doubt by industry insiders familiar with the problems of film company staffers. It has been considered before and discarded for the same reason. Field men—and, for that matter, publicity-advertising chiefs themselves—are so occupied with the day-to-day problems of selling their own pictures, that they have no time or inclination to undertake specific industry-wide public relations chores.

One of the principal things company chieftains have in mind in the exhibit "Love thy neighbor" campaign is the tremendous number of suits with which distribs have been faced in recent years. There are more than 100 pending at the moment. Many have been won by the theatremen and even more have been settled in their favor out of court. But win or lose, they cost the distribs hundreds of thousands of dollars a year in counsel fees. With the coming of divorcement, companies searching for large-scale economies see fertile fields in the possibility of reducing the quantity of litigation and their legal staffs.

MPAA plan is to have Harmon—and Johnston himself—as well as company field men, get into the field to glad-hand exhibitors, the meetings of local organizations. In addition to trying to establish rapport between the theatreowners and distribs, Johnston and Harmon will try to enlist the exhibs in a community public relations campaign patterned somewhat after the scheme used with success last year by the Theatre Owners of America. Exhibs were provided speeches and material which they could plant locally.

This, it is hoped, will compensate somewhat for the slicing of the Community Relations Dept. in the past week. Firing of the three people, who have functioned under Arthur De Bra, will save the MPAA about \$22,500 a year. Trio are Mrs. Alice Evans Field, who has been on the staff on the Coast for about 20 years; Dr. Irvin Deer, who has been in the Chicago office for about 15 years, and Duke Hickey, who has spent his time on the road contacting civic officials, newspapers and community leaders.

Mrs. Field, former president of the General Federation of Women's Clubs, conducted a previewing service by which estimates of future pictures were sent to all kinds of women's organizations. They, in turn, sent them out under their own imprimatur to their members. Mrs. Field also exercised considerable influence in the General Federation and the entire service is said to have headed off much criticism of Hollywood from that quarter.

Deer is a former clergyman and Hickey an ex-newspaperman. Only member of De Bra's staff now left is Mrs. Marjorie Dawson, who handles the Children's Film Library.

On the exhibitor relations side, there's some doubt about the status of David Palfreyman, who has been the lone missionary in that field. Since the program was placed under Harmon, there's a strong possibility that Palfreyman may resign, inasmuch as it is open knowledge that the two men do not get along.

Broadway

Edgar Ulmer in from the Coast. Mrs. Rouben Mamoulian doing a portrait of Mrs. Ruby Schnasi. Loew's ad-publicity chief Ernest Emerling off for a European vacation.

Nate J. Blumberg, Universal's chief, due in from the Coast tomorrow (Thurs.).

Rush Strayer, ex-Schine Films exec, now the Hotel Park Sheraton's sales director.

Joyce Matthews, remarrying Milton Berle, June 16, is hospitalized with virus infection.

"Uncle" Henry Berlinghoff of the William Morris Agency marked his 78th birthday Wed. (25).

Metro studio chief E. J. Mannix flies in tomorrow (Thurs.), heading for London by air the following day.

Albert Sharpe, an original cast member of "Finian's Rainbow," in from Europe Sunday (29) on the America.

Douglas Fairbanks, Jr., in from the Coast Sunday (29) prior to sailing for Europe Saturday (4) on the Caronia.

Jean, ex-maitre d'hotel at St. Regis Iridium Room, now co-owner of the fashionable LaRue's restaurant.

Loew's, Inc., secretary Leopold Friedman due back from a European vacation June 15 aboard the Queen Elizabeth.

Robert Lantz, head of the Phil Berg-Bert Allenberg agency's N. Y. office, back from flying trip to London and Paris.

Metro veepee Marvin Schenk returned to the Coast to headquarters there permanently, after a short New York visit.

Corinne Calvet, who has the lone femme role in Hal Wallis' "Rope of Sand," in town for her first visit in two years.

Ruby Zwierling, onetime head-leader at the now vaudeuse Loew's State, closely watching the Palace's new vaude policy.

Metro producer Frank J. Taylor now in Boston doing preliminary work for the company's forthcoming "Murder at Harvard."

Don DeFore in town for combo business-vacation trip. Business is plugging United Artists' "Too Late for Tears," in which he co-stars.

Marta Toren in from the Coast before heading for Washington for the preem at the RKO-Keith theatre there next Wednesday (8) of Universal's "Illegal Entry."

Sarah Churchill, whose film "All Over Town" preem at the Park Ave. Embassy last week, back to Britain. Actress has several radio and television deals pending in the U.S.

J. J. Schubert, organist Ethel Smith and Sidney Freese, director general of the British Film Producers Assn., scheduled to arrive tomorrow (Thurs.) on the Queen Mary.

Hal Horne with the Pete (21) Kriendlers and the Jack Davises, flew to Bermuda for a long Memorial weekend of fishing. Mrs. Horne, incidentally, is due back from her Paris-Israel junket next week.

Phyllis Calvert, who arrived last week from Britain, planes to the Coast tomorrow (Wed.) to costar with Alan Ladd in Paramount's "Postal Inspector." Actress is accompanied by her husband, Peter Murray Hill.

Script writer Sven Rye flying in from Palm Beach to meet Sweden's Gustav Wally, and Scandinavia's foremost night club performer Claire Feldern, arriving from Copenhagen, by plane on June 8 for show biz talks.

Ezio Pinza, illustrator Russell Patterson, fashion designer Valentina and author Anita Loos named judges for the finals of 20th-Fox's "most beautiful blonde" contest, slated for the RKO stage tomorrow night (Thurs.).

Shepard Traube heading east from Hollywood, June 14, with family, to establish permanent residence and to get started on production plans for Allen Boretz's comedy, "April Fool," which he intends to put on early next season.

The late Alexander Jutkovitz, former RKO theatre exec, being honored Sunday (5) in dedication ceremonies for the Jutkovitz Memorial Library in the Temple Shaary Tefila, Far Rockaway. Library is gift of the Jutkovitz family.

Eric Wolfgang Korngold, Hollywood composer-conductor, off to Europe today (Wed.) on the America. Other passengers include RKO flack Phil Gersdorf, who'll handle publicity on Walt Disney's British-made pic, "Treasure Island," and the Irving Netchers (Rosie Dolly).

French tourist officials are naturally concerned over reports of upped costs and want to con-

trol exorbitant charges by deluxe hotels, restaurants, etc., in Paris. Cornelius Vanderbilt, Jr., writes that his room at the Meurice was "upped 10,000 francs (\$30) a day because of the Foreign Ministers Council powwows."

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

The Neill Vanderbilts to Zurich. Paul Graetz back after a short stay in N. Y.

Loew's Int'l's Sam Burger gandering Paris.

Paris flower show grossing more than any theatre.

Irene Hilda off on a provincial tour of persons.

Lacy Kastner, Col. rep, buying a house in Chantilly.

Harrison and Fisher biggest hit in new Lido floorshow.

Joe Belfort and Elias Lapinere on a German o.o. for RKO.

Actress Andre Debar had both legs broken in a motor accident.

Jennifer Jones got a French prize for best foreign film actress.

Dick H. Polmer in Paris on way back from Frank Buck biz in Singapore.

The Bob. Consindines to Rome, Madrid and a Lisbon takeoff for home.

Amiot Dumont publishing a George Gershwin biog authored by musician Andre Chalupt.

Noel Coward prep'g an adaptation of "Petite Huitte." Play still running strong after 500 performances.

Nancy Carroll and Loretta Briscoe off to Rome for a week. Latter is the wife of the John Ringling North theatre.

Alice Bernstein's "Miss Condon" to be filmed here by Cusick International after being retitled "Precious Interlude."

Phillip Waxman, who has film rights to Stanley Ellis' novel "Dreadful Summit," in Paris to arrange for local filming.

Arlette Arnaud, Elias Lapinere's longtime assistant, upped to French RKO ad-pub exec by Marcel Gentel in addition to her other duties.

Mary Morris now in Paris with Princess Indira, daughter of Maharajah of Kapurthala, negotiating with Louis Nagel for the rights to the "Abyss," a play by Italian playwright Silvia Giovannetti.

Chicago

Billy Eckstine signed by the Chez for July, with Henpy Youngman on same bill.

Joey Bishop opens at Oriental, June 9, after month's rest at doctor's orders.

Reginald Deneholtz here doing publicity for "Respectful Prostitute" at Harris.

Jim Keefe here flacking for "Present Laughter" which opened Monday (30) at Blackstone.

William M. Butzen, named manager of Morrison hotel last week, after 24 years with hostelry.

Ezra Stone here last week, working on plans for Olsen and Johnson's TV show. Stone will produce show.

Abe Lastogel, of William Morris office, in town conferring with Tony Martin about pic and TV contracts.

Mark Kelly, former sportswriter, now with 20th-Fox, in town to preview "It Happens Every Spring," baseball comedy, for sports eds.

Jack Kirsch, head of the Allied Theatres, plans to establish a Henri Elman Memorial at La Rabida Sanitarium, for local Variety Club's chief barker who died recently.

Ezra Stone huddling with Olsen & Johnson, currently in "Funza-poppin'" at Chi Stadium, about their TV show he'll produce as Milton Berle's summer replacement.

Fourteenth Air Force Assn. holds second annual meet at Stevens hotel, July 1-3 with Joe E. Brown, Ann Sheridan, Jim Falkenberg, and Paulette Goddard skedded to attend.

Art Keegan, in role of Dolan with Chi company of "Mr. Roberts," renewed contract which ended June 1 and stays with production. Jackie Cooper and John Forsythe took over leads vacated by Richard Carlson and Murray Hamilton.

Budapest

By Louis Erdos

"Hamlet" is the greatest film success of the season in Hungary.

The film industry as well as all the bigger Hungarian cinemas are now owned by the state.

Gershwin's "Porgy and Bess" was recently broadcast in Hungary, for its first performance here.

Alexander Svod, Metropolitan Opera baritone, arrived in Budapest for the summer opera season.

The newly-rebuilt Hungarian film industry plans to take part in all the European film festivals this year.

London

Frances Day quits "Latin Quarter," the Arnold-Littler hit at the London Casino, July 12.

Jack Kilty takes over leading role in "Oklahoma!" when Chris Robinson returns to the States.

Diana Churchill has joined the cast of the Old Vic Co. and starts working with them in the Fall.

Rosario and Antonio, currently at Theatre des Champs Elysees, Paris, due in London for series of dance recitals managed by Jack Hyton.

E. P. Clift's "Black Clifton," which has proved an outstanding hit at the Westminster, may be closed for a week to play at the Edinburgh Festival.

Leo Fuld has been booked for two weeks with the Stoll circuit, after which he goes on an extensive continental tour winding up at Israel, and returning to England in the Fall.

Firth Shephard left estate of \$29,000, \$4,000 of which he bequeathed to his general manager Stanley French, with residue to Australian actress Coral Browne, star of many of his shows.

Leigh Stafford has signed Joseph Calliea and Michael Rennie for leads in Leon Gordon's new play, "Till the Thaw," which opens in the provinces late July, coming to the West End sometime in August.

Party thrown by Frances Day at 400 Club for the Willie Shores May 20 included Arthur Hays Sulzberger, Flora Robson, Mr. and Mrs. Matty Brooks, Irving Tishman, Mr. and Mrs. Lew Parker and Jack Durant.

Las Vegas

Victor Borge and piano headlining at Last Frontier.

Eddie Siltan, Hollywood agent, here for his marriage to Corinne Mura, the guitarist, at Little Church of the West at Last Frontier.

Both MBS and ABC provided special events coverage at scene when 3,000,000th visitor swung turnstiles at Hoover (Boulder) Dam this week.

Departure in booking policy for special holidays brought Eddie Bracken to Hotel Flamingo for three days only over Memorial Day weekend. Average stint here is two weeks.

John Payne in town for fishing junket on Lake Mead Jimmy Durante here with group of friends for weekend at Lake Mead Lodge, also in search of Mead's fast-bidging black bass.

After waiting out fiancée Martha Vickers' divorce here six weeks at Boulderado Ranch, Mickey Rooney, also recently severed matrimonially, will take his wedding elsewhere, probably Santa Barbara, Cal.

Town bulged during annual four-day holiday to accommodate biggest vacation crowd in history. When all hotels and motels posted SRO signs, overflow visitors filled every spare room available in residential homes. Upwards of 100 rooms were contributed by citizens at average motel rates.

Jimmy Dugan, flack for Hotel Last Frontier to New York for contacts with travel agents, hotel reps and entertainment bookers.

Abe Schiller, p.a. for Hotel Flamingo, soon to embark for Manhattan with similar purpose in mind, for principally to line up Autumn and Winter shows.

Rome

By Helen McGill Tubbs

Actor Tonio Selwart vacationing in Rome.

Producer David Pelham in Ravello for a week.

Gene Markey and Myrna Loy at the Grande hotel.

Hans Wolf, Viennese film director, visiting Rome.

Leopold Godowsky spending a few weeks in Rome.

Lucille Marsh, New York actress, is visiting Rome.

Hollywood director Lamar Trotti vacationing in Italy.

Isa Miranda will star in a film with an entire Italian cast.

Universal's Gil Kurland is spending a week in Naples.

Toto, famous Italian comedian, heads a revue at the Adriano.

Tennessee Williams returned to Rome from a vacation in Sicily.

Monty Banks and Robert Haggis, New York film distributor, to Capri.

Actress Lynn Merrick left Rome, after a six months' stay, for New York.

N. Y. Daily News correspondent Robert Conway has returned to Rome from Trieste.

Dorothy Thompson at the Ambassador hotel in Rome. Her son, Michael Lewis, is with her.

Middleweight champ Marcel Cerdan will have a leading role in an Italian-made film soon.

"Cagliostro," Italian-made film starring Orson Welles, has opened

in first-run Roman houses, in Italian.

Piero Tellini, writer of "Four Steps in the Clouds," wrote the Italian sequence for "Tale of Five Cities."

Phil Dakin, from Broadway's "All For Love," spending a few days in Rome on his way to the Orient.

Actor Stephan Bekassy and his wife, author Hagar Wilde, back in Rome after a vacation in Germany and Austria.

Zurich

By George Mezoeff

U. S. contralto Marguerite Wood gave a song recital here.

Schauspielhaus preparing world preem of Elise Bassermann's "Doctor's Conflict," starring Albert and Elise Bassermann.

Montemar's Spanish Ballet Troupe, featuring gypsy dancer Ana Esmeralda, set for four days' performance at Kongresshaus.

Werner Finck and his cabaret "Mausefalle" ("Mousetrap"), of Stuttgart, will appear here in J. B. Priestley's "Since Adam and Eve."

James Moody, tenor sax player of Dizzy Gillespie's band, gave a concert at Tonhalle (Zurich Concert Hall) with own orchestra, featuring Arthur Simmons, Red Allen, Clarence Terry, Thomas Scott, Dick Wallace, Frank Hooks, Alvin Banks and vocalist Al Edwards.

Concert was sponsored and emceed by AFN announcer Mark White.

Vienna

Dorothy Thompson visiting. Wilhelm Warbeck, 62, actor, a suicide.

Vienna Choir Boys off once again to South America.

Herbert Wanick, 51, director at Burg theatre, died.

Hermann Leopoldi and Helly Moeslin touring Bizonia.

Edmund Weber, former chief of Austrian press bureau, died.

Andre Hummer, 82, music director, died in his home in Bad Ischl, Upper Austria.

Oscar Karlweis negotiating with Richard Eichberg to star in a Bizonia film production.

Composer Franz Kreitner leased Prince Czartoryski castle in Waeling for summer dancing.

Philadelphia

By Jerry Gaghan

I. Hirst Enterprises plans reopening of Globe, Atlantic City, June 17, with burlesque.

Zella Drake Harper, WIBG female broadcaster, hobbling around on cane, result of fracture of right foot.

Bill Layne giving up active work in American Guild of Variety Artists to concentrate on his own career as a singer. Has withdrawn as a delegate to AGVA convention.

Charles Daniel Trexler, Jr., onetime Broadway actor, ended professional career to become a Lutheran minister; received his degree at Philadelphia Lutheran Seminary.

Australia

By Eric Gorrick

"Red Shoes" is sock in Sydney, with five shows daily.

J. C. Williamson will do an opera season in Brisbane with Italian troupe currently touring New Zealand.

Bullen Bros. circus is getting good trade in Sydney. It's a two-ring affair with local and overseas performers.

Ken Hall, Cinesound's chief producer, is having his unit streamline short pix for the overseas video market. Pix will feature the Aussie scene.

Arthur Askey, British comedian, has been booked by Dave Martin for his Tivoli loop. He'll open end of this year and will bring out four supporting players.

Portland, Ore.

Jerry Owen has taken over the Sapphire Club.

Connie Sawyer on return date at Clover Club.

Jimmy Zito oreh at Jantzen Beach Park Ballroom.

Vic Palmer in town for one nites and club dates.

Gene Krupa inked to follow Zito into Jantzen Ballroom.

The Eddie Lawrence Four still at Diamond Horseshoe.

Connie Sawyer playing a return engagement at the Clover Club.

Lester Cole and Debutantes headlining Amato's Supper Club.

Greyhound racing season opened last week, bringing transient coin into the area.

Horace Heidt and his Philip Morris Talent Show set for Portland early in July for Lions Club.

Hollywood

Joe Shea in town in advance of "Harvey."

Joseph Cotten's wife recovering from surgery.

Dave Epstein celebrated their Silver Wedding.

Bill Elliott opens a rodeo tour June 4 in San Diego.

Ella Raines leaving for England June 12 to rejoin her husband.

Arthur Freed celebrated his 20th anni as a producer at Metro.

Bette Davis adopted a black wig for her chore in "Beyond the Forest."

Buddy Rogers returned from a two-week stretch with Naval Reserve.

Virginia Mayo to Denver and Salt Lake City for personal appearances.

Johnny Mack Brown to Canada for rodeo appearances in Montreal and Ottawa.

Alan Hale, Jr., in from Switzerland, where he made a picture with Cornel Wilde.

John Ford checks in at 20th-Fox after recuperating from recent illness in Honolulu.

Carol Ann Beery awarded \$2,000 a month from her foster father's estate to study acting.

Universal-International executives pledged \$101,630 to United Jewish Welfare Fund.

Buster Keaton going east for summer stock appearances in "Three Men on a Horse."

Roy Rogers' horse, Trigger, is getting a pair of venetian blinders, invented by a wild easterner.

Eddie Bracken did three-day holiday stint at Flamingo, Las Vegas, his first nitery chore.

Tex Driscoll awarded an oldtime boss pistol in recognition of his 500th western gallop, "Streets of Laredo."

Washington

By Florence S. Lowe

Allen Zee, producer at Loew's Capitol, loaned to Carter Barron to help in striking Arthur Godfrey benefit June 4.

Press preview of "Spirit of '49," film for current bond drive, held at Treasury projection room, with officials kudoing film industry for its help.

Virginia Bradley, star chantossey of Catholic U's "Thank You, Just Looking," musical being muled for Broadway, inked for summer stint at Wardsman Park hotel.

Pianist Evalyn Tyner, who got her start here, booked into Statler hotel's Embassy Room for summer season, except for week's hiatus in June for Y. Y. Capitol stagshow.

Edward Tomlinson, CBS commentator, awarded Chilean Orden al Merito by the Ambassador of Chile last Friday (27) in recognition of "service to the nation and to mankind."

Mexico City

By Douglas L. Grahame

Jorge Negrete to Venezuela for stage-radio dates.

Director Roberto Gavaldon back from chore in B. A.

Pie scripters have pacted with producers until November for \$700 per script and ditto for adaptation.

Federico del Sordo has resigned as WB's assistant manager to head central Mexico 16m pix division of Peliculas Nacionales.

Pie players union is continuing closed shop on membership. It's mixing all applications to join on the ground that there are now enough players for Mexican pix.

Rodolfo Lowenthal, European pie producer, has pacted with the Churubusco Studios here to make three pix in a series: Carlos Lopez Montezuma, Oscar, as Mexico's best actor of 1948, tops the cast of the first pic starting this month.

Minneapolis

By Les Rees

Viola Jefferson at St. Paul Flame.

Sidney Pfeiffer, Variety's Buffalo mugg, a visitor.

Lycium, legit house, winds up season with "Streetcar Named Desire."

Sophie Tucker into Club Carnival with Folie Miller; Burnette and Perry Martin orchestra.

Hotel Radisson Flame Room has Tito Guizar for return date with Danny Ferguson orchestra.

Dorothy Lewis Ice Show opens tenth annual summer run at Hotel Nicollet Minnesota Terrace June 10.

Jimmy Nederlander, Lycium manager, returned to his home in Detroit to recuperate from major operation. His brother, Fred, pinchhitting for him.

WCCO launching contest to find Northwest's "loveliest and most identical twins" with winners to make radio appearance and participate in All-American Twins competition next fall.

OBITUARIES

FRED STANLEY

Fred Stanley, 58, former Hollywood correspondent for the N. Y. Times and writer of screenplays, died in Hollywood, May 26, after suffering a heart attack.

Born in Derby, England, he moved to Waltham, Mass., in 1906, and the same year went to work as a reporter of The Newton (Mass.) Town Crier.

Subsequently, he organized a suburban news service for metropolitan Boston papers. He worked on the staff of The Boston Record and other Boston papers and then joined The Boston American, where he was night city editor and, for a while, acting managing editor.

In 1923 Stanley left The American to go to Hollywood as a publicity man and writer for First National Films, for which he also acted as a production executive on a series of Milton Sills and Marie Prevost pictures. Among the films he wrote were "Riley the Cop," "None But the Brave," "The Night Bride" and "Pay As You Enter."

In 1929 he joined the Hollywood staff of Variety, and six years later he became managing editor of The Hollywood Reporter. Later he became publicity director for Columbia Pictures, and in 1938 established his own public relations office, which he closed when he joined the N. Y. Times staff in 1943. In 1946 he went to Metro as a publicist, and at his death he was on sick leave from that company.

Survived by wife, son and a daughter.

ROBERT L. RIPLEY

Robert LeRoy Ripley, 55, creator of the "Believe It Or Not" cartoon and radio series, succumbed to a heart attack in New York, May 27.

He appeared Tuesday night '24 in a television show on NBC, N. Y., which, ironically, highlighted the story behind the writing of "Taps," the military bugle call for the dead.

His extensive research for oddities in the news for his syndicated cartoon series in his earlier career provided him with a wealth of material, which he eventually used as background for his radio stanzas. However, it was really the tremendous popularity of his book, "Believe It Or Not," a compilation of his cartoons, published by Simon & Schuster, which had fabulous sales, that won him \$100,000 a year contract with the King Features syndicate.

In 1919 Ripley married Beatrice Roberts, of "Ziegfeld Follies." They were divorced seven years later and he never remarried. Surviving are a brother and a sister.

HENRY KIELL AYLIFF

Henry Kiell Ayliff, 77, British actor-producer, died in Cambridge, England, May 28.

Many of his productions were of Shakespearean works including a modern dress version of "Hamlet," which was afterwards given in Vienna, with Alexander Moissi. Another outstanding production was "The Barretts of Wimpole Street."

He produced all the plays for the Malvern Festival from its inauguration in 1929 until 1933, and again during 1938 and 1939. Among other productions he directed were "Heartbreak House," "Back to Methuselah," "The Applecart," "Too True to Be Good," "The Farmer's Wife," "The Black Eye," "Spring Tide" and "Cure for Love."

In 1906 Ayliff married the former Gertrude Homewood. They had a son and two daughters.

MARIAN GREY

Mrs. Marian Grey Ringham, 74, actress, died in Newark, N. J., May 25.

Known in the theatre as Marian Grey, she was born in London, and played for many years in Great Britain and in Australia before coming to the United States with her husband, Walter, an actor.

Among her roles on the foreign stage were the Queen in "Hamlet," Amelia in "Othello" and stellar parts in several of Oscar Wilde's plays.

Among plays she appeared in in this country were George M. Cohan's "So This Is London," "The Money Lender" and "Of Mice and Men." For several years she toured with Forbes-Robertson in Shakespearean repertoire.

ISRAEL WILKES

Israel Wilkes, 69, veteran showman, died in his home in Toronto after a heart attack, May 27. In his younger years, he was organizer and manager of the Wilkes Musical Players which toured the vaude

circuits of the U.S. and Canada for many seasons, with the cast and chorus often numbering 60 people.

He later assembled a large roller skating unit, bringing this type of entertainment to Canada for the first time. He left vaudeville to roadshow silent films, notably "Mickey" with which he toured North America. He retired 10 years ago.

Survived by wife, son and daughter.

BASIL LOUGHRANE

Basil Loughrane, 48, radio producer and director, died of a heart ailment at his home in Mamaroneck, N. Y., May 29.

Entering radio in 1929 as an announcer for station WHK in Cleveland, Loughrane later, as a producer or director, or in both capacities, was associated with 31 radio shows. Among them were "Sherlock Holmes" on WOR; "Light of the World" on NBC; "Amos 'n' Andy" and "Lum and Abner."

He leaves his wife, the former Helen F. Codd; and a son, Barry E. Loughrane.

CHARLES R. METZGER

Charles R. Metzger, 55, member of the film industry's Production Code Administration for 14 years, died May 23 in Hollywood after a long illness.

Before moving to California he was counsel for the Associated Theatre Owners of Indiana and director of the Allied States Assn. of Motion Picture Exhibitors. Remains were sent to Indianapolis for interment.

LADY MARTIN-HARVEY

Lady Martin-Harvey, 80, widow of Sir John Martin-Harvey, died at her home in Surrey, England, May 29.

She played leading parts opposite her actor-manager husband during most of his career under her professional name of Angelita Helena de Silva. She was married to Sir John in 1889 and that year appeared with him in "The Only Way."

SHULIM SIGOLOFF

Shulim Sigoloff, 86, former owner of the Union Theatre, now a unit of the St. Louis Amus. Co., died at his home in St. Louis May 23, after a heart attack.

Sigoloff became an exhibitor 20 years ago, when he operated a small house in South St. Louis. He operated the Union for 25 years before leasing it to the SLAC.

WILLIAM STROHBACH

William Strohbach, 57, film producer, died in Hollywood, May 24. A native of New York, he went to Hollywood in 1911 and two years later entered the film industry as an assistant to Mack Sennett in making Keystone comedies.

In later years he was with Paramount, RKO, Mascot (now Republic), Universal and Monogram.

JACK GOODWIN

Jack Goodwin, 55, district manager of the North Shore territory of New England Theaters, Inc., died after a heart attack on May 25 at Winchester, Mass.

Before joining the M. and P. Theatre chain 20 years ago, he managed the Ritz theatre, Scranton, Pa.

Survived by wife.

PILAR MILLAN ASTRAY

Pilar Millan Astray, 70, author of over 30 legit plays, died in Madrid, May 23. One of her hits was "La Tonta Del Bote," of which also a play was made.

She is survived by one son and two daughters, also by her brother, Gen. Millan Astray.

H. HADEN READ

H. Haden Read, 56, former vaude and café pianist, died in Pittsburgh, May 24. Unable to obtain work as a pianist, he had been working as an odd-job laborer.

He went to Pittsburgh about five years ago and worked in nightclubs and taverns occasionally.

G. EDWARD WALKER

G. Edward Walker, 34, radio sports announcer and commentator, died in Troy, N. Y., May 23. He had been associated with WTRY, Troy, and later with WROW, Albany.

Survived by wife, son, daughter and parents.

CHARLES A. MORRILL

Charles Adams Morrill, 65, died at his home in Kansas City May 24. He was a veteran of both stage and exhibition, touring with his wife, Elizabeth Morrill, in vaude.

For a number of years he was

manager of the Gladstone Theatre, K. C. film house.

Survived by wife, and a brother.

JACK C. GOODWIN

Jack C. Goodwin, 55, district manager for New England Theaters, Inc., died at his home in Winchester, Mass., May 27.

A former theatre manager in Scranton, Pa., he had been in charge of theatres in Boston and Portland, Me.

He leaves his wife.

ALEXANDER REH

Alexander Reh, manager of Warner Bros. Mastbaum theatre in Upper Darby, Pa., May 30. He joined the Stanley Co. in 1918, then became associated with Warner Bros. when they absorbed the Stanley interests.

Survived by wife, two sons, mother and two brothers.

ARTHUR SINSHIMER

Arthur Sinzheimer, 62, who retired last year after 17 years as radio director of the Peck Advertising Agency, N. Y., died in Brooklyn, N. Y., May 24.

Sinzheimer was the founder and first president of the Radio Executives Club of New York.

ALBERT MANNHEIMER

Albert Mannheimer, 63, director of exchange operations for Film Classics, died in New York, May 25. He had been with the company for several years.

His wife died in 1932. A son, Albert Mannheimer, Jr., survives.

ILDEFONSO DE LOS REYES

Ildefonso de los Reyes, 33, w.k. stage producer, died after a brief illness.

De los Reyes produced a number of stage shows at the Manila Grand Opera House, which this week was destroyed by a fire.

M. A. KURSTIN

M. A. Kurstin, 65, exhibitor, died May 21 at his home in Los Angeles. He operated the Boulevard theatre in East Los Angeles and the Ritz in Inglewood.

EUDAY L. BOWMAN

Euday L. Bowman, 61, vet. songwriter, died in New York May 26. Details in Orchestra-Music section.

EUGENE WEST

Eugene West, 66, songwriter and former vaude performer, died in New York, May 26.

Details in Orchestra-Music section.

Frank Pendleton, 67, former president of Local 47, American Federation of Musicians, died May 23 in Hollywood, following a heart attack.

Frank O. Hamberg, 89, former sea captain and technical advisor on oceanic films at Paramount, died May 24 in Hollywood.

Daughter, 2, of Charles St. John, announcer at KCNC, Ft. Worth, Texas, died there during the recent flood, which claimed 10 lives.

Father, 74, of William C. Thomas, film producer, died May 24 in Hollywood.

Thomas Napier, 80, former clarinetist, died May 26 in Columbus, O.

Square Dancing

Continued from page 1

frequently go in for these square dances.

The fifth season of summer square dances in the New York City parks begins June 27, under the continued sponsorship of the Pepsi-Cola Co. First of the alfresco dances will be held at the Riverside Park, 105th street and Riverside drive. Ed Durlacher, proxy of the L. I. Square Dance Callers Assn., who has been in charge of all the previous dances, will be in full cowboy regalia again this year. Besides giving quadrilles at the Riverside Park every Monday night, Durlacher calls 'em Tuesday nights at the Central Park Mall and Wednesdays for Brooklynites in Prospect Park. About five plugs for the sponsor's product are thrown in at each of the spots played. Thursday night dances are given at Jones Beach, L. I., under the auspices of the State Park Commission.

Durlacher noted that since 1945 attendance at the park square dances has increased five-fold over the number of people who go to the social dances held in the park by name bands. These dances pull age brackets up to 60, while the

name combos garner a 16-26-year-old segment. Durlacher estimates attendance at Riverside Park is about 7,000 participants and 20,000 spectators for each dance held there. The Central Park Mall attracts about the same. As an overall figure for the season Durlacher thinks that a total of 1,000,000 tapers and onlookers will have attended his dances by the time the season ends in August.

San Antonio Festival

San Antonio, May 31.

San Antonio's first annual "Square Dance Festival" will be staged here starting June 2, at the Majestic theatre, with prizes of \$1,000. Contest is being staged by the Majestic, the San Antonio Express and San Antonio Evening News.

Contest is divided into three groups, children, young people and adults.

Can't Take It Easy

Continued from page 1

the various productions in the U. S. and abroad of their "Oklahoma!" and "Allegro," they both have numerous outside activities.

For instance, Hammerstein is president of the Authors League of America and a leading member of its subordinate Dramatists Guild, whose legal status is now in doubt. In addition, he's a vice-president and board member of ASCAP, which is in a battle with the television companies and, simultaneously, seeking a consent decree from the Government.

Rodgers is a key member of the Guild and ASCAP, and he and Hammerstein are officers and part owners of Williamson Music. Both are also active in various other organizations, including the Committee of Theatrical Producers, new Broadway managerial group.

Both as authors and producers, Rodgers and Hammerstein have long been vitally concerned with theatre ticket distribution. So the current scalping probe by Commissioner of Investigations John M. Murtagh is of major interest to them, even if speculation on "South Pacific" seats were not the center of the situation.

Talent TV East

Continued from page 3

radio guest shots in order to pay expenses for the trip. However, since then video has become the prime reason because of its potentialities in refamiliarizing their work to producers. The acts are taking these assignments despite the fact that video pays considerably less than radio work and many will not take vaude dates outside of New York in order to take advantage of every opportunity of appearing before the tele cameras.

It's been pointed out that because of television appearances Frank Fontaine has obtained a film contract. Milton Berle is now a valuable film property and producers are having the N. Y. homeoffice talent scouts studying possibilities of others. Those already in films, who haven't been working too steadily, are consequently taking every opportunity to get on the kinescope in order to get more film work.

EVANSVILLE NITERY FIRE

Evansville, Ind., May 31.

Patino Night Club, owned by Manson Reichert, suffered \$30,000 loss in a fire which destroyed the spot May 24.

Bills Next Week

Continued from page 54

| | |
|---------------------|---------------------|
| Melings | Gloria Bondy |
| Al Morgan | Buddy Lust |
| Suzanne Faine | Faimer House |
| Johnny O'Leary | Barclay Allen O |
| Billy Chandler Ore | T & S De Moro |
| Hotel Bismarck | Margaret Jhehan |
| Casa Franklin | (one to fill) |
| Monica Moore | Sherman Hotel |
| Toni Gauer | Mary Hall |
| J. Brewer Ore | Bill Snyder Ore |
| H Edgewater Beach | "Salute to Rodgers" |
| Buddy Morino Ore | Faimer House |
| Marianne Feeder | Honey Dreamers |
| Preston Lambert | Ralph Sterling |
| D. Hill Dancers (6) | John Kriza |
| Charlie Cars | Rich Ann Koesen |
| Dr. Glitans (2) | Eric Braun |
| The Carletons (2) | Silver Felics |
| Hotel Stevens | Day Down & |
| "Skating Circus" | Duck |
| Betty Atkinson | Joe E. Ross |
| Charles Hain | Evelyn Terry |
| Wendell Wheeler | Bud Prentice Ore |
| Brinkmann Sis | Vine Gardens |
| Shating Bivdcar | Lind Bros (3) |
| Charles & Lucile | John Sharp |
| Chick Raffler | Veils Sherry |
| Jerry Mapes | Vel Cole Ore |
| G & B Du Ray | Pancho Ore |

Set Prices Down

Continued from page 1

models, brought out a new console last week selling for \$249.95, the low price being made possible by a one-piece plastic cabinet. Set also has a 10-inch tube featuring, as does the new RCA set, only TV.

Emerson, meanwhile, started shipments last week on a new 12 1/2-inch tube console, selling at \$399.50, and also announced its entry into the seven-inch "portable" field with a model listing at \$179.95. As with other so-called portables now on the market, the Emerson set includes an indoor aerial for installation atop a portable case, as well as a separate plug-in base and lead-in wire for attaching an antenna away from the receiver. Set is designed to operate on either AC or DC current. U. S. Television, one of the pioneers in projection sets for public places, brought out two new models this week. One, with a 30x22 1/2-inch screen, lists at \$1,795, while the other, with a 25x19-inch screen, sells for \$1,595.

To facilitate still further the installation of sets, Television Manufacturers Assn., recently-formed group of set producers, has instituted a project aimed at establishing standard service agreements and practices for TV models. First step is a survey of service organizations and dealers who service sets to establish a uniform contract for the benefit of both the public and the industry. After the necessary data has been accumulated, TMA hopes to set up the contract under which the service organizations will be expected to meet certain qualifications as to experience, background, technical ability and reputation.

MARRIAGES

Jane Ullman to Stuart Goldblatt, New York, May 28. He's son of Harold M. Goldblatt, the theatrical attorney.

Mary Elizabeth Dawson to Ross J. Park, Shawnee-on-Delaware, Pa., May 24. He's a member of Fred Waring's Glee Club.

Alice Sill to Carl Benson, St. Joseph, Mich., June 11. He's with the engineering staff of WHFB, Benton Harbor, Mich.

Edna Mae Morgan to Leslie Fenton, Tucson, May 21. Bride is a screen actress; he's a director.

Harriet Vine to Robert Bruce Douglas, New York, May 24. Bride is a film actress; he's a legit actor.

May Mann to Buddy Baer, Arlington, Va., May 26. He's the former boxer, now a vaude and nitery performer.

Leueen MacGrath to George S. Kaufman, Bucks County, Pa., May 26. Bride is legit actress recently of "Edward, My Son"; he's legit playwright-director.

Jean Burt to Thomas Reilly, Santa Barbara, May 28. Bride is a makeup artist; he's a film editor.

Rita Hayworth to Prince Aly Khan, in Vallauris, France, May 27. Bride is picture actress; groom non-pro.

Mary Jane Chamberlin to George Lindquist, New York, May 28. Bride is a secretary at the William Morris agency.

Lenore De Koven to Ira Clrker, in N. Y., May 29. Both are legit actors, bride being daughter of stage-radio actor Roger De Koven.

BIRTHS

Mr. and Mrs. Robert Levinson, daughter, Hollywood, May 25. Father is an executive with National Screen Service.

Mr. and Mrs. David Friedkin, son, Los Angeles, May 26. Mother is the former Audrey Westphall, of the films; father is a radio writer.

Mr. and Mrs. Richard Wangerin, daughter, Kansas City, May 19. Father is business manager of Kansas City Philharmonic orchestra.

Mr. and Mrs. Art Yagello, son, Pittsburgh, May 23. Father's with the Frank Natale orch.

Mr. and Mrs. Dave Snyder, son, Pittsburgh, May 23. Father's on KGV staff.

Mr. and Mrs. Earl Hughes, daughter, Chicago, May 24. Father is an engineer at WKBK, Chi.

Mr. and Mrs. Bob Forward, son, Santa Monica, May 24. Father is a radio announcer.

Mr. and Mrs. Herb Hendler, daughter, New York, May 30. Father is with RCA-Victor in N. Y.

Mr. and Mrs. Abner Greshler, daughter, New York, May 30. Father is a talent agent.

Mr. and Mrs. Sidney Garfield, daughter, New York, May 29. Father's in Warners homeoffice publicity department.



**“HELLO
MEL!”**

**THOUGHT YOU'D
LIKE TO KNOW THAT YOUR
FIRST TWO RECORDS FOR
CAPITOL* HAVE BEEN
SMASHES! WE'RE
HAPPY TO HAVE
YOU WITH US!**



MEL TORMÉ

**Now appearing
LATIN QUARTER, New York City**

* **"CARELESS HANDS"
"JUST A HOME GIRL"
"AGAIN"
"BLUE MOON"**

**Just released: "YOU'RE GETTING TO BE A HABIT WITH ME"
"THERE ISN'T ANY SPECIAL REASON"
"THE FOUR WINDS AND THE SEVEN SEAS"
"IT'S TOO LATE NOW"**

**Personal Management
CARLOS GASTEL**

Direction —
GAC GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • INDIANAPOLIS • LOS ANGELES

**Publicity
GENE HOWARD
FRAN JACKSON**

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 174 No. 13

NEW YORK, WEDNESDAY, JUNE 8, 1949

PRICE 25 CENTS

SCALPING FUROR CLIPS LEGITS

Low-Priced Disk Labels Held Proving Ground for New Artists

Number of low-priced labels now going into the retail record field figure to be a boon to new artists who heretofore haven't been able to secure recording contracts, plus older talent that has been cutting off and on for various labels but which never got much of a chance at good material.

Cheaper-priced disks, Varsity, Spotlight, Hi-Tone, Decca's Vocalion and now Columbia's Harmony sides, are retailed at such a price as to preclude the possibility of using established artists who demand guarantees against royalties. Hence, the companies must use the best names available at flat salaries per side but no guarantees.

It means that the lower-priced labels could become training grounds for new talent and proving grounds for old. Any artist who has a recording mike available is a candidate for prominence via a hit disk or two. No one ever knows from what quarter a hit platter will come, as evidenced by the number of indies which developed clicks during and after the war. And the same could happen with the new lower-priced labels. Briefly, it's possible that the cheaper platters could become a boon to the lagging recording industry.

4 R&H Tuners Likely in London By Next Winter

London, June 7. There may be four Rodgers and Hammerstein musicals running simultaneously in London next winter, including the Rodgers-Hammerstein production of "Annie Get Your Gun," playing to smash attendance as it starts its third year in the West End. It's believed no other composer-lyricist team ever had such a record.

With "Carousel" due to open at the Drury Lane next midwinter, "Oklahoma!" will continue its run at another theatre. Both are being presented by Hugh Beaumont (H. M. Tennent), in association with the Theatre Guild. "Annie Get Your Gun" is at the Coliseum, as a presentation of Emile Littler, in association with Rodgers & Hammerstein.

Both Beaumont and Littler, besides several other London managements, are angling for Rodgers and Hammerstein's present Broadway smash, "South Pacific," but the author-producers are inclined to wait a while before disposing of the rights. Meantime, no one has any inside track or first call, but an agreement will depend on terms and what West End management seems able to give the show the best production.

Margie Hart Renounces Stripping for Strawhats

Hollywood, June 7. Margie Hart, divesting diva, has turned down several offers from carnivals to do her strip act, but she has renounced peeling ever since marrying ex-p.a. Seaman Jacobs, now a Coast scripter. She will play strawhat dates in the east instead. Deals offered were similar to those given Gypsy Rose Lee now touring with the Royal American Shows.

Miss Hart is set to come in from the Coast to appear at the Rialto, Hoboken, as lead in "Rain."

Ford Cancels 'Edward' Telecast on Claim Of Boxoffice 'Opposition'

For the first time in television's history, pressure from a major film company has forced the cancellation of an upcoming TV play which has also been filmed. Play is "Edward, My Son," which the Kenyon & Eckhardt ad agency decided yesterday (Tues.) to pull from its scheduled CBS-TV airing Monday night (13) at Metro's request. Metro's film of that title is current at Radio City Music Hall, N. Y.

Hour-long legitler had been scheduled for CBS-TV next Monday night (13) as the season clincher for the "Ford Television Theatre" series. Play was to star Robert Morley, Ian Hunter and Leueen McGrath, all from the original Broadway. (Continued on page 63)

PROS AND CONS ON TV'S INROADS ON SPORTS

With the New York football Giants this week following the lead of the Philadelphia Eagles in banning television next season, the problem of TV's effect on the gate at sports events continued up in the air. Several college teams, including Rutgers, are known to be regarding tele warily for next season, but Notre Dame has already signed a deal for DuMont to air its five biggest games next season.

Whether the sports promoters will permit large-screen theatre televising of their events, meanwhile, may be decided on the basis of an experimental pickup of the Giants-St. Louis Cardinals' baseball game at the Broadway Paramount theatre today (Wed.). Demonstration is to be staged by the Par management for the Theatre Owners of America-Motion Picture Assn. of America tele committee. Several top sports execs, notably from baseball, are slated to sit in.

Football Giants announced its decision Monday (6) at a N. Y. sportswriters' luncheon at Toots Shor's eatery. At the same meet (Continued on page 56)

SALES SLOWED FOR B'WAY HITS

By HOBE MORRISON
Continued public clamor about ticket abuses in the legitimate theatre on Broadway is reacting harmfully on the boxoffice, it's believed. The effect is most severe on mail orders, in the opinion of producers. However, advance window sale is being hit and current trade is also suffering.

Specifically, the advance sale for "Mister Roberts" has shrunk to only about \$35,000 since the scalping probe by John M. Murtagh, N. Y. commissioner of investigation, put the ticket situation on the front pages. It's conceded that the advance for a longrun show would naturally dwindle to some extent at this time of year. For that reason, it was expected that the sale backlog might recede from \$100,000 level of about three months ago to around \$75,000. But the abrupt sag is sobering.

The advance for "South Pacific," which as the most-in-demand show has been the center of attention during the agitation, has apparently been hurt also. It is now about \$300,000, whereas it was expected to increase after the (Continued on page 58)

Benny TV Preem From N.Y. in Oct.

Hollywood, June 7. Jack Benny will head east during late September to originate the first two shows of his Lucky Strike television series from N. Y. Series preems Oct. 6 via CBS-TV, with the comedian scheduled to do two a month. Thursday night airing has been set to ease the load, since Benny will continue his Sunday night radio half-hour for Luckies. As with Ed Wynn, who starts a once-weekly half-hour on CBS-TV in the fall, Benny's video programs (Continued on page 63)

Click of Low-Cost 'Palace Policy' Keys Opening More Vaude Houses

R. L. Redd Slates "Lightnin'" Musical

Musical version of "Lightnin'" the Frank Bacon play which once held the long-run record on Broadway, is slated for production next winter by Robert L. Redd. The latter, producer of the Dean Martin-Jerry Lewis program, and other radio shows, has obtained the rights from John Golden, who presented the play originally and controls the property.

Redd, who has not concluded deals for the adaptation and score, figures the show will cost about \$200,000.

Medico Chant: 'Forceps, Scalpel, Anaesthesia, Video, Film Projector'

Atlantic City, June 7. Films and television are playing an increasingly important role in medical and other conventions.

This is being demonstrated here this week as 16,000 doctors, augmented by families and representatives of hundreds of exhibiting companies, attend the annual American Medical Assn. convention.

Specialized societies holding pre-convention sessions as well as the meetings in conjunction with the huge convention brought in as many film projectors, almost, as they did stethoscopes.

Operations performed at the Atlantic City hospital are being transmitted over telephone wires to specially constructed television sets located in the big auditorium that the delegates can witness them in full color.

Along with television there are three film houses in operation in the auditorium. Here the doctors can see educational and scientific films.

The AMA is showing medical films every morning and afternoon.

Continuation of high grosses at the Palace, N. Y., has startled showmen into thinking along revolutionary lines for these times. Aside from the glamor of the Palace, theatre entrepreneurs feel that the good b.o. is a direct result of the "change from a buck" policy which calls for a 95c weekday top. If other theatres are to institute a similar policy they'll have to prune talent budgets to a level almost in line with that of the Palace with its \$4,000 top talent expenditures.

This type of thinking is reflected in RKO's desire to institute a similar policy in houses throughout the country. RKO Theatres vicepee Sol A. Schwartz is considering touring the cream of the acts that have played the Palace in theatres throughout the country. Among the possibilities for a tour are Boston, Cleveland, Cincinnati, Kansas City, San Francisco, Chicago (Palace), Indianapolis, Omaha, Dayton, and virtually every other town where the chain has important holdings.

Idea is for acts that have hit with greatest impact to be offered a con- (Continued on page 56)

Metro's Wrench Into NBC's Hour Giveaway Show

Hollywood, June 7. Metro's "it's-all-or-nothing-at-all" edict to NBC appears to have thrown a wrench into the current plan for a July teeoff of the new 60-minute Sunday night giveaway show, temporarily titled "Hollywood Calling."

That's the Hollywood-originating show which will spotlight different film stars each week, with the studio personalities making the (Continued on page 63)

The Hour of Charm

All Girl Orchestra and Choir under the direction of

PHIL SPITALNY

STRAND THEATRE, New York, Starting June 10



Gyp 'n' Take Is On for Real in Paris; Francophile Showfolk Deplore Greed

More hurt than peeved are American show biz returners who report that the gyp-and-take is on in Paris, to the degree that it makes them wonder at the short-sightedness of a country which is still enjoying Marshall Plan financing. Yet the Americans are the hardest bilked, because they have the hard dollar. The gyp is on for real in the class hostilities, restaurants and smart shops—excepting that the latter seem to be suffering most because there's little left for shopping since the basic necessities for passage money, hotel rooms and food garner most of the vacation budget.

There are case histories by the dozens of accommodations "costing twice as much and service being 50% less," because the tourist traffic is so terrific that the usually efficient valets and femmes des chambres either can't handle it or just don't give a darn. To sort of add insult to injury are such petty (Continued on page 56)

Clan Kay Kilts Danny

Glasgow, June 7.

When Danny Kaye visits the Scottish Highland town of Perth on a pleasure visit June 9, he will be taken to see the North Inch, site of the famous battle of the clans in which the Clan Kay (or Quehele) fought the rival clan Chattan.

A civic welcome awaits Kaye. He is to be invited to wear the kilt.

Local Boy Godfrey Makes Good in D.C. Homecoming; Proceeds to Juve Cause

Washington, June 7.

Crowd of 6,000 filled the D. C. Armory Saturday night (4) for the Arthur Godfrey Homecoming show.

Show was to raise funds to combat juve delinquency in the Washington area, and was tied in with the National Celebrities Golf Tournament, whose receipts went to the same cause. Armory was sealed at \$1, \$2, \$4 and \$5, with Godfrey not touching a penny of the take and even picking up the tab for flying his "Talent Scouts" show down from New York.

Local audience also got an eye-ful and earful with the appearance of such names as Morton Downey, Jane Russell, Bob Hope, Gen. Omar Bradley, Army Chief of Staff, Atty. Gen. Tom C. Clark; pro golf champ Sammy Snead, and Sec. of the Treasury John Snyder.

Show, which was neither broadcast nor telecast, was one of the best bigtime entertainments staged here, with Godfrey emceeing throughout, and Hope grabbing the top milt action for his gags. "Talent Scout" format was used in introducing the name stars. All the names were here playing in the golf tourney, together with Bing Crosby and others who did not show at the Armory.

In introducing the Mariners quartet of his "Talent Scouts," Godfrey sounded off once more against the D. A. R. as he had done a week or so before in New York on his radio show. Godfrey told the Washington audience in no uncertain terms that he was forced to play in the Armory instead of Constitution Hall because the D. A. R. would not permit the Mariners, with its two Negro singers, to appear on stage. His explanation drew a big hand.

Show wound up with Hope leading the big house in singing "Auld Lang Syne" for Godfrey, a local boy.

Jones Repeats Success At London Palladium

London, June 7.

Allan Jones repeated his last year's success at the Palladium last night (Mon.), earning a warm ovation for his varied program of songs. Act was highlighted by his rendition of "Donkey Serenade," and a duet with his wife, Irene Hervey.

Borrah Minevitch's Harmonica Rascals, with Johnnie Puleo; Larry Griswold and George Riley, and Helene Heller were also prominently billed and well-received.



365th WEEK!

3,722 Performances

All-time long run record in the legitimate theatre.

KEN MURRAY'S

"BLACKOUTS OF 1949" El Capitan Theatre, Hollywood, Cal.

And now in world-wide release

"BILL AND COO"

Ken Murray's Academy Award Film

Pasternak On European Prod.

Joe Pasternak, back from a month in Europe with his wife on a combined business-holiday trip, is of the opinion that "If every American went to Europe just for a couple of days he'd see how lucky we all are never to leave the U.S.," and "I, 'that pictures should be made in no place but Hollywood."

The veteran Metro producer-director thinks "It's throwing good American dollars after bad francs, lire and even pounds in an effort to recapture some of our frozen funds under that line of reasoning." He thinks the European film production methods are antiquated and that Hollywood, not for naught, leads the world in film production.

Pasternak's third observation echoes common opinion that "we work hard to make a few dollars for a pleasure trip and the Europeans work hard at taking it away from you." He was shocked by the prices in hotels, restaurants, etc., which "are even more expensive than the loneliest hostilities and eateries in New York."

Pasternak, whose Ann Sothern-Gane Powell co-starrer "Nancy Goes to Rio" rolls June 20, looked over the French capital in an 18-day stay with an eye for back-grounds on "Nancy Goes to Paris." Picture will probably go into production late this year with Miss Powell in a top role.

Pasternak left for the Coast Sunday (5) after arriving on the Queen Mary last week with another Metro producer, Jack Cummings and latter's wife (Betty Kern).

Cummings made an extensive three-month European junket taking in London, Paris, Naples, Rome, Venice, Milan, Lucerne, Brussels and Antwerp.

15 Years Ago

John Mason Brown, of the Evening Post, and Kate Cameron, Daily News, were the respective drama and film critics' winners in VARIETY annual boxscore.

Indications were that radio in 1934 would reap a record \$100,000,000 from advertisers.

Broadway legit had a good season, and especially encouraging was the fact that Hollywood shelled out around \$800,000 in buys of Broadway shows.

Yet film actor Lew Cody was found dead in his home, victim of a heart attack. He was 47.

25 YEARS' AGO

James Craig, of the Mail, led the VARIETY drama critics boxscore at the end of the season, with .677.

"Elsie Janis at Home" opened at the Queen's theatre, London, and looked like a financial success. In Miss Janis' company were the Tiller Girls, Layton & Johnstone, Trevor & Harris, and baritone Walter Pidgeon.

Bridgeport's 'Barnums'

Bridgeport, June 7.

"Barnums" ("Oscars") will be handed out to top showmen at the first annual festival honoring Phineas T. Barnum which opens here Friday (10) for five days.

Silver statuette is being awarded in the fields of films, radio, television, show biz, publishing, advertising, music and politics.

Chautauqua Travail Of 'Variety's' Westport Mugg On His First Spiel Tour

By HUMPHREY DOULENS

Trotting expensive prima donnas all over the land for the past 15 years as a concert tour manager inspired some luxurious ideas. Having just concluded a first circuit as a lecture spieler—in cardinal ink—my ideas have changed. Waiting limousines, airships and the Ambassador East just don't go with the fees fed matinee spiclers.

I've handled more than 750 appearances for Lily Pons, Dorothy Kirsten and the unforgettable Grace Moore through the years. I have battered the management of the Battle House in Mobile, concealed Miss Moore's cookstove in a hundred hotel closets, doused the airconditioning on the entire 20th Century Limited, sneaked an im-provident opera troupe out of Chanute, Kansas, in the middle of the night, even found Yogurt for my divas in places like Burlington, Iowa. Now I'm the one who needs a tour manager. When I started out on my own Chautauqua last month I couldn't find Edinboro, Pa., the first night. I didn't have my contract, nor an atlas, didn't know where I was to speak, nor for how much.

It's a lonely life, too. No piano tuner to gab with, no fans, no press, no wrangling, no three-sheets to check, no winds to stop, no ultimatums to cope with. Maybe if I had slides it would be better. Mrs. L. C. Naff, manager of Ryman's in Nashville, thinks so; so does Elmer Wilson in Pasadena.

Fally Markus would have liked my act. When he booked Christian-sen's Horses people got horses. I got into this teatime circuit on a rebound. There are plenty of "A" names around who are billed to speak on the theatre. But most of the time they drone on about the Ruml Plan or the next Monetary Conference, and the dear chair-ladies begin wiring New York: "Please, doesn't anyone talk about show business any more?" An associate in Edna Giesen's office at Columbia Lectures passed the wires on to me and I volunteered.

I give them Mason & Keeler and Jane Cowl; the Nash girls, both Mary and Florence; and Geraldine Farrar, Ella Bradna and her Act Beautiful and George M. Gohan, Lee Cobb and Jo Mielziner. I hum the opening of "The Five O'Clock Girl" and the finale of "Little Jessie James," and sometimes I do a scene from "The Shanghai Gesture" or "The Turn of the Tide." And I try my best to describe the staging of "Summer and Smoke" or a last rehearsal of "Salome" at the Met with Reiner and Lubja Welitsch. They like to hear about show business.

And I try to answer questions, not profound ones mind you, but about casts and revivals and when Larry Schwab decided to change the name of "Lady Fair" to "The Desert Song," or the whereabouts of Cecil Spooner; the Stamford cast of Clemence Dane's "Mariners," in the order of their appearance, or correct the impression that it was Gertrude Macdonald who sang "Waiting for the Train" in "Tip Toes." It was Jeanette.

Miss Giesen of Columbia says she already has some dates for next season. This time I hope, in a way, that they are on the Milner Hotel time. Maybe I can make a few dollars, but then I couldn't wear my black fedora and my stick-pin. And just trouping plain like that, would John Chapman still call me "The Rich Man's Sal-maggi?"

Spike Jones' Indie Pic

Hollywood, June 7.

Spike Jones and Harry Sherman are talking an indie pic deal, with possible start next April, after Jones finishes a string of personals.

On Monday (6) he opened at Curran, San Francisco.

Script Prices

Edge Up Again

Prices for screen rights to books, plays and originals have stabilized themselves on a much higher level than was anticipated when the surge for economy in film production was initiated a couple of years ago. Story editors agreed on that point this week.

While no actual ceiling on prices has developed, since it always depends on how much a studio wants a particular story or play, it is generally felt that a good lighter can still bring between \$200,000 and \$250,000, and a top novel up to about \$150,000. Originals have been getting \$50,000 and higher.

Exceptional plays will bring even higher prices and the limit probably will soon be tested. Virtually every company is anxious to acquire Sidney Kingsley's "Detective Story," current Broadway hit. However, Kingsley is asking \$450,000 plus 15% of the profits. Studios feel that price is too high and have laid off. Story eds admit the possibility, however, of a sale at \$450,000 without the percentage provision. "Streetcar Named Desire" is another hit legler whose sale is being delayed by an asking price of \$450,000 or higher, but which will probably go for near that.

When the Hollywood economy wave began to hit hard in 1947 most story eds thought that the days of \$200,000 or more for a play or \$100,000 for a novel were over. As a matter of fact, the number of such buys has decreased considerably. However, with much of the story material that was on studio shelves now used up and a dearth of new stuff in sight, competition for the little available is gradually pushing up the price level again.

A paradoxical twist has occurred as the result of the demand for economy. Smaller stories are bringing higher prices than big ones. The demand is so great for yarns that can be produced cheaply that studios, by competition, are pushing up the prices on them. I used to be that stories for "big" pictures brought big coin and those for small ones minor folding green. Now the situation has reversed itself.

Evidence of this was seen during the past week when 20th-Fox paid \$50,000 for S. K. Laurens' "Storks Do Not Bring Babies." High fees still being paid for magazine yarns is also evident in Paramount's purchase last week of "Manhattan Madness" by Thomas Walsh. Mag serial brought \$50,000.

Paris Runaround

By Borrah Minevitch

Paris, June 3.

Nancy Carroll looking like an ingenue in a picture hat—and a grandmother to be any minute yet!

Josephine Baker will reopen the new Embassy Club in N. Y. C.

Calling all wolves (all breeds), the Wally Wanger chorines (8) opening Monte Carlo, July 1.

Steady: Annabella and Mike Romanoff (not ours) together.

Director Radvanyi's "Somewhere in Europe," his next picture, will tell a story similar to Gary Davis. Italy shooting.

Ilya Lopert and the French Cinema Committee feuding over the dais dignitaries dinner seating for the first French-won Oscar presentation ("Monsieur Vincent").

Germany looming as the gold spot of '49-50 in the foreign pix receipts picture.

Jerome Livingston (Lyons agency v.p.) and William Morris ambassador Joe McGee talking shop at the George Cinq bar.

Easy does it: Jacques Grinief auditioning the Continent.

The Tour D'Argent restaurant will celebrate the serving of its 200,000th duck day & date with Maxim's 50th anniversary shindig end June.

What price film: Alex D'Arcy spent 23,000 bucks on his Rivera short (16m Kodachrome) but has a \$2,300,000 cast (Boyer, Lamour, Lamarr, Rita, etc.).

Know-how: Ed Gruskin (ECA Radio head) doing his job faster than ECA theils.

Jules Levey went direct from the airport to the George V bar, opened his briefcase, called a pub stenographer, and started making den.

Buster Collier has the U.S. rights with UA to "Lapland," another "Nanook of the North."

Subscription Order Form

Enclosed find check for \$.....

Please Send VARIETY for One Year
Two Years

To
(Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

PIX BAFFLED FOR B.O. SOLUTION

Allied Miffed at MPAA 'Exhib Co-op' Snubbing Indies in Favor of TOA

Motion Picture Assn. of America's projected program for wooing the goodwill of theatremen apparently got off on the wrong foot this week. Execs of the Allied States exhib association reportedly are mildly miffed that they've been overlooked in favor of Theatre Owners of America toppers in MPAA's initial meeting on the "love thy neighborhood" campaign.

TOA exec director Gael Sullivan, former exec director Robert W. Coyne and board chairman Ted Gamble were invited by MPAA v.p. Francis Harmon to a discussion session in Washington with him and Eric Johnston, MPAA president, yesterday (Tuesday). Harmon hoped to hold the meeting on an entirely informal level and to keep it as quiet as possible.

The TOAers apparently didn't understand the Harmon hush-hush—and in any case were unsympathetic to the trade within a short time after the invitations were issued last week. Result was a quick "I told you so" from Allied, which represents independent exhibs and with whom the majors' relations are touchy at best. TOA reps both affiliated and indie operators.

Sullivan, as a matter of fact, showed little more enthusiasm than Allied for the meeting. He (Continued on page 24)

MARVIN SCHENCK NOW SURE HE LIKES H'WOOD

Marvin Schenck, Metro's eastern talent chief, who went to the studio about two months ago for a trial period, has decided definitely to pull up stakes in the east and permanently join Leo's Coast staff. He'll be an administrative executive in the L. B. Mayer-Louis K. Sidney-Ben That hierarchy.

Schenck, who is a nephew of Metro prexy Nicholas M. Schenck, went to the studio about eight weeks ago on the understanding that he'd see if "they liked him and he liked them."

Al Altman, his assistant in the talent department, has been named eastern talent chief. Associated with Altman, a Metro vet, and its New York test director, are Sidney Phillips and Dudley Wilkinson.

North Still Wants to Do A Ringling Circus Film

Milton Pickman, of the Ferry & Pickman agency, has been in New York this week from the Coast for confabs on sale of film rights to the Ringling Bros.-Barnum & Bailey Circus. F&P represent John Ringling North, circus topper, with whom Pickman came east to huddle.

Deal is set with a major studio. It is understood, if it is acceptable to North and his attorneys. It would include rights to use a story involving the circus and all the Big Show's acts and paraphernalia. David O. Selznick was negotiating a similar deal several years ago, but dropped it when he decided to abandon further production.

Pickman will probably return to the Coast tonight (Wednesday).

'Birth' Yanked in Buff When Negroes Complain

Buffalo, June 7. Run of "Birth of Nation" reissue at the Vogue was terminated last week after only one showing because of protests against how the film depicted Negro activities in post-Civil War South.

Promoters of the film shopped around locally for an outlet, with at least two theatres turning down the picture flat because of anticipated protests from Urban League and Board of Community Relations. Picture was yanked at Vogue after about 100 telephone calls and other protests were received claiming the picture was derogatory to Negroes.

Illness Forces Phil Berg To Exit Berg-Allenberg

Hollywood, June 7. Illness has forced Phil Berg out of Berg-Allenberg agency, with Bert Allenberg now sole head.

Reported that Berg received \$500,000 for his share upon retiring.

Indie Producers' Org Wants Arnall Exclusively Tied

Extent of Ellis G. Arnall's activities as president of the Society of Independent Motion Picture Producers will probably be ironed out in huddles with members of the organization on the Coast during the next two weeks. Arnall is slated to arrive in Hollywood at the end of this week following a stopover at Colorado Springs on his way west to deliver the keynote address at the national convention of the Junior Chamber of Commerce.

Issue to be decided during Arnall's Coast stay is how much time he is to give to the affairs of SIAMP. Members are so pleased with their new prexy that they want him to concentrate more time on the Society. Their original deal with him was a part-time arrangement which would permit him to continue his speaking engagements, his Atlanta law practice and other activities.

Since the former Georgia governor makes considerable coin lecturing and thoroughly enjoys it, he is loathe to give up this activity, even with a readjustment of his deal with SIAMP, but it is believed would consider it. It is (Continued on page 18)

Wilcox's Quick Return To U. S. to Close Deal On His 2 Pix, Probably UA

Herbert Wilcox arrives in New York by air from London today (Wednesday) in an effort to finalize deals for distribution in the U.S. of his "Spring in Park Lane" and "Courtneys of Curzon Street." British producer, who returned to England from New York only three weeks ago, is understood to have obtained British Treasury okay on deals he was attempting to negotiate.

Wilcox has been seeking cash for the pix, either via an outright sale of the American rights to a distrib or an advance against a percentage. In the event he is unsuccessful in closing such a deal, it is understood probable that one or both of the films will go to United Artists for distribution on a straight percentage basis.

KAYE'S U.S. ONE-NITERS TO PLUG HIS WB FILM

After completing his summer tour of British cities, Danny Kaye will be launched on a series of theatre one-niters during October in conjunction with the preem of his initial pic for Warner Bros., "Happy Times." Kaye's circuit around the keys will be dressed up in well-ballyhoed caravan style as part of the film's promotional push being mapped by Mort Blum-entock. WB's pub-ad veepee. Comic has a percentage deal with WB on his pic.

Kaye's current schedule, following his London Palladium engagement, calls for one-week stopovers in Glasgow, beginning June 6; Manchester, June 13; Birmingham, June 20; and Liverpool, June 27.

INDUSTRY MULLS 'OUTSIDE' SURVEY

Possibility of a large-scale survey by a professional research outfit in an attempt really to discover "What's wrong with the movies?" is being discussed in some top echelon trade circles. Execs are disturbed at not being able to put a finger on reasons for what they feel is boxoffice weakness currently beyond what seasonally might be expected.

Idea which is gaining favor is to call in some outfit as one of those that does merchandising research for other types of business and have it make a survey in an effort to find out why more people are not going to theatres. It's felt that larger audiences can't be attracted until it is more definitely known why potential patrons are not now plunking their coins on boxoffice sills.

As one major exec said this week: "When Proctor & Gamble or Lever Bros. find they are not selling soap, they call in experts to find out why. Once they know the reason, they can correct it. We in show business ought to take a lesson from these successful industrialists. We have been living on a false idea that as 'showmen' we know the mysterious formula for attracting customers and that if we don't, no one else does. I'm beginning to think we're kidding ourselves. It's time we got more (Continued on page 24)

SKOURAS OFF ON 8-WK. EUROPEAN ONCEOVER

Twentieth-Fox prez Spyros P. Skouras flies to Paris today (Wed.) on the first leg of an eight-week junket that will take him to nine different countries. He plans to huddle with 20th sales staffers in each stop at which the company maintains an exchange and will also onceover foreign production facilities in line with the company's constant emphasis on producing abroad to utilize blocked currency.

He's scheduled to speak before the American Club tomorrow in Paris and will then hit London, Rome, Messina, Athens, Israel, Egypt, Germany and Sweden before returning to New York. Trip is his first to Europe since he attended the installation several months ago of Athenagoras I as new prime of the Greek Orthodox Church in Athens. Mrs. Skouras will accompany him.

National Boxoffice Survey

Warm Weather Sloughs Trade—'Stratton,' 'Barkleys,' 'Brave,' 'Champion,' 'Belvedere,' 'Laredo' Tops

Warm weather, transportation strikes and mild product are undermining the national boxoffice this session. Fact that schools still are in session in most key cities and that the yen to get outdoors is very strong just now are the biggest handicaps to first-run trade at present.

"Stratton Story" (M-G) again is pacing the field for the second week in a row. And again "Barkleys of Broadway" (M-G) is strong second place winner. Both grabbed about same amount of coin, but "Stratton" is showing best all-around strength, although in fewer keys currently.

Third position money is going to "Home of Brave" (U.A.), which is now doing rousing trade in three cities, N. Y., Chicago and L. A. "The Champion" is finishing in fourth slot, a big pickup from last week's seventh place.

"Belvedere to College" (20th) is fifth from top while "Streets of Laredo" (Par) is just making the Big Six this week.

Majority of runner-up films are doing spotty trade, these including "Blonde Bashful Bend" (20th), "Tulsa" (EL), "Red Shoes" (EL), "Ball Game" (M-G), "Younger Bros." (WB) and "Quartet" (EL).

Heineman May Exit EL and Return To U Where He's Still Under Contract

Spain Protests 'Arch' Treatment, Pic Banned

Madrid, May 31. Enterprise's "Arch of Triumph" pic was exhibited only three days in Madrid at the Palacio de la Musica. Public became aware that pic contained a disparaging scene about Spanish Army officers and protested noisily in front of the theatre.

Pic has been banned all over Spain.

Chances Slim For Ed Small's EL Takeover

Possibilities appear to be growing slimmer with the passage of time on sale of controlling interest in Eagle Lion to Edward Small on the basis on which the deal was originally set up. Eventual consummation may hinge on Small's willingness to modify his demands.

Small's agreement with Serge Semenenko, Boston banker, and Robert R. Young, controlling stockholder in EL, was that he'd take over the company if Semenenko could get together a production fund of somewhere around \$7,500,000. This is designed to meet the studio's needs for production financing for the next two years, Small not being willing to go into the deal unless assured that he wouldn't run into fiscal difficulties before he had time to get the (Continued on page 14)

COHNS AND GRANTS FOURSOMEING ABROAD

Columbia prexy Harry Cohn and his wife are scheduled to leave New York June 30 for a vacation trip to England, France, Italy and other countries on the Continent. Going with them are Arnold Grant and his wife. Grant is Cohn's personal attorney.

Foursome expects to be away about seven weeks. It will be a vacation jaunt, although it is expected that Cohn will look into the film situation in each of the countries he visits.

There is understood to be a reasonable possibility that William J. Heineman, Eagle Lion's v.p. in charge of distribution, will leave the company shortly and return to Universal, with which he has a contract that has about a year to run. Heineman's continuance with EL hinges on restoration of the 33 1/3% pay cut he took about eight weeks ago and that, in turn, depends in part on pending efforts to arrange a sale of the company.

As it has worked out, Heineman is losing nothing or practically nothing by the slash from \$1,500 a week to \$1,000 which he agreed to accept for 12 weeks. A corollary to that arrangement was that he was to get a percentage of gross billings over a certain figure and the company's business has been so excellent during the period that this will compensate for much of the salary loss.

However, with EL running short of product and prospects virtually nil for continuance of the high grosses of recent weeks, Heineman is understood unwilling to continue with the arrangement after the 12-week stretch agreed on. Unless he gets a full restoration of salary, it is understood he'll walk. Controlling stockholder Robert (Continued on page 20)

SID CAESAR OFFERED 1-A-YEAR 20TH PACT

Comedian Sid Caesar has been offered a one-pic-a-year pact with 20th-Fox, on a non-exclusive basis, but he's uncertain on whether to take it. He closed last week as star of the "Admiral Broadway Revue" TV show, and would return to the latter when it resumes in the fall, providing, of course, that there are no legit or film commitments. His contract with Admiral gives him an out for legit or films. Caesar's first pic under the deal would be "Turned Up Toes," with Paul Douglas and Jean Peters, but he wants a couple of specialties included for him in the pic before he would do it.

VARIETY

Trade Mark Registered
FOUNDED BY SIMS SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.
Hollywood 28
6311 Vinca Street
Washington 4
1292 National Press Building
Chicago 1
869 N. Ashland Ave.
London W.C.2
1 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual, \$10 Foreign, \$11
Single Copies, 25 Cents
Vol. 174 No. 13

| INDEX | |
|--------------------|----|
| Bills | 56 |
| Chatter | 62 |
| Film Reviews | 18 |
| House Reviews | 57 |
| Inside Legit | 60 |
| Inside Music | 48 |
| Inside Pictures | 20 |
| Inside Television | 35 |
| International | 14 |
| Legitimate | 58 |
| Literati | 22 |
| Music | 45 |
| New Acts | 57 |
| Night Club Reviews | 54 |
| Obituaries | 63 |
| Pictures | 3 |
| Radio | 26 |
| Radio Reviews | 28 |
| Records | 47 |
| Frank Scully | 22 |
| Television | 31 |
| Television Reviews | 34 |
| Vaudeville | 32 |

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Inc.)
\$15 a Year—\$20 Foreign

A BIG WARM WELCOME TO
MILTON BERLE
FROM WARNER BROS.



"We were all very
happy to see you
on the covers
of TIME and NEWSWEEK
...We can't wait
until we see you
in your first Warner Picture!"

Always leave them Laughing

You always have, Milton
— and you always will!"

Jack L. Warner

PINTO PIX GIVE WAY TO COMEDY

Jury Still Out Both With Majors And Indies on Johnston-Arnall Accord

Olive branch which the Motion Picture Assn. of America suddenly extended to the Society of Independent Motion Picture Producers last week is not being viewed by the indie producers without some doubt. While openly elated at what they consider the winning of every point in their recent scrap with the majors over the foreign situation, SIMPP members feel that only time and issues will finally tell whether they truly won a victory.

First real test, it is thought, may be at meeting of the Motion Picture Export Assn. in New York next Monday (13). Indies are anxious to see whether at that time the MPEA board—consisting of presidents and foreign chiefs of major companies—will back president Eric Johnston in the peace pipe he smoked with SIMPP prez Ellis G. Arnall in Washington last Friday (3).

There has already been some criticism of Johnston among major company execs for the obvious victory handed SIMPP. They feel that the MPAA topper—who has made no public reply during all the recent beeping by Arnall on the Anglo-American Film Council proposals—should have taken a tougher attitude toward the indies. They declare that Johnston would have been well-justified in pointing out that SIMPP has no one but itself to blame for not being represented in meetings with the British. When Johnston went to England (Continued on page 14)

Church Okays 'Outlaw' But MPAA Still Balks On Hughes' Ad Bally

While Howard Hughes' hassle with the Motion Picture Assn. of America on "The Outlaw" continues to hang fire, the Legion of Decency has definitely stamped its okay on the film, it was learned this week. Announcement of the L. of D. approval is being held up by Hughes pending outcome of present efforts to get a Production Code Administration seal for "Outlaw" from the MPAA.

Producer was forced to make cuts in the film to win the Legion's nod. Announcement will point out that slices have been made, but stress that "entertainment quality has not been impaired." MPAA withdrew the PCA seal not because of the picture itself, but because of advertising of which it disapproved. Ned Depinet, prexy of RKO, which Hughes acquired a year ago, has been in negotiation with the MPAA recently in efforts to get the certificate back. Hughes promised to withdraw a \$2,500,000 triple-damage anti-trust suit against the organization if it returned the seal. Producer submitted substantially the same advertising as before, however, and the MPAA board again nixed it.

Meantime, Hughes continues to hold on the RKO shelf two other of his films which have never been released except for trial runs. They are "Vendetta" and "Mad Wednesday," the latter starring Harold Lloyd. It cost \$2,400,000 and has been in the can about three years. Hughes has had a cutter, Stuart Gilmore, on the payroll all that time intermittently re-editing the pic.

Mrs. Harry Gold's Illness Delays Film Exec's Plans

Harry Gold's plans are still in indefinite following recent shuttering of the New York sales organization for Howard Hughes' pix, which Gold headed. Gold's wife has been very ill and he has been spending his time at their country home with her.

Gold, who was with United Artists before joining Hughes, is now back in New York. He expects probably to go into some aspect of film distribution on his own.

Cheaper in the End

Jerry Wald is typical of Hollywood producers who think that a good story property "is worth a fancy figure, since it's easily translatable to the screen."

"A cheap story or play buy that is a 'problem' mounts the scripting bill so as to make any 'bargain' ideas ridiculous."

Skouras Likely Council Choice In Arnall's Nix

Fourth man on the U. S. team at the Anglo-American Film Council sessions in London in August—if they are held—will definitely not be Ellis G. Arnall, president of the Society of Independent Motion Picture Producers. Arnall has not been invited to serve, and if he is he will decline.

SIMPP prez takes the position that he could not possibly participate in discussions which he has repeatedly termed "illegal" in squawks to the Dept. of Justice. He holds that joining the Anglo-American huddles would make him an accessory to an action on which he has caused the Attorney-General to start an investigation as a violation of anti-trust laws.

Arnall's name was tossed into the ring as a possible participant in the discussions with British industry leaders following a decision by the Council last week that each side increase its delegation by one man. British named Sir Philip Warter, head of the Associated British Pictures Corp., which controls one of the three major English circuits.

Since SIMPP has maintained that the Motion Picture Assn. of America cannot act for the industry in any matter without a spokesman (Continued on page 57)

Eddie Buzzell's New Col. Pact Puts Harry Cohn In Middle of 2 Agencies

Hollywood, June 7.

Columbia is in the middle of a hassle between Charles K. Feldman's Famous Artists agency and the new Ferry & Pickman 10% setup. Harry Cohn, Col. prexy, recently signed a seven-year deal with director Edward Buzzell, represented by F&P, which caused the trouble with Feldman.

Feldman claims that F&P raided Famous Artists and has threatened to sue. He declares he has an oral contract with Buzzell and that F&P therefore had no right to represent him or make a deal on his behalf. FP, in turn, maintain that they have the signature of Buzzell naming them his agents.

Ferry and Pickman both formerly worked for Feldman. They quit recently to establish their own percentage and feelings have been less than cordial between them.

SCHINE SETTLEMENT SEEN VERY NEAR

Washington, June 7.

Settlement of the Schine Theatres' anti-trust case is very near, and the consent decree may be clinched this week.

Justice department negotiators have been meeting at frequent intervals with attorneys for the Schine Theatres, largest independent chain in the U. S.

Agreement on which theatres are to be divorced was reached last March. Difficulty since then has been on a code of trade practices.

THATAWAYERS YIELD TO LAFFS

With exhibs and the public now up over their saddles in sagebrush and pintos, the next big cycle looked for in films is comedy. Westerns have about run their course, and when the heavy load that is still awaiting release gets out of the corral and into distribution, it is expected that they'll be followed by pix with the accent on laughs.

There is a strong undercurrent of demand from theatremen and the public for comedies. It is being felt in Hollywood, with the result that there has already been a step-up in the number of guffaw-getters, and there's concentration now on getting new scripts that fit into that category.

Comedies have been doing quite well at the boxoffice, although filmgoers are being selective about them. 20th-Fox found that out when, after doing great with "Mr. Belvedere Goes to College," it ran out of pay dirt with "Beautiful Blonde from Bashful Bend." Leader in the laugh sweepstakes, studio is taking another try currently with "It Happens Every Spring," and has on the agenda "Father Was a Fullback."

Story departments of the majors are now searching hard for yarns with a solid comedy idea behind them. Feeling is that some of the recent and current releases have been too thin, and achieved what (Continued on page 63)

Casanave-Agnew's 100G Bankroll in Dieterle's Italo-Made 'Stromboli'

With release of "Stromboli" in November, Motion Pictures Sales Corp. will move into expanded full-scale operation, it was disclosed this week by Charles Casanave, who's partnered in the new distribution unit with Neil Agnew. Casanave said that MPSC would put reps in about 20 cities to handle sales on "Stromboli" and succeeding films.

It was also disclosed by the MPSC topper that the outfit would make a deal with some other distrib to handle residual selling. This would be similar to the arrangement Selznick Releasing Organization now has with Eagle Lion for the latter to contact small theatre accounts after the company's own reps set circuit deals. Walter Wanger, it was disclosed last week, is also thinking of a similar setup, with Film Classics handling tail-end selling.

MPSC, which now has five men in the field, is understood planning to move away from distribution of minor pix, such as those with which it was forced to start. Among those it is now handling are "Prejudice," produced by the Protestant Film Council, and "Sins of the Fathers," a Canadian-made hygiene pic. Latter is being taken care of by a separate organization as far as possible to put a (Continued on page 20)

Korda's Myers, Boxall To America on Film Biz

Two execs of Sir Alexander Korda setups are due in New York from London this month. First to arrive will be Sidney A. Myers, assistant managing director of British Lion, Korda's distribution setup. He gets in on the Mauretania Friday (10).

Harold Boxall, co-managing director of London Film Productions, Ltd., Korda's producing company, arrives in New York June 20. He'll be here and on the Coast a total of about three weeks. Both men will be accompanied by their wives.

Myers is coming to huddle with Herbert J. Yates, president of Republic. BL distributes Rep abroad. He'll be in the U. S. about two weeks. Boxall trip is for consultation with Morris Helprin, Korda's U. S. rep.

Ozoners Reverse Current B.O. Dip, Drive-Ins Up 10% Over '48 Revenue

Delilah

Rome, June 7.

While on an isle near Sicily recently making arrangements for shooting "Stromboli" there, producer-director William Dieterle spied an aged shepherd with a magnificent white beard almost a yard long and an ancient homespun coat. Dieterle quickly hired him for "atmosphere."

Getting back there ready to shoot, Dieterle looked in vain for his shepherd. He finally found him. He had used the advance the film company paid him to get his beard shaved and obtain a store-bought suit.

Krim May Exit Barristering For 100% Film Prod.

Arthur Krim, who resigned about eight weeks ago as president of Eagle Lion, may withdraw from the law firm of Phillips, Nizer, Benjamin & Krim, to concentrate on film production activities. Krim continued his membership in the firm during the three years he served as EL prexy and for more than a year he was also in charge of production.

Krim is still actively serving on the Coast as EL's guiding hand, pending the outcome of present negotiations for transfer of control of the company to Edward Small and the naming of a successor. It is expected that unless there are definite signs soon of the deal going one way or the other, Krim will put a termination date on his services and depart.

His plans are still very vague, but he has gained considerable knowledge of the production field and developed a yen for it. This (Continued on page 14)

Bergman's New U Post To Include Both Public And Exhib Relations

With Maurice Bergman upped last week to a new exec position at Universal, his former post as eastern ad-publicity manager is expected to remain unfilled for the time being. Bergman is to be special assistant to U prez Nate J. Blumberg and sales chief William A. Scully, assuming his new duties July 5. National ad-publicity chief David A. Lipton will continue headquartered on the Coast, with Bergman probably continuing his old duties concurrently with his new job.

While Bergman's exact job was not specified, Blumberg intimated he would supervise a general pub relations program, declaring U is "eager to move ahead with its public relations program and to con- (Continued on page 14)

SCHARY'S EASTERN TRIP STALLED UNTIL JULY

Metro production chief Dore Schary, originally scheduled to arrive in New York this week, has postponed his trip until next month because of the pressure of studio activities. He is now supervising the windup of "Battleground," which he produced personally and which he brought over from RKO together with Robert Pirosh, who scripted the property.

Delay in Schary's plans will permit him to huddle with sales veepee William F. Rodgers both in Hollywood and N. Y. Rodgers leaves for the Coast July 17 and will be back at the h.o. before Schary gets in.

With drive-in theatres mushrooming throughout the country, business this season at the ozoners is generally 10% over the 1948 take. Healthy grosses at the outdoor spots are in sharp contrast to the slumping trade of the all-year-round houses, whose b.o. is off an average of 20%, according to amusement tax figures recently released by the Treasury Dept.

Through careful checks most distributors are aware of the drive-ins' attendance. While the ozoners may have been novelties in pre-war times, they now have built up a dyed-in-the-wool patronage, oblivious to fog, rain or cold.

Capacity at a drive-in varies according to the occupants of the cars admitted. The hep operator has at least three adults to a vehicle as his goal. Thus he can offset charges that his spot is a camouflaged lover's lane... a "passion pit with pix," as some call it.

Patrons' admissions are happily augmented by the gravy from the concession take. An efficient drive-in uses trailers and announcements piped through the sound system urging the customer to leave his car during the 10 to 15 minute intermission. It's not unusual for an ozoner to do \$1,000 a night at the gate and glean an extra \$400 or \$500 at the refreshment counter.

Where cars hops circulate through the parked cars, receipts on hot (Continued on page 14)

Powell-Pressburger Escorting 'Pimpernel' Print Personally to U. S.

British producers Michael Powell and Emeric Pressburger are due in the U. S. June 19. They'll bring with them a print of "The Return of the Pimpernel" to show to Samuel Goldwyn and will discuss with him further production deals.

"Pimpernel" was made by Powell and Pressburger under the banner of Sir Alexander Korda, with Goldwyn participating in production and financing in return for Western Hemisphere rights. P&P will leave for the Coast confabs with Goldwyn on the same day of their arrival in New York. They'll be in Hollywood about five days and return to London after a day's stopover in the east.

DRIVE-IN'S DAY-DATER WITH DENVER 1ST RUN

Denver, June 7.

Initial attempt to employ a drive-in day-date on world preem with regular theatre turned out successful here with "Colorado Territory." First use of ozoner in this way was done despite heavy rain opening night Friday (3). Absolute capacity of 1,000 autos were at the West drive-in when rain started to fall. Rainfall was a natural to help opening at Broadway but NCR (no car room) for drive-in was a surprise.

Drive-in did about \$11,000 opening week, while the 1,500-seat Broadway garnered \$12,000. "Colorado" moves to East drive-in next week, while continuing run at the regular theatre.

Margaret O'Brien Deal Off on Disney Picture

Hollywood, June 7.

Deal for Margaret O'Brien to narrate Disney's "Alice in Wonderland" has been called off, apparently due to domestic difficulties of the moppet's mother. Studio says inking stage was reached late last week, but Mrs. O'Brien notified Walt Disney, through agent Vic Orsatti, to call it off.

Mother says she and child star will take long rest, with Margaret forgetting about film work for several months. She is living apart from Don Sylvio, who says he'll fight annulment proceedings.

Industry Needles State Dep't to Doff Kid Gloves in Fight vs. Brit. Quota

Washington, June 7.

Counsel for the Motion Picture Assn. of America submitted to the State Dept. this week a memorandum setting out the legal points involved in the film industry's claim that the British quota violates international trade agreements. State has asked for the memo as a prelude to carrying on its protestations to the British regarding the quota.

Industry feels that State is being unnecessarily legalistic in its attitude, and that it could make a justifiable squawk without going into minute detail on violations of the various treaties involved. However, the data is being provided as requested to preclude any excuse on the part of the Department for putting up the battle the industry desires. State has proved reticent on this score in the past.

Cancellation of the Anglo-American Film Council sessions scheduled for last week cut further ground from under the British in their answer to the State Dept.'s holler of some weeks ago on the quota. British reply suggested State wait for the Council meeting and see what came of it before further squawks.

State's Reply to DeMille

In a letter to Cecil B. deMille, replying to a protest on the British situation he had made as head of the Motion Picture Industry Council, State pointed out that the "British government made no commitment in the General Trade Agreement with respect to the height of the film quota and consequently has the same legal right to modify this quota that the United States Government possesses with respect to any particular tariff rate on which no international commitment has been made."

Declaring its sympathy "with the American film industry's contention that the British film quota is excessive," the State department, however, said that it "cannot claim that the British government has acted illegally in raising its film quota or engaged in discriminatory practices in the technical sense." But State "has on different occasions made known to the British government its concern over the quota on the grounds that it appeared unduly protective . . . and that it was causing strong resentment in the American film industry."

Stressing the importance of films because of "informational and cultural considerations," the department assured deMille that it will "continue to maintain a close interest in the problem." State department, according to the letter, "again recently emphasized this concern to officials attached to the British embassy and to Mr. Bevin's party on his visit to Washington and was assured these representations would be brought to the attention of the appropriate authorities in London and to Mr. Bevin personally."

(The Late) Klaus Mann's 25G Suit for Pix Billing

Roberto Rossellini and Organizations Films International are being sued for a total of \$25,000 damages by the late writer Klaus Mann whose estate claims, in a N. Y. supreme court action, that he failed to get screen credit for collaborating on the script of "Paisan." He charged, under a 1945 agreement, that the defendants promised him billing in Europe, but asserts his name was omitted.

Mann's alleged pact called for him to assist in adapting a yarn. "Seven from the U. S.," which later became "Paisan." He assertedly turned down extra compensation in return for a special credit line which was to read in "collaboration with Klaus Mann." Suit only involves the European market for the writer is said to have received credit in the Western Hemisphere following representations from his attorney.

Action came to light Friday (3) when legalites for the defendants argued that the court lacks jurisdiction over a foreign corporation. It was also asked that warrant of attachment and any levy be dissolved and vacated. Plaintiff Mann son of writer Thomas Mann, committed suicide in Switzerland last week.

Metro Names Green

Hollywood, June 7.

New general director of music on the Metro lot is Johnny Green, succeeding Dick Powers, who is moving into other musical fields. Green checks in Aug. 1.

See Film Salesmen

Aiming for New Terms; Rebuttal to Lichtman

An off-the-cuff comment made recently by Al Lichtman, 20th-Fox vicepres, that "salesmen are chiefly responsible" for poor distrib-exhib relations has stirred up a strong reaction from rank-and-file film peddlers. Spokesman for the salesmen's guild, the Colosseum of Motion Picture Salesmen, David Bezner replied in a letter to Lichtman which said, "It is my duty to advise you that you have shocked a most important single group in your organization."

Stating that salesmen only followed homeoffice or branch exec directives, Bezner said: "When you stand in judgement, pointing an accusing finger on your salesmen as the black sheep who are the cause of 'a lack of confidence' between the company and exhibitors, you are thereby stealthily laying on their threshold an unwanted child, conceived in the inner chambers of management which is now attempting to obscure its paternity." Bezner's rhetorical flight was specifically powered by Lichtman's finding on his recent national tour that there is a "lack of confidence between salesmen and exhibitors."

Bezner's barrage against the 20th exec was regarded as covering fire for the Colosseum's attempt to win a general wage increase for about 1,000 film salesmen employed nationally by the major distributors. Demand for the salary hike will be made in August when Colosseum will move to open industry-wide contract negotiations. Current pact, which is the union's first, expires in October.

\$2,250,000 SUIT VS.

RKO, 20TH, WB, U

RKO, 20th, WB and Universal last week were hit with \$2,250,000 triple damage anti-trust suit filed in N. Y. federal court by Beathecorp. Inc. and Salana Corp., lessee and operator of the Beacon theatre, N. Y., from September, 1944 to September, 1946. Beathecorp wants a total of \$900,000 damages. Salana, which has operated the house from 1946 to the present, seeks \$1,350,000.

Defendants, according to the complaint, conspired and entered into agreements to prevent the Beacon from obtaining first-run product. It also claimed that the four distributors imposed clearances in favor of RKO theatres in the immediate vicinity and tried to destroy the plaintiff's earning power and prestige.

Despite their contention that the Beacon is a better and larger house than any RKO theatre in the area, Beathecorp and Salana charge that they were snuffed off with third-run films. Assertedly the Beacon could not get second-run product since RKO moved pictures from its 81st St. theatre to the circuit's 77th St. Plaintiffs want the court to issue a decree voiding the defendants' alleged agreements.

Garfield-Warner Sign

Jack Warner arrived in New York Monday (6) from the Coast and will be east until Friday (10) to attend the Warner Bros. international sales convention at the Waldorf-Astoria. Meet gets under way tomorrow (Thursday).

While east the WB production chief also closed the deal yesterday (Tues.) with John Garfield by which the actor will alternate in making one pic for the studio on a profit-sharing basis and one for himself for distribution by WB. It's a five-year pact for 10 pix. Attorney Arnold Grant repped Garfield in yesterday's inking.

COL'S 3D QUARTER NET PROFIT UP TO \$304,000

Columbia Pictures' net profit for the fiscal year's third quarter, ending March 26, swung sharply upwards to the \$304,000 marker as against \$171,000 for the previous quarter and \$130,000 for the same period last year. Earnings during the 39-week period, ending March 26, were, however, almost 50% off with a \$452,000 profit as against last year's \$855,000. Current 39-week period was dragged down by a \$23,000 loss suffered in the three-month period ending Sept. 25, 1948.

Earnings per share of common stock, after preferred stock dividends, were estimated at 34c for the current 39-week period as against 96c. for the same period last year. Number of outstanding shares of the company's common stock rose over the last year from 638,352 to 654,311.

Accent on Exhibitor Relations in Par's New Pub-Ad Realignment

With addition of three new members to Paramount's publicity-advertising department and a considerable shifting around of duties, Max E. Youngstein, new pub-ad director, said this week that his aim is to get a staff in which every key man was familiar with field problems. Youngstein declared that he desires extremely close liaison with exhibs, and in choosing his staffers he is attempting to get men qualified to go into the field and handle all aspects of a campaign.

Familiarity of Sid Blumenstock with theatre problems was given by Youngstein as a major factor in choice of the 20th-Fox exploitation exec as Par's advertising manager. Blumenstock will make a number of trips a year through the country, Youngstein said, to keep Par's advertising closely keyed to needs and thinking of the theatremen.

The new pub-ad tapper also disclosed that Richard Condon would

(Continued on page 22)

DENUDED ITALO PIC FINALLY GETS U.S. OK

U. S. Customs officials finally gave their okay last week to importation of "Rapture," English-language film made in Italy last fall, following the producers' agreement to snip out six feet of objectionable negative. Releasing date is now being negotiated, with the probability that United Artists will handle the film.

Battle with Customs men, which started with arrival of the negative last March 9, was handled for the producers by William Roach, of O'Brien, Driscoll, Raftery & Lawler law firm. Outfit reps David Pelham, John Shepridge and Robert Goellet, Jr., who made the film with financing by Robert Goellet, Sr., New York real estate operator.

Footage to which Customs objected showed a nude gliding into a pool. New York Customs execs were upheld in an appeal by Roach to Washington.

Spangler Replaces

Hebert at Goldwyn

Hollywood, June 7.

Charles Spangler moved in as acting chief of Samuel Goldwyn's ad-publicity department, succeeding his old boss, Bill Hebert, who had held the job for eight years with a couple of short interruptions.

It was an amicable parting, according to Hebert, who will take a vacation in Honolulu before making a new contact.

N. Y. to Europe

Irina Baronova
S. N. Behrman
William Conway
Noel Coward
Emerson Crocker
Brainerd Duffield
Sam Eckman, Jr.
Stanton Griffiths
Steve Hannagan
Ben Henry
Sol Hurok
Ella Kazan
Paul Muni
Jarmila Novotna
Eugen Sharin
Spyros Skouras
William L. Taub
Cecil Gordon Tennant
Molly Thatcher

TOA's Institutional Bally

Moving to implement a public relations drive to accent the film-going habit, Gael Sullivan, exec director of Theatre Owners of America, is attempting to set up a national institutional ad campaign in the large metropolitan dailies. Plan is based on newspaper cooperation for granting of free space for ads which would plug theatres in general and list top productions being released by the majors in a specific area. Initial ad, which Sullivan is aiming to extend to other cities, appeared recently in the Chicago Herald American. Bill Hollander, publicity director for the Balaban & Katz circuit in Chicago, promoted the half-page deal.

Ad copy in bold letters under a photo of Arlene Dahl in "Reign of Terror" reads: "You are the hero at the movies. . . . The movies are good entertainment. Good for you and good for the whole family. There's always a good movie playing and you have your choice of comedy, romance, adventure, mystery and musicals." Ad also includes a plug for the paper's amusement section with a listing of its film columnists.

Rodgers' 'Incentive' Selling Sidetracked For MG's 25th Anni Drive

Metro sales vicepres William F. Rodgers has reserved decision on the contemplated "incentive" sliding scale plan until the end of the year. Sales chief plans to concentrate exclusively for the remainder of 1949 on M-G's 25th anni sales drive, hoping to make it the biggest billings year in the 25 years he has been with the company.

New scale plan has aroused considerable interest among exhibitors, most of whom view it as one of the most beneficial sales methods. Under the plan, the percentage of the gross which the exhib pays in film rental would decrease gradually after the boxoffice take has exceeded a certain top figure. Thus, it would offer special incentive to theatre operators to go in for extra promotion and ballyhoo to build the gross as much as possible.

'JOLSON SINGS' MULLS 2 BROADWAY HOUSES

Columbia is understood considering two possibilities for the Broadway run of "Jolson Sings Again," sequel to its highly successful "Jolson Story." One is the Astor theatre, which has been playing Col product recently, and the other is the Mark Hellinger (formerly the Warner).

Hellinger deal being considered would be for rental of the house on a four-walls basis. Theatre has been recently used for legit. Astor is considered at the moment to be more likely spot, particularly since the relationship has been very amicable between Col and Maurice Maurer, who operates the house for City Investing Co. Maurer may go to the Coast shortly to see "Jolson" and discuss the deal.

New "Jolson" pic will go into distribution in the fall. It was completed on a budget of about \$1,500,000, as compared with \$2,500,000 for the original. Latter has grossed just over \$8,000,000 to date in the domestic market. It has proved somewhat disappointing abroad, particularly in England, but is expected to wind up with about \$11,000,000 as its world gross.

L. A. to N. Y.

Andrews Sisters
Charles Barton
Robert Buckner
Andre Cavin
Wheaton Chambers
Howard Christie
Charles Correll
Sam Coslow
James Edwards
Charles K. Feldman
Norman Frescott
Eva Gabor
Dana Gibson
Phil Goldstone
Freeman Gosden
Joan Harrison
Paul Henreid
Ruth Hussey
Anne Jeffreys
Harry Kurnitz
Lee Liberman
Frank Liberman
David Lipton
Bob Longenecker
Don Loper
Sam Marx
Fred L. Metzler
Dennis O'Keefe
William H. Pine
Joe Rosenberg
Jane Russell
William A. Scully
Jules C. Stein
Richard Widmark
Carey Wilson

Italy Also Has Ideas on U.S. Pix Biz Subsidies

Rome, June 7.

Exhibs' demand for a ceiling on rentals charged them for American pix is the latest in the series of wrenches thrown into consummation of the proposed agreement between the Italian government and the Motion Picture Assn. of America. It had been expected that Parliament some weeks ago would have passed legislation necessary for the compromise, which would have meant the contribution by U. S. distributors to a subsidy fund for Italian producers.

Desire of theatre operators for establishment of a government-decreed ceiling on the amount of money Yank companies can charge them for films has created bitterness between the exhibs and native producers, who would be greatly aided by the new agreement. In any case, it is believed that American companies will not accept the rental ceiling provision.

Gerald Mayer, the MPAA's Continental rep, who has been here negotiating the agreement, apparently will have to remain for some weeks yet. One of his difficulties is that the most of the American companies' Continental managers, upon whom he must rely for advice and opinion, are away from their Paris headquarters and he can't contact them.

Plan on which Mayer has been working calls for 2,500,000 lire (about \$4,000) to be deposited by American companies as a loan in a fund for domestic producers for each pic dubbed from English in Italian. Certificate would be issued permitting the distrib to unblock immediately from his frozen funds the equivalent of the 2,500,000 lire at the legal rate. In addition, the deposit is repayable in 10 years without interest. Fund made up by the deposits would be used to lend capital at 6% interest to Italian producers up to a maximum of 70% of their budgets. Half of the interest would be used for managing the fund and the other half to establish an agency in New York for promotion of Italian films.

N. Y. to L. A.

George Balanchine
Jack Cummings
Judy Holliday
Bob Hope
Hal Kanter
Harold Lloyd
Rouben Mamoulian
Osa Munson
Joseph Pasternak
Milton Pickman
Monte Proser
Irene M. Selznick
Maria Tallchief
Dave Taps

Europe to N. Y.

Sidney Bernstein
Geraldine Fitzgerald
John Haskell
Johnny Hyde
Jacques Kopfstien
Sidney A. Myers
Louella O. Parsons
Phil Reisman
Silas F. Seader
Charles Vidor
Herbert Wilcox

UNDECIDED

Henry Morgan

THE 20th CENTURY-FOX SALES POLICY IN ACTION

IN PHILADELPHIA



"We will enable the public to see our pictures when and where they want to see them at the time when they most want to see them."

20th's Phila. Plan Grosses Mount

"Twentieth Century-Fox's earlier runs plan in Philadelphia has made it possible for 'Mr. Belvedere Goes To College' to out-gross 'The Snake Pit' and 'Sitting Pretty' by more than 20 per cent in that city."

—M. P. DAILY

Competitive Circuits In Philly Co-op on 20th's First 18 Day-and-Daters

Philadelphia, May 31

"New 20th-Fox 'flexible availabilities' plan kicked off to a fast start here Thursday (26), as 18 nabe houses opened 'Mr. Belvedere Goes To College' on a day-and-date basis."

—VARIETY

"Belvedere" Run Breaks Phila. Record

"The public's response at the boxoffices of the 18 theatre Philadelphia run proves without doubt that our 'flexible availabilities' plan is sound and progressive, benefiting both the exhibitor and distributor greatly," says Andy W. Smith, Jr.

—FILM DAILY



20th DELIVERS WHAT IT PROMISES

IT HAPPENS EVERY SPRING • THE BEAUTIFUL BLONDE FROM BASHFUL BEND
CANADIAN PACIFIC • MOTHER IS A FRESHMAN • A LETTER TO THREE WIVES • THE
SNAKE PIT • DOWN TO THE SEA IN SHIPS • YELLOW SKY • WHEN MY BABY SMILES AT ME

There's No Business Like 20th CENTURY-FOX Business!



**"HOPE OF NEW HARMONY
BRIGHTENS EXHIBITION**

A new note of optimism was everywhere apparent this week as exhibitors gathered in annual convention.

The new optimistic note was especially loud in connection with the Twentieth Century-Fox sales plan."

M. P. Herald



There's

ENDABLE GUY IN TOWN

**YOU'LL ALWAYS GET A FAIR
AND SQUARE DEAL FROM THE
MAN WHO KEEPS DELIVERING
THE BIG MONEY PICTURES!**

Will James' SAND • IT HAPPENS EVERY SPRING
THE BEAUTIFUL BLONDE FROM BASHFUL BEND
MR. BELVEDERE GOES TO COLLEGE • THE
FAN • CANADIAN PACIFIC • MOTHER IS A
FRESHMAN • A LETTER TO THREE WIVES • THE
SNAKE PIT • DOWN TO THE SEA IN SHIPS
YELLOW SKY • WHEN MY BABY SMILES AT ME

No Business Like 20 Business!
CENTURY-FOX

L.A. Still Slow But 'Brave' Smash \$60,000; 'Stratton' Sturdy at 45G, 'Night' NG 15G, 'Hellfire' \$21,000

Los Angeles, June 7. — General first-run outlook here continues on mild side although two newcomers are helping somewhat. "Home of Brave," off to smash weekend biz, is heading for great \$60,000 in four theatres.

"Stratton Story" is shaping to land very good \$45,000 in three spots. Pickings are slim for other new bizz. "Night Unto Night" does not look better than \$15,000 in six days in three Warner houses. "Take False Step" shapes drab \$15,000 in five locations while "Hellfire" looms slow \$21,000 also in five. Second frame of "Quartet" continues fine with \$8,000 but otherwise holdovers are dying.

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music (Pace-Cor) (834; 902; 1,106; 512; 55-51) — "Home of Brave" (UA), Great \$60,000. Last week, \$20,400. (UA) (5th wk-6 days), fine \$20,400. Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-51) — "Beautiful Blonde" (20th) and "Leave to Henry" (Mono) (2d wk-5 days), Scant \$13,000. Last week, very slim \$34,800.

Downtown, Hollywood, Wilshire (WB) (1,757; 2,756; 2,344; 60-51) — "Night Unto Night" (WB). Drab \$15,000 in 6 days. Last week, "Younger Bros." (WB) (9 days), fell to pieces after good holiday weekend opening and held only two days past initial frame, dull \$32,000.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-51) — "Stratton Story" (M-G). Good \$45,000. Last week, "Ball Game" (M-G) (3d wk-6 days), \$18,200.

Orpheum (D'own) (2,210; 60-51) — "Hellfire" (Rep) and "C-Man" (FC). Near \$11,000 here, with mild \$21,000 in 5 day-daters. Last week, "Big Cat" (EL) and "Broken Journey" (EL) (8 days), \$10,700 here, with \$21,100 in 5 situations.

Pantages, Hillstreet (Pan-RKO) (2,812; 2,890; 50-51) — "Lust For Gold" (Col) and "Secret Six" (Col) (2d wk). Down to \$25,000. Last week, good \$41,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-51) — "Streets of Laredo" (Par) and "Streets San Francisco" (Rep) (3d wk). Only \$15,000. Last week, okay \$23,500.

United Artists, Ritz (UA-FWC) (2,100; 1,370; 60-51) — "Take False Step" (U). Slight \$9,000 with \$15,000 total for 5 spots. Last week, "Lady Gambles" (U) and "Enchanted Valley" (EL) (2d wk), \$13,000 with \$22,000 for 5 day-date spots.

Fine Arts (FWC) (679; \$120-\$240) — "Red Shoes" (EL) (23d wk). Down to \$4,000 after fast \$7,000 last week.

Laurel (Rosenberg) (890; \$1.20) — "Quartet" (EL) (2d wk). Holding in great style with \$8,200 after sock \$9,000 opener.

Little Cheer in Wash.; 'Outpost'-Vaude Oke At \$22,000, 'Night' Dim 13G

Washington, June 7.

Little cheer in boxoffice outlook along the main stem this session, with holdovers helping to pull the average down. "Outpost in Morocco" with vaude, at Loew's Capitol, looks just average. "Night Unto Night" at Warner disappointing.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85) — "Outpost in Morocco" (UA) plus vaude. Okay \$22,000. Last week, "Africa Screams" (UA) plus vaude, \$23,000.

Keith's (RKO) (1,939; 44-80) — "Crooked Way" (UA). Slim \$8,000. Last week, "Green Promise" (RKO), \$7,000.

Metropolitan (WB) (1,163; 44-74) — "We Were Strangers" (Col) (2d wk). Okay \$7,000. Last week, "Casablanca" (WB) (reissues), torrid \$11,000 in 8 days.

National (Loew's) (1,600; 44-74) — "Penny Serenade" (Col) (reissue). Fair \$4,500. Last week, "Tree Grows in Brooklyn" (20th) (reissue), \$3,000.

Palace (Loew's) (2,370; 44-74) — "Stratton Story" (M-G) (2d wk). Steady \$17,000 after sock \$24,000 opener.

Warner (WB) (2,164; 44-74) — "Night Unto Night" (WB). Thin \$13,000. Last week, "Younger Bros." (WB), \$12,000.

Trans-Lux (T-L) (650; 44-80) — "Portrait of Jennie" (SRO) (7th wk). Slipped to \$4,000 and moves out. Last week, \$5,000.

Broadway Grosses

Estimated Total Gross
This Week \$482,300
(Based on 18 theatres)
Last Year \$482,000
(Based on 16 theatres)

'Belvedere' K.C. Ace, Wow \$24,000

Kansas City, June 7.

Only one new film here this week, "Mr. Belvedere" but it looks sock \$24,000 in three houses, and cinch for second week. "Stratton Story" in second week at the Midland shapes strong. Plenty of rain during week as area was battered by tornadoes.

Estimates for This Week
Kimo (Dickinson) (550; \$120-\$240) — "Red Shoes" (EL) (7th wk). Solid \$3,000. Last week, about same.

Midland (Loew's) (3,500; 45-65) — "Stratton Story" (M-G) and "Feathered Serpent" (Mono) (2d wk). Shows staying power with nifty \$11,000 likely. Last week, hefty \$20,000.

Orpheum (RKO) (1,900; 45-65) — "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Okay \$9,000. Last week, "The Window" (RKO) and "Woman's Secret" (RKO), \$10,000.

Paramount (Par) (1,900; 45-65) — "Streets of Laredo" (Par) (2d wk). So-so \$9,000. Last week, \$11,000.

Roxey (Durwood) (900; 45-65) — "Penny Serenade" (Col) and "More Merrier" (Col) (reissues). Moderate \$4,000. Last week, "Ride, Ryder, Ride" (EL) and "Hold That Ghost" (Indie) (reissue), fairish \$3,500.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Belvedere to College" (20th). Terrific \$24,000, and holding. Last week, "Blonde Bashful Bend" (20th), modest \$14,000 in 8 days.

Buff. Mild; 'Stop Music' Ups 'Jigsaw' to \$18,000

Buffalo, June 7.

Best bet here this week is "Jigsaw" with "Stop the Music" radio show onstage, solid at Great Lakes. Elsewhere takings are mild.

Estimates for This Week
Buffalo (Loews) (3,500; 40-70) — "The Champion" (UA). Modest \$11,000. Last week "Barkleys of Broadway" (M-G), fancy \$24,500 in 9 days.

Great Lakes (Par) (3,400; 40-70) — "Jigsaw" (UA) and "Stop the Music" onstage. Solid \$18,000. Last week, "Streets of Laredo" (Par), sturdy \$15,000.

Hipp (Par) (3,400; 40-70) — "Keep 'Em Flying" (U) and "Ride 'Em (Continued on page 24)

'Belvedere' Nice \$12,000, Omaha; 'Window' \$7,500

Omaha, June 7.

With weather favorable for outdoor grosses are still in the doldrums at most spots this week. "Belvedere Goes to College" will be tops among straight-filmers with nice session. "Strike It Rich" plus Will Osborne-Jerry Colonna stage-show at Orpheum shapes good. "Pa and Ma Kettle" still is doing smash business at the Little State. "The Window" looks okay at the Brandeis.

Estimates for This Week
Orpheum (Tristates) (3,000; 20-80) — "Strike It Rich" (Mono), with Will Osborne, Jerry Colonna onstage. Good if not big at \$18,000. Last week, "Sun Comes Up" (M-G) and "Highway 13" (SG), depressing \$9,000.

Brandeis (RKO) (1,500; 16-65) — "The Window" (RKO) and "Woman's Secret" (RKO). Okay \$7,500 but not smash. Last week, "We Were Strangers" (Col) and "Make Believe Ballroom" (Col), \$8,000.

Paramount (Tristates) (2,800; 16-65) — "Belvedere to College" (20th). Trim \$12,000. Last week, "Streets of Laredo" (Par), \$10,000.

State (Goldberg) (865; 16-65) — "Pa, Ma Kettle" (U) and "Fighting Fools" (Mono) (2d wk). Down to \$4,000. Last week, socko \$5,600.

Indpls. Way Off Albeit 'Belvedere' Bright 12G

Indianapolis, June 7.

Biz is still in doldrums at most first-run here this week. "Belvedere to College" is nice at the Indiana despite this. "Green Promise" never got started at Circle despite personal appearances by Robert Paige and Jeanne LeDuke first 2 days.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 44-65) — "Green Promise" (RKO) and "Loveable Cheat" (FC). Thin \$5,500. Last week, "Ma, Pa Kettle" (U) and "Streets San Francisco" (Rep), oke \$11,000.

Indiana (G-D) (3,300; 44-65) — "Belvedere to College" (20th) and "Fighting Fools" (Mono). Nice \$12,000. Last week, "El Paso" (Par) and "Feathered Serpent" (Mono), \$9,000.

Loew's (Loew's) (2,450; 44-65) — "Champion" (UA) and "Valiant Hombre" (UA). Modest \$9,000 or near. Last week, "Barkleys of Broadway" (M-G) and "Blondie's Big Deal" (Col), hefty \$17,000.

Lyric (G-D) (1,600; 44-65) — "Younger Bros." (WB) and "Victorious Circle" (UA). Sluggish \$4,500. Last week, "Red Pony" (Rep) and "Smoky Mountain Melody" (Col), \$5,000.

Heat Hits Cincy; 'River' Big \$10,500

Cincinnati, June 7.

Biz generally is fair to middling currently trailing the holiday upsurge and suffering from heat wave that headed weekend traffic to parks and pools. Pacing the newcomers is "City Across River," at Keith's. "Lust for Gold" shapes average at the Palace.

Estimates for This Week
Albee (RKO) (3,100; 50-75) — "Africa Screams" (UA). Fairish \$10,500. Last week, "We Were Strangers" (Col), \$11,000.

Capitol (RKO) (2,000; 50-75) — "Barkleys of Broadway" (M-G) (2d wk). Hefty \$12,000 after wham \$19,000 opener.

Grand (RKO) (1,400; 50-75) — "Big Jack" (M-G). Average \$7,000. Last week, "Younger Brothers" (WB), okay \$8,000.

Guild (Indie) (278; 75-51.25) — "Quartet" (4th wk). Holding to all right \$2,000, same as third.

Keith's (City Inv.) (1,542; 50-75) — "City Across River" (U). Great notices boosting to nifty \$10,500. Last week, "Ma, Pa Kettle" (U) (2d wk), solid \$7,500.

Palace (RKO) (2,600; 50-75) — "Lust for Gold" (Col). Par \$11,000. Last week, "Champion" (UA), sturdy \$13,000.

'WINDOW' SHINES IN SEATTLE WITH \$9,000

Seattle, June 7.

Not much exciting here this week with too many holdovers and new biz not taking well. Top newcomer looks to be "The Window," which shapes good at Coliseum. "Ma and Pa Kettle" is doing okay on second week at Orpheum.

Estimates for This Week
Blue Mouse (H-E) (800; 50-84) — "Belvedere to College" (20th) and "Cheated Law" (20th) (7th wk). Oke \$3,500 after \$4,200 last week.

Coliseum (H-E) (1,877; 50-84) — "Window" (RKO) and "Woman's Secret" (RKO). Good \$9,000. Last week, "Big Jack" (M-G) and "Omoo" (SG), \$8,500.

Fifth Avenue (H-E) (2,349; 50-84) — "Forbidden Street" (20th) and "Main Street Kid" (Rep). Dim \$6,000. Last week, "Blonde Bashful Bend" (20th) and "Arson, Inc." (SG), \$6,100.

Liberty (Theatre Inc.) (1,650; 50-84) — "Barkleys of Broadway" (M-G) and "Mutineers" (Col) (3d wk). Nice \$7,000 after big \$12,500 last stanza.

Music Box (H-E) (850; 50-84) — "Flamingo" (WB) and "Bad Men Tombstone" (Mono) (4th wk). Oke \$3,000 after \$4,300 last week.

Musie Hall (H-E) (2,200; 50-84) — "We Were Strangers" (Col) and "Make Believe Ballroom" (Col) (2d wk). Very dull \$3,500. Last week, \$6,000.

Orpheum (H-E) (2,600; 50-84) — "Ma, Pa Kettle" (U) and "Homicide" (WB) (2d wk). Good \$7,500 after nice \$10,200 last stanza.

Palomar (Sterling) (1,350; 40-65) — "Force of Evil" (M-G) and "Boy Green Hair" (RKO) (2d runs) plus vaude. Slow \$4,000. Last week, "Set-Up" (RKO) and "Song of India" (Col) (2d runs) plus vaude, \$4,900.

Paramount (H-E) (3,039; 50-84) — "Laredo" (Par) and "Law Barbary Coast" (Col) (2d wk). Mild \$6,000 after okay \$9,900 last week.

Bus Walkout, H.O.'s, Heat Clip Hub; 'Fan' Fair \$18,000, 'Allegro' Ditto

Key City Grosses

Estimated Total Gross
This Week \$2,319,000
(Based on 25 cities, 213 theatres, chiefly first runs, including N. Y.).
Last Year \$2,497,000
(Based on 23 cities, 211 theatres)

Philly Slumps; 'El Paso' \$20,000

Philadelphia, June 7.

Film biz here is in a mild slump, with exhibitors seeking to find the cause. There is nothing much in the way of new product and hold-over fare is not so stout.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Life of Riley" (U) (2d wk). Oke \$7,500. Last week, pleasing \$12,000.

Boyd (WB) (2,360; 50-99) — "One Woman's Story" (U). Slim \$16,000 or less. Last week, "Adventure Baltimore" (RKO), \$10,000.

Earle (WB) (2,700; 50-99) — "El Paso" (Par). Neat \$20,000 and unusually strong for straight films. Last week, "C-Man" (FC) with Lionel Hampton orch onstage, sock \$38,000.

Fox (20th) (2,250; 50-99) — "Happens Every Spring" (20th). Not so big \$20,000. Last week, "Blonde Bashful Bend" (20th), \$17,000.

Goldman (Goldman) (1,200; 50-99) — "Barkleys of Broadway" (M-G) (4th wk). Strong \$13,000. Last week, \$17,000.

Karlton (Goldman) (1,000; 50-99) — "City Across River" (U) (2d wk). Bright \$10,000 after \$17,000 initial stanza.

Mastrbaum (WB) (4,360; 50-99) — "We Were Strangers" (Col) (2d wk). Fair \$14,500. Last week, \$19,000.

Stanley (WB) (2,950; 50-99) — "Stratton Story" (M-G) (2d wk). Eased off to good \$20,000. Last week, socko \$28,500.

Stanton (WB) (1,475; 50-99) — "Younger Bros." (WB) (2d wk). Down to small \$8,500, after fine \$15,000 initial week.

Studio (Goldberg) (490; 50-99) — "Quartet" (EL) (5th wk). Still profitable at \$6,000. Last week, \$6,500.

Trans-Lux (T-L) (500; \$120-\$240) — "Red Shoes" (EL) (24th wk). Held up with announcement of final weeks, \$6,500. Last week, about same.

'SPRING' NO HELP IN CLEVE., DRAB \$14,000

Cleveland, June 7.

All key houses are alarmed over unprecedented early-June drop in attendances, mainly attributable to tar-melting temperatures, lure of outdoor and uneasy economic conditions here. "It Happens Every Spring" looms dull at Palace.

One week vaude flyer won't make much money for State, since Sammy Kaye orch and Constance Moore on stage aren't drawing enough to help "Caught" much.

Estimates for This Week
Allen (Warners) (3,000; 55-70) — "Homicide" (WB) and "Jungle Jim" (Col). Oke \$8,000. Last week, "Casablanca" (WB) and "G-Men" (WB) (reissues), big \$12,000.

Hipp (Warners) (3,700; 55-70) — "Tulsa" (EL). Dim \$13,000. Last week, "Younger Bros." (WB), \$15,000.

Ohio (Loew's) (1,200; 55-70) — "Adventure's End" (Indie) and "Conflict" (Indie) (reissues). Passable \$5,000. Last week, "El Paso" (Par), \$5,500.

Palace (RKO) (3,300; 55-70) — "Happens Every Spring" (20th). Slow \$14,000 and no h.o. Last week, "Woman's Secret" (RKO) plus Frankie Carle orch. Mills Bros. onstage, pleasing \$28,500.

State (Loew's) (3,450; 60-90) — "Caught" (M-G) plus Sammy Kaye orch and Constance Moore onstage. Dull \$16,000. Last week, "Barkleys of Broadway" (M-G), excellent \$21,000.

Stillman (Loew's) (2,700; 55-70) — "Barkleys of Broadway" (M-G) (m.o.). Sugary \$9,000, and staying. Last week, "Nick Beal" (Par), \$8,000.

Boston, June 7. Looks very drab around town this stanza with holdovers, real summer weather and strike of suburban bus drivers all combining to cut into biz. Only two newcomers in town, "Johnny Allegro" at Boston and "The Fan" at the Met, and they are about average.

Estimates for This Week
Boston (RKO) (3,200; 40-85) — "Johnny Allegro" (Col) and "Lost Tribe" (Col). Not bad \$18,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), solid \$18,500.

Equity (ATC) (1,000; 40-85) — "Champion" (UA) (3d wk). Down to \$3,000 after fair \$4,000 for second.

Fenway (NET) (1,373; 40-85) — "Streets of Laredo" (Par) and "C-Man" (FC) (2d wk). Okay \$5,000. Last week, \$8,000.

Mayflower (ATC) (700; 40-85) — "Champion" (UA) (3d wk). About \$3,500 after good \$5,000 for second.

Memorial (RKO) (3,000; 40-85) — "Lady Gambles" (U) and "Brothers in Saddle" (RKO) (2d wk). Fair \$15,000. Last week satisfactory \$21,000.

Metropolitan (NET) (4,367; 40-85) — "The Fan" (20th) and "Loveable Cheat" (FC). Mild \$18,000 in view. Last week, "Blonde Bashful Bend" (20th) and "Arson, Inc." (SG), yanked after disappointing \$20,000.

Orpheum (Loew) (3,000; 40-85) — "Barkleys of Broadway" (M-G). Solid \$21,000 for second round. Last week, torrid \$34,000.

Paramount (NET) (1,700; 40-85) — "Streets of Laredo" (Par) and "C-Man" (FC) (2d wk). Nice \$10,500. First week was tasty \$15,400.

Pilgrim (ATC) (1,800; 40-85) — "Champion" (UA) (3d wk). Fair \$6,500 after okay \$9,000 for second.

Ritz (Loew) (3,500; 40-85) — "Barkleys of Broadway" (M-G) (2d wk). Neat \$15,000. Last week, stout \$22,000.

'Undercover' Paces New Pitt Pix, Fancy \$13,500; 'Stratton' Nice 14G, 2d

Pittsburgh, June 7.

Penn and Harris running neck and neck this week, former with holdover of "Stratton Story" and latter with "Undercover Man." No complaints in either case. Elsewhere the boxoffice story is very dull. Ritz is getting nothing out of "Big Jack."

Estimates for This Week
Harris (Harris) (2,200; 45-80) — "Undercover Man" (Col). Off to good start and looks fancy \$13,500. Last week, "It Happens Every Spring" (20th), same.

Penn (Loew's-UA) (3,300; 45-80) — "Stratton Story" (M-G) (2d wk). Holding up very well at \$14,000 or over. Last week, terrific \$26,500, best here in long time.

Ritz (Loew's) (800; 35-80) — "Big Jack" (M-G) and "Homicide for Three" (Rep). Drab \$2,500. Last week, "Red Shoes" (EL) (3d wk), roadshow date tapered down to \$6,500.

Stanley (WB) (3,800; 45-80) — "Casablanca" (WB) and "G-Men" (WB) (reissues). Slight \$9,000 looks all. Last week, "Younger Bros." (WB), oke \$15,500.

Warner (WB) (2,000; 45-80) — "Younger Bros." (WB) (m.o.). Obviously ran out its string at Stanley; very little left at \$4,500, rather dreary. Last week, "Bar Boy" (Mono) over original estimate at \$6,500.

'Blonde' \$15,000, Prov.; 'Outpost' Okay \$12,500

Providence, June 7.

Hot weather hit with a vengeance last Sunday, keeping most patrons on the beaches and at resorts. Majestic is getting the biggest play with "Beautiful Blonde from Bashful Bend," but it's not big. Next in line is State's hold-over of "Barkleys of Broadway."

Estimates for This Week
Albee (RKO) (2,200; 44-65) — "Outpost in Morocco" (UA) and "Sky Dragon" (Mono). Okay \$12,500. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), good \$12,000.

Fay's (Loew) (1,400; 44-65) — "Till Clouds Roll By" (M-G) and "Tarzan's N. Y. Adventure" (M-G) (reissues). Fair \$6,500. Last week, "Canadian Pacific" (20th) and "Palooka Winner" (Mono), nice \$8,000.

Majestic (Fay) (2,200; 44-65) — "Blonde Bashful Bend" (20th) and "Barkleys of Broadway" (M-G) (20th) (reissues). (Continued on page 24)

Chi Biz Brutal; 'Massacre'-Vaude Light \$30,000, 'Younger' Minor 11G, 'Bride' 12G, 'Brave' Boffo 36G, 2d

Chicago, June 7.

With the exception of "Home of Brave" at Woods, other Chicago film grosses shape brutal. Second film "Brave" appears equally smash at \$36,000. Best of newcomers is reissue combo of "Pride of Yankees" and "Tall in Saddle" at Palace but looks only \$13,000.

Straight vaudeville and "Massacre River" at Oriental shapes light \$30,000. "Younger Bros." at Roosevelt is minor \$11,000. "Bride of Vengeance" at United Artists also is slim at \$12,000.

"Connecticut Yankee" at Chicago aided by Harmonicats onstage is okay \$40,000. "Stratton Story" at Grand in third week still is okay at \$10,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Connecticut Yankee" (Par) with Harmonicats onstage (2d wk). Moderate \$40,000. Last week, fine \$55,000.

Garrick (B&K) (900; 50-98)—"Portrait of Jennie" (SRO) (2d wk). Off to mild \$9,000. Last week, okay \$13,000.

Grand (RKO) (1,500; 50-98)—"Stratton Story" (M-G) (3d wk). Down to \$10,000. Last week, nice \$13,000.

Oriental (Essaness) (3,400; 50-98)—"Massacre River" (Mono) with eight acts of vaude headed by Gus Van. Light \$30,000. Last week, "Africa Screams" (UA) with Three Stooges and Mische Auer topping staghows (2d wk), oke \$29,000.

Palace (RKO) (2,500; 50-98)—"Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues). Fairish \$14,000. Last week, "Outpost in Morocco" (UA) and "Blondie's Big Deal" (Col.) (10-000).

Rialto (Indie) (1,700; 50-98)—"Casablanca" (WB) and "G-Men" (WB) (reissues) (2d wk). Fine \$8-500. Last week, \$13,000.

Roosevelt (B&K) (1,500; 50-98)—"Younger Bros." (WB). Minor \$11,000. Last week, "El Paso" (Par) (2d wk), good \$10,000.

Selwyn (Shubert) (1,000; \$120-240)—"Red Shoes" (EL) (24th wk). Perked up to \$7,000. Last week, good \$5,000.

State-Lake (B&K) (2,700; 50-98)—"Lust For Gold" (Col) (2d wk). Off to \$11,000. Last week, neat \$16,000.

United Artists (B&K) (1,700; 50-98)—"Bride of Vengeance" (Par). Modest \$12,000. Last week, "Quartet" (EL) (2d wk), \$11,000.

Woods (Essaness) (1,073; 98)—"Home of Brave" (UA) (2d wk). Only sock gross in city, \$36,000. Last week, record \$46,000.

World (Indie) (587; 80)—"Mons. Vincent" (Indie) (2d wk). Trim \$3-500. Last week, \$4,000.

Mpls. B.O. Hits Skids; 'Mother' Tired \$12,000, 'Bride' 9G, 'French' 7G

Minneapolis, June 7.

Except for "Mother is Freshman," current layout holds little in the way of important new fare and provides slim sustenance for sagging grosses. Even "Mother" lights moderate. "Green Promise" shapes moderate.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Belvedere To College" (20th) (4th wk). Winding up highly successful run at good \$5,000. Last week, \$6,500.

Fix (Corwin) (350; 50-70)—"Furia" (Indie). Good \$2,500. Last week, "Ma Kettle" (U) (4th wk), okay \$1,500.

Radio City (Par) (4,000; 50-70)—"Mother is Freshman" (20th). Thin \$12,000. Last week, "Barkleys of Broadway" (M-G), disappointing \$15,500.

RKO-Orpheum (RKO) (2,800; 50-70)—"Green Promise" (RKO). Moderate \$10,000. Last week, "We Were Strangers" (Col), \$9,000.

RKO-Pan (RKO) (1,600; 50-70)—"Slightly French" (Col) and "Song of India" (Col). Light at \$7,000. Last week, "Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues), okay \$6,800.

State (Par) (300; 50-70)—"Bride of Vengeance" (Par). Mild \$9,000. Last week, "Canadian Pacific" (20th), \$11,000.

World (Mann) (400; 50-70)—"We Were Strangers" (Col) (m.o.). Here after slow going at Orpheum and still faltering at \$2,500. Last week, "Ball Game" (M-G) (5th wk), okay \$2,400.

'Door' Strong \$15,000 In Toronto; 'Spring' 7G

Toronto, June 7.

With heat wave and dearth of new, big product, biz still is spotty here. "Knock on Any Door" is leading the newcomers. "Happens Every Spring" shapes light.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th Cent.) (1,059; 955; 698; 694; 35-60)—"Shockproof" (Col) and "Streets San Francisco" (Rep). Okay \$10,000. Last week, "Last Bandit" (Rep) and "Fighting Fools" (Mono), ditto.

Imperial (FP) (3,373; 40-70)—"Knock on Door" (Col). Nice \$15-000. Last week, "Flamingo Road" (WB) (2d wk), oke \$10,000.

International (Taylor) (605; 48-66)—"Quartet" (EL) (10th wk). Still steady \$3,500 after \$3,600 last week.

Loew's (Loew) (2,096; 40-70)—"Little Women" (M-G) (2d wk). Big \$12,000 after last week's lousy \$15-500.

Odeon (Rank) (2,390; 35-120)—"Since You Went Away" (SRO) (reissue). Strong \$11,000. Last week, "Blue Lagoon" (EL) (3d wk), okay \$9,000.

Shea's (FP) (2,386; 40-70)—"Happens Every Spring" (20th) Light \$7,000. Last week, "Woman's Secret" (RKO), same.

Towne (Taylor) (690; 40-70)—"Paisan" (Indie) (2d wk). Holding up well at near-capacity \$3,500 after \$3,700 opener.

University (FP) (1,556; 40-70)—"Belvedere to College" (20th) (4th wk). Sturdy \$7,000 after last week's \$7,500.

Uptown (Loew) (2,743; 40-70)—"City Across River" (U). Okay \$8-000. Last week, "Caught" (M-G), \$7,000.

'Window' Shines In Balto, \$9,000

Baltimore, June 7.

Holdovers of last week's holiday lineup in most downtown houses here are holding overall total down this week. Lone newcomer, "16 Fathoms Deep," leaning heavily on stagebill headed by Dick Haymes is drawing mild response at combo Hippodrome. "The Window" looks nice at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Barkleys Broadway" (M-G) (2d wk). Holding well at \$12,000 after fine \$16,600 opener.

Hippodrome (Rappaport) (2,240; 20-70)—"16 Fathoms Deep" (Col) plus vaude headed by Dick Haymes. Depending upon stage portion but only \$14,000 looks. Last week, "We Were Strangers" (Col) and vaude, \$15,300.

Keith's (Schanberger) (2,460; 20-60)—"Streets of Laredo" (Par) (2d wk). Nice \$6,000 after \$8,600 opener.

Little (Rappaport) (297; \$1-240)—"Hamlet" (U) (5th wk). Holding at \$5,000 after \$5,500 last week.

Mayfair (Hicks) (980; 20-65)—"Africa Screams" (UA) (2d wk). Down to \$5,000 after fine \$8,200 opener.

New (Mechanic) (1,800; 20-60)—"Blonde Bashful Bend" (2d wk) (2d wk). Off to \$8,000 after nice \$12-700 opener.

Stanley (WB) (3,280; 25-75)—"Princess O'Rourke" (WB) (reissue). Sad \$7,000. Last week, "Younger Bros." (Par), \$9,600.

Town (Rappaport) (1,500; 35-65)—"The Window" (RKO). Well received by crit and looks nice \$9-000. Last week, "Lust for Gold" (RKO), \$10,200.

Mild Weather Bops Det.; 'Champion' Solid \$21,000; 'Spring' NSH \$23,000

Detroit, June 7.

Slow response to theatre cooling systems as thousands flock outdoors is hurting biz this week. "Champion" is setting the pace with a solid \$21,000 at the Palms. "Happens Every Spring," at the Fox, is getting a chunk of coin but rated mild for such a big house.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Happens Every Spring" (20th). Mild \$23,000. Last week, "Blonde Bashful Bend" (20th) and "Amazon Quest" (Indie), oke \$28,000.

Michigan (United Detroit) (4,000; 70-95)—"Streets of Laredo" (Par) and "Blondie's Big Deal" (Col) (2d wk). Down to \$15,000. Last week, nice \$20,000.

Palms (UD) (2,900; 70-95)—"Champion" (UA) and "Jigsaw"

Heat Wilts B'way But Hope-Prima Hep \$85,000; 'Edward' 127G, 'Judge'-Vaude Great 24G; Most H.O.'s Down Sharply

Ideal outdoor weather over the past weekend is cutting deeply into Broadway first-run business this season. Exodus of people to the beaches, parks and ball games Saturday-Sunday hurt trade at all theatres despite the launching of four new bills.

Bob Hope's "Sorrowful Jones," paired with Louis Prima band topping staghows, started out strongly and likely will give the Paramount a very good \$85,000, best the house has had in weeks. Palace, with "Judge Steps Out" and its vaudeville, is one of the few spots on the Street doing real trade; looks to reach socko \$24,000.

"Edward, My Son, with stage-show is shaping to hit just good \$127,000 at Music Hall, considerably below usual opening week figure. "Johnny Allegro," which finished its first week last Sunday (5) at Rivoli, landed only mild \$14-000. Rialto reissue bill also is slow.

Strand, Capitol, Roxy, State and the Globe all are down sharply from previous week even though the first three are only in their second weeks with current bills.

Cap brings in "Neptune's Daughter" with Alvin Roy band, Jerry Lester, and the Vagabonds topping stage bill to tomorrow (Thurs.). Strand opens "Night Unto Night" with the Phil Spitalny all-girl or Friday (10) after two especially disappointing weeks with "Younger Bros." and Bobby Byrne band.

Roxy launches "Happens Every Spring" with Andrews Sisters heading staghows also Friday. Second week of "Blonde From Bashful Bend" with Al. Bernie, Berry Bros. et al., is slipping to drab \$40,000 there. "Illegal Entry" opens same day at Criterion.

Estimates for This Week

Astor (City Inv.) (1,300; 60-\$150)—"We Were Strangers" (Col) (7th wk). Sixth session ended last night (Tues.) down to \$5,500, fifth frame okay \$13,000.

Bijou (City Inv.) (589; \$120-240)—"Red Shoes" (EL) (33d wk). Slipping off a bit to \$9,500 after nice \$12,000 last week, helped by one extra matinee. Stays indec.

Capitol (Loew's) (4,820; 80-\$150)—"Tulsa" (EL) with Marilyn Maxwell, Eddy Howard orch topping staghows (2d-final wk). Not doing much on second round at \$45-000 after \$58,000 opening week, mild and below hopes.

Criterion (Moss) (1,700; 50-\$175)—"Lady Gambles" (U) (3d-final wk). Down to \$14,000 or less after okay \$19,000 second.

Globe (Brandt) (1,500; 50-\$120)—"Champion" (UA) (9th wk). Still doing okay at \$13,000 after good \$17,000 last frame. Holds on.

Gotham (Brandt) (900; 44-99)—"Hellfire" (Rep) (2d wk). Down to \$8,500 after fair \$13,500 opener, over hopes.

Mayfair (Brandt) (1,736; 50-\$120)—"Jigsaw" (UA) (2d-final wk). Slipping down to \$11,000 this session. First was dull \$15,000. "Trail of Lonesome Pine" (Par) (reissue), opens Saturday (11).

Palace (RKO) (1,700; 55-\$120)—"Judge Steps Out" (RKO) with vaude. Still a standout on Broadway with big \$24,000 this week or less than \$6,000 below opening week of combo policy here. Last week, "Slightly French" (Col) with

vaude, smash \$29,500, virtually capacity at current prices. "Song of India" (Col) with new vaude bill opens tomorrow (Thurs.).

Paramount (Par) (3,664; 55-\$150)—"Sorrowful Jones" (Par) with Louis Prima orch, others, onstage. First week ending next Saturday (11) climbing to very good \$85,000 or near. Holds, match! In ahead, "Manhandled" (Par) with Janet Blair, Jan Murray, Bobby Sherwood orch, mild \$68,000 in 11 days, and out.

Park Avenue (U) (583; \$120-240)—"Hamlet" (U) (37th wk). Thirty-sixth week, ended Tuesday (7) night, was back to recent pace at \$10,000 or lower. Last week, with help of holiday and extra matinee, sold \$10,700. Continues.

Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"Edward, My Son" (M-G) with staghows. Shapes good \$127,000, but not up expectations. Holds at second. Last week, "Stratton Story" (M-G) and staghows (3d wk), fancy \$126-500, best of run. "Look for Silver Lining" (WB) in next.

Rialto (Mage) (594; 44-99)—"California Straight Ahead" (FC) and "Idol of Millions" (FC) (reissues). Moderate \$7,500 or lower. In ahead, "C-Man" (EL), \$9,000. "Iron Crown" (Indie) opens Friday (10).

Rivoli (UAT-Par) (2,092; 60-\$125)—"Johnny Allegro" (Col) (2d wk). First week ended last Sunday (5) night was drab \$10,000. In ahead, "One Woman's Story" (U) (2d wk-5 days), very dim \$9,500.

Roxy (City Inv.) (5,866; 80-\$130)—"Blonde From Bashful Bend" (20th) with Berry Bros., G. Palmer, Viola Layne, iceshow, onstage (2d-final wk). Down to very slow \$40-000 after mild \$74,000, below hopes, opening week. First session was especially disappointing in view of being holiday week.

"Happens Every Spring" (20th) with Andrews Sisters, Paul Remos and Toy Boys, iceshow, opens Friday (10).

State (Loew's) (3,450; 50-\$150)—"Barkleys of Broadway" (M-G) (6th wk). Fifth session ended last night (Tues.) was off sharply to \$22,000 but fine in view of length of run after rousing \$30,000 for fourth week. Stays on.

Strand (WB) (2,758; 70-\$150)—"Younger Bros." (WB) plus Bobby Byrne orch, Alan Dale, Lenny Bruce, Eugene Baird onstage (2d-final wk). Down to very dim \$19-000 after slight \$30,000 opener, below expectancy particularly for holiday week. "Night Unto Night" (WB) with Phil Spitalny All-Girl orch opens Friday (10).

Sutton (R&B) (561; 70-\$120)—"Quartet" (EL) (11th wk). In 10th week ended last Monday (6) night slipped to \$10,300 after great \$12-800 for night round. Continues.

Victoria (City Inv.) (1,060; 95-\$180)—"Home of Brave" (UA) (4th wk). Down to \$18,000 but still okay after nice \$22,000 for third session. Continues, with "The Window" (RKO) set to follow.

Woods (Essaness) (1,073; 98)—"Home of Brave" (UA) (2d wk). Only sock gross in city, \$36,000. Last week, record \$46,000.

World (Indie) (587; 80)—"Mons. Vincent" (Indie) (2d wk). Trim \$3-500. Last week, \$4,000.

Heat Wave Cuts Into 'Frisco Biz; 'Kettle' Hot \$14,000, 'Cat' Small 12G

San Francisco, June 7.

Record heat wave here socked weekend biz, making the whole week very spotty. Most holdovers are not doing so well. Only new entry to do okay is "Ma and Pa Kettle" at Orpheum, and it is not big. Other newcomers shape fair to dim.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Portrait of Jennie" (SRO) and "The Avenger" (EL) (2d wk). Thin \$11,000. Last week, strong \$19,500.

Fox (FWC) (4,651; 60-95)—"Younger Bros." (WB) and "Streets San Francisco" (Rep). Light \$15-000. Last week, "Flamingo Road" (WB) and "Miranda" (EL) (2d wk), nice \$14,000.

Warfield (FWC) (2,656; 60-85)—"Big Cat" (EL) and "Broken Journey" (EL). Mild \$12,000 or near. Last week, "Blonde Bashful Bend" (20th) and "Man About House" (20th), \$17,500.

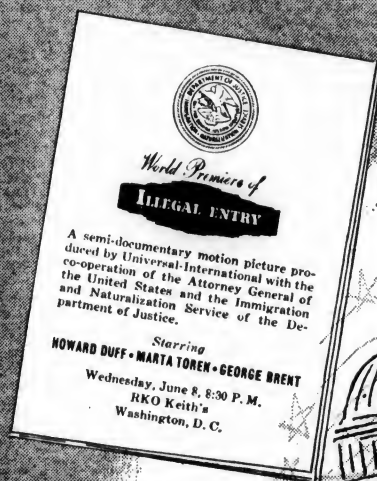
Paramount (Par) (2,646; 60-85)—"Barkleys of Broadway" (M-G) (3d wk). Okay \$12,000. Last week, strong \$18,500.

St. Francis (Par) (1,400; 60-85)—"Streets of Laredo" (Par) (2d wk). Nice \$14,000. Last week, hefty \$20,000.

Orpheum (No. Coast) (2,448; 55-85)—"Ma, Pa Kettle" (U) and "Se-

(Continued on page 24)

JUNE 8th is U-I



in Washington D.C.

**World Premiered in the Nerve Center
of the American Press!**

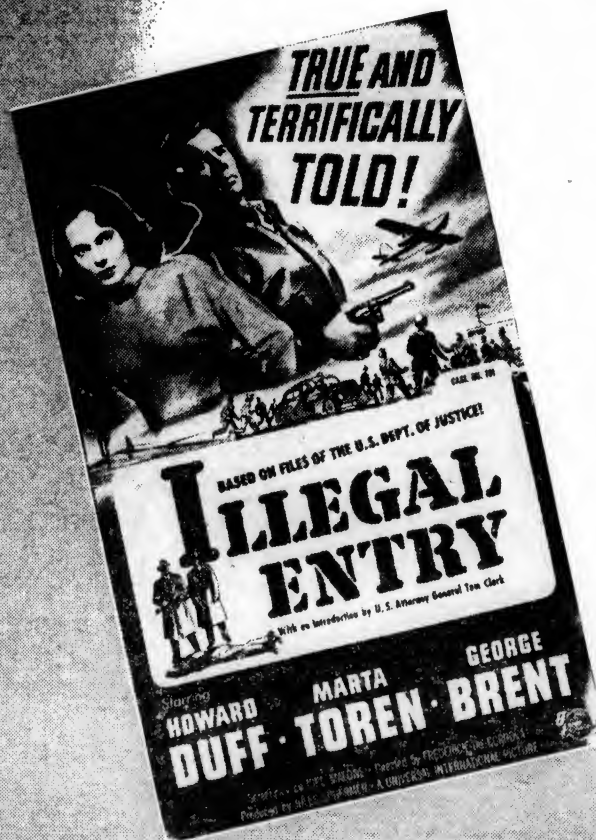
The whole country will read in their newspapers, hear over their radios, watch on their T. V. sets, as officials of the U. S. Department of Justice, Bureau of Immigration, and a host of top Washington and national dignitaries attend the premiere showing of a fine motion picture about America's "I-Men"!

Heralded by the National Guard Band and accompanied by the C. G. Color Guard, Marta Toren, star of the motion picture, will appear in person after a reception given in her honor by the Swedish Embassy.

It will be a great day for Washington and a great day for all exhibitors who have dated "ILLEGAL ENTRY."

and in New York, Los Angeles,

BALTIMORE, MIAMI and elsewhere throughout the country, "ILLEGAL ENTRY" gets going as the big-grosser designated by U-I as its "Bond Premiere" picture. Everywhere there will be kleig lights, bands, personal appearances and the type of promotion that has made U-I the industry's showmanship leader!



Yes sir, JUNE

DAY

in TEXAS

More than 350 cities join with
Dallas, San Antonio, Houston, Ft. Worth

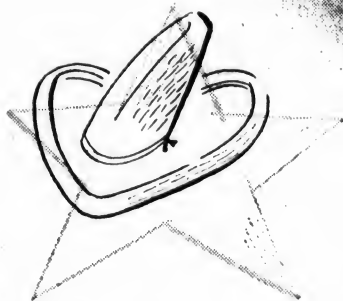
in the most comprehensive territorial premiere in film history as a Cavalcade of Hollywood stars descend upon Texas for the World Premiere of "CALAMITY JANE AND SAM BASS."

The first big gun of this tremendous state-wide promotion will sound off with a spectacular "Bond Drive Premiere" at the Majestic Theatre in Dallas in a manner to set the pattern for the whole country.

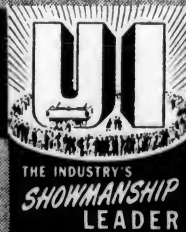
Then, on successive days the Hollywood Cavalcade will move on to San Antonio, Houston and Ft. Worth with each city geared to out-rival all others in hospitality and excitement.

Every publicity idea that has ever proved successful in this type of showmanship operation will be harnessed by U-I to set up "CALAMITY JANE AND SAM BASS" as one of the top-grossing pictures in years.

Saturation radio and newspaper advertising and publicity, gala town and county celebrations, hoop-la parades, city-wide merchandising tie-ups and spectacular outdoor ballyhoo will mark a full week of the type of motion picture selling that gave this industry its reputation.



will be a high day in the



parade!

Top Legiters Wiped Off Brit. Equity Council in Anti-Leftist Cleanout

London, May 31.

Friction over the Communist issue, which has been building up during the past few months in British Actors Equity Assn., was climaxed at the annual meeting Sunday (29) with the complete rout of the "Red" element from the council.

Anti-Red campaign, which culminated with a "White" list of candidates to support, met with substantial response, 35 of the 40 suggested being returned to office and many oldtimers on the Equity council suffering severe defeat.

Among those axed was former Equity president Beatrix Lehmann, known leftist of many years standing and a member of the editorial advisory board of the Communist Daily Worker. Herbert Marshall and Ivor Ingham, both of whom are known for their left views, were also wiped off the council.

Biggest surprise was the defeat of Sir Lewis Casson, who, although admitting Socialist views, was in recent years knighted for his services to the theatre, and has been associated with Equity from its beginning. His wife, Sybil Thorndike, scrapped by with a narrow majority.

Edith Evans, who was excluded from the "White" list apparently because she had once visited Soviet Russia under the auspices of the Society for Cultural Relations, kept her seat by a single vote. On the other hand, Clifford Mollison, one of the prime movers on the right, who was asked to resign from the council a few months ago, was returned with a comfortable majority.

Dissident Reds who have been knocked out are now suggesting that their defeat marks the end of Equity as an active trade union and claim that many of the leaders are not only anti-Communist and anti-Socialist, but also anti-trade union.

Big question mark is the future of general secretary Gordon Sandison, who is known to have left sympathies and was at one time a Labor Parliamentary candidate. At the Equity meeting he voiced concern at the split in the organization, and claimed that, as a result, Equity had lost a number of prominent members. He also blamed the political aspect as being responsible for the substantial drop in revenue and for the serious situation in which the organization now found itself.

Solitary political resolution at the Equity meeting, which sought to ban all political discussion and action, with expulsion or suspension as the penalty for offenders, was washed out after prexy Leslie Banks had declared "the ladies and gentlemen of Equity are not for burning."

LISSIM TO REPRESENT KORDA ON CONTINENT

Paris, June 7.

Wladimir Lissim, former RKO Continental manager, will become European rep for Sir Alexander Korda. Announcement is expected to be made in a few days.

Post is a new one and entails supervision of sales by distributors with whom Korda's British Lion has deals in various countries. That includes George Lourau in France, Belgium and some other territories, and Minerva Films in Italy. Peter Moore continues as Korda's rep in Rome.

Lissim resigned from the RKO post about two months ago following a disagreement with Phil Reisman, company's v.p. in charge of foreign. He set his deal with Korda while in the U. S. and closed it in London last week.

Wrong Tuna

Rome, May 31.

Unit shooting documentary titled "Tuna Fishing in Sicily," for Robert Goeliet, Jr., came back this week to Rome labs with plenty footage. Rushes were shown to Jerry Capri, Hollywood film cutter nov in Rome.

Cappy broke the news to the documentary makers that the shots were good but the fish were "wrong for the part." The "tuna" in film are Mediterranean bonita, according to Capri.

Pay Variance Nixes Mex Opera Gonzales Deal

Mexico City, June 7.

Irma Gonzales, top Mexican soprano, nixed performing for the National Opera Co. because it offers her only \$600 (U.S.) per show, she paying her own expenses, while it allegedly pays foreign warblers \$2,500 (U.S.) each, plus expenses.

Trade is wondering how long the opera can keep going, paying those wages with the peso weaker and weaker, and no chance in sight for hiking its tariffs for customers.

Jury Still Out

Continued from page 3

last year for a second set of discussions with the Labor government, they recall, SIMPP refused to authorize James A. Mulvey to accompany him. Mulvey, president of Samuel Goldwyn Productions, was with Johnston when the original Anglo-U. S. agreement of March, 1948, was reached.

Action of SIMPP members in refusing to send a delegate with Johnston at that time, it was said, indicated the Society had no desire for representation and thus has no room for squawks now about pacts made without its approval.

It is believed in some high exec quarters, however, that the Johnston invitation to Arnall resulted from advice of legal counsel.

SIMPP has filed a complaint with the Dept. of Justice charging that the Anglo-American proposals made in Washington in April were a violation of the anti-trust laws. SIMPP's attack is based on a charge that the MPEA executed Sherman act immunities granted by the Webb-Pomerene act, under which the Association operates.

Rather than chance upset of the whole apple cart, it is said, the majors chose to appease the indies. In any case, the sudden call to Arnall by Johnston last week came as quite a surprise. First point established at the session was the recognition of SIMPP as an integral part of the industry without the consent of which no overall deal can be made.

Secondly, the statement issued following the huddle disclosed that the MPEA accepted completely the stand that SIMPP has long fought for—that the State Dept., rather than the industry itself, should fight Hollywood's battles abroad.

'Will Work Closely Together'

Washington, June 7.

In their joint statement, Arnall and Johnston declared: "Our two organizations will work closely together in all areas and in all situations where American motion pictures are treated unfairly or discriminated against by foreign governments. We feel it is the responsibility of the State Department to intercede in all cases where foreign governments impose unjust quotas, restrictions and other burdens on our trade and commerce."

"The British government's rejection of the State Department's recent oral protest on the quota is completely unacceptable. It cannot be supported by the facts."

"Because the quota is so clearly unreasonable and excessive and runs directly counter to the spirit and purposes of trade agreements between Britain and the United States, we feel that the State Department should immediately and vigorously take up the matter again with the British Government to relieve this intolerable condition."

"The British quota is a matter that far transcends the interests alone of the American national policy of fostering and promoting freer and expanding international trade, and should be of serious concern to our government."

With Arnall was SIMPP general counsel Robert J. Rubin. Johnston was flanked by Joyce O'Hara, his executive assistant; John G. McCarthy, director of the international division; veepee Francis S. Harmon, Edward T. Cheyfitz, assistant to the president; general counsel Sidney Schreiber; treasurer Fred W. DuVal; Jack Bryson, legislative rep; and Kenneth Clark, head of the flackery roost.

Homecoming

Glasgow, May 31.

In the Philadelphia orchestra playing here last week were John and Alexander Gray, 56-year-old twins, who were born in Hawick, Scotland, and spent their boyhood in Glasgow. They left Scotland 39 years ago.

They were met at the Glasgow station by James Paton, of Scotstoun, Glasgow, a cousin whom they'd never seen before.

S. Africa Radio Biz Is Good

Johannesburg, May 31.

There is still no definite information here regarding the start of the South African Broadcasting Corp.'s commercial or "C" Program, and although one station might get going early in the new year, it seems most probable that the start of the "C" service is still a long way off.

Although there has been a severe cut in dollar imports, which will be followed at the end of June by a similar cut in imports from sterling countries, radio business is good. The last two or three months have been record ones for new bookings and renewals on Lourenco Marques, the Portuguese East Africa commercial station, and in the sale of transcriptions.

Lourenco has signed two new U. S. transcriptions, "Hollywood Theatre of Stars," which Vaseline sponsors, and "Gloria Carroll Entertains," sponsored by Drene. Chesebrough also renewed on "Reminiscent With Singin' Sam."

Also new are Aussie programs: "Rendezvous with Leo White," sponsored by Gibbs; "Four Stars and a Starlet," backed by Pepsi; and "Dramatic Interlude," with Lifebuoy sponsoring. Bristol Myers is sponsor for a local production, "I Kiss Your Hand, Madame." All business has been placed through Davenport & Meyer, Lourenco's local reps.

Jap Radios Hit All-Time Peak; 42% of Nip Homes Now Equipped With Sets

Tokyo, May 31.

The number of radio receivers in Japan has reached an all-time peak of 7,592,625, according to a recent survey by the Broadcasting Corp. of Japan, the nation's monopolistic semi-private network. BCJ is supported by the collection of listener fees from all registered radio owners.

The number of receivers reached a wartime high of 7,473,638 in 1944 but declined to about 5,000,000 at the end of the war because of widespread bomb destruction. In 1948, BCJ reports, manufacturers turned out 783,221 new receivers, although 1,001,149 new sets were licensed, indicating that the production of spare parts was sufficient to enable many old receivers to be repaired.

The network announced that as of March, 1949, approximately 42% of Japan's 16,088,855 households were equipped with radio receivers.

Current London Shows

(Figure shows weeks of run)

London, June 7.

"Adv. Story," James (12).
"Ann Veronica," Piccadilly (3).
"Annie Get Gun," Col's m (105).
"Beau Stratagem," Phoenix (6).
"Bless the Bride," Adelphi (111).
"Brigadoon," Majesty (8).
"Belinda Fair," Savoy (11).
"Black Clifton," West (6).
"Daphne," Wynd. (11).
"Dark of Moon," Ambassador (8).
"Foolish Gent'l'm'n," Duch. (15).
"Happiest Days," Apollo (63).
"Harvey," Wales (23).
"Heiress," Haymarket (19).
"High Button Shoes," Hipp. (25).
"Lady's Burning," Globe (5).
"Latin Qt. Revue," Casino (12).
"Lilac Time," Palace (7).
"Man About Dog," Princess (3).
"My Mother Said," Fortune (1).
"Oklahoma," Drury Lane (110).
"On Monday Next," Comedy (1).
"One Wild Out," Garrick (27).
"Sauce Tartare," Cambridge (3).
"September Tide," Ald. (26).
"Shooting Star," Playhouse (6).
"Together Again," Vic. Pal. (113).
"Turners' Husb., St. Mart. (6).
"Two Dozen Roses," Lyric (12).
"Worm's View," Whitehall (111).

Brit. Bonifaces Mixed on Curfew Lift; \$220,000,000 Seen from Tourists

London, May 31.

Mayflower, Quiet Since War, Resumes on Films

London, May 31.

Formed 13 years ago by Charles Laughton, Eric Pommer and the late John Maxwell, the Mayflower Picture Corp., which dropped production at outbreak of war, has now resumed its activities. It has started at Pinewood on "The Spider and the Fly," with Eric Portman starring.

Co-directors of the company are now Maxwell Setton and Aubrey Baring, the former having been legal adviser to Mayflower since 1937 and joint managing director for the last 10 years.

Mayflower made three pictures during the years of its active existence, starting with "The Beachcomber," followed by "Sidewalks of London" and "Jamaica Inn."

Small-EL

Continued from page 3

company fully-operative under his plans.

Semenko has been attempting for some weeks now to get outside venture capital interested in contributing to the production fund. He has been contacting Walter E. Heller & Co., of Chicago, and other such financing outfits. He has made some progress, but whether it is speedy enough and whether the total sum can be obtained is the question.

Semenko's interest results from the fact that the First National Bank of Boston, of which he is v.p., controls loans which it and three other banks have made to EL and its parent, Pathe Industries, totalling about \$10,500,000. He is hopeful that Small can put the company on a permanently sound basis and has sold young the idea of turning over a controlling stock interest or at least management control to the indie producer. Small also has agreed to put up some coin.

Some observers of the deal feel that it is on too grandiose a basis, which will likely make it impossible to set up. They hold that if would be more realistic to arrange a \$1,000,000 financing fund for a one-year period than the \$7,500,000 for two years.

Under the \$7,500,000 arrangement, EL would provide both second money and end money and would be dependent for financing on no outside source other than a bank for first money, which could be arranged through Semenko. The \$1,000,000 plan could be made to work, it is said, by EL putting up only end money and farming out the second money financing to a number of outfits which are willing to advance this coin for a piece of the picture being angled. Setup is much less profitable to the distrib. but it is said that it might be the difference between success and failure in setting up the Small deal.

Question is whether Semenko can sell Small on accepting a lesser amount than was originally agreed on. Small admittedly has made his terms tough and is in a good bargaining position, since Semenko is apparently more anxious to get him than he is to go into the deal.

Krim May Exit

Continued from page 3

will possibly result in his setting up in either New York or Hollywood an outfit to put independent production deals together. He is thinking of possibly tying up with one important indie producer or representing a number of them. His aim is not to produce himself, but to take advantage of the knowledge and experience he has gained in financing and package promotion.

That has been largely his job at Eagle Lion and the pictures made under his production stewardship have proved rather profitable, although other difficulties have interfered with the overall fortunes of the company. This production success is one of the factors influencing him to take a hand in it on his own.

Introduction of a new licensing bill, extending current midnight curfew on dancing and drinking to 2:30 a. m., has brought mixed reaction among nitery ops. The bonifaces fear that the passage of the measure will end their currently profitable postmidnight bottle-party trade on which they now hold a virtual monopoly, and will put them in direct competition for the late customers with London's major hotels.

Warning signal has been seen by the fashionable Embassy Club, which is withdrawing its \$30,000 floor show, the "Copa Revue," and declares it will try again in September with a more modest cabaret without big production numbers.

Extension of the midnight curfew is regarded as a bid to put London's night life on a par with that of most Continental capitals, and thus attract more desperately needed tourist dollars from U. S. visitors. Bill, originally sponsored by the semi-official British Tourist and Holiday Board, has already passed the House of Commons, and is now up to the Upper House. Proponents, however, fear that unless the measure is introduced soon, benefits will not be evident during the coming season.

Cafe operators are waiting until it is known how trade will be affected before embarking on large-scale floorshows. General feeling is that, despite loss of bottle trade, new law will hypno the entertainment industry.

Tourist trade experts estimate that at least 130,000 American visitors will hit London during the current year. Revenue from them is expected to reach \$72,000,000, and total from all foreign visitors is expected to be \$220,000,000. Estimates figure on a record year, exceeding even the 1937 record and last season, when the Olympic games were held in Britain.

In their drive to attract dollars, the entertainment industry is boosting the number of major attractions to be staged in Britain, particularly during the summer season. Within the next few months such tourist lures as the Edinburgh Festival in September, Canterbury Music Festival end of June, Malvern Drama Festival during August and Three Choirs Festival in Hereford early September, will bid for a big slice of tourist dollars. Another big June attraction will be the British Antique Dealers Fair with \$16,000,000 in exhibits. Wimbledon tennis, Ascot racing and other major sporting fixtures are figured as additional tourist magnets.

Ozoners Reverse

Continued from page 3

dogs, hamburgs, popcorn, etc., can and often does hit \$600. Indicative of the fancy business being racked up by the outdoor spots, is a take of slightly less than \$600 on a none-too-warmish Monday night on straight admissions. That points to a \$4,500 gross for the week plus \$2,250 at the concession stand.

Often a concession's gross is stout enough to pay an operator's film rentals as well as the weekly payroll. In the event he passes up the responsibilities and additional tasks of running the refreshment division himself by leasing it to a concessionaire, his net in most cases still averages 25 to 30%.

Bergman's Post

Continued from page 3

solidate a number of activities under one executive head." As an assistant to Scully, it is also expected Bergman will be in general charge of the company's exhibit relations department.

Lipton arrived at the homeoffice Monday (6) from the Coast for publicity huddles on upcoming product. While in N. Y., he will also lay out a special campaign for "Sword in the Desert," one of the company's top films of the year. Ad-publicity setup is completed, meanwhile, by studio publicity chief Al Horwitz, who took over for John Joseph when the latter recently switched over to Metro.

MPEA Jap-Korea Bowout Seen Risky, With Locals, Foreign Distribs Aided

Tokyo, May 31.

Reports from New York that the Motion Picture Export Assn. may discontinue shipping American films to Japan and Korea after June 30 have shocked Nipponese theatrical circles. But most observers here feel that anything as drastic as a complete stoppage is unlikely. American press dispatches, widely published in Japan, report that MPEA will discontinue exports to the two Far Eastern countries unless the frozen funds which have accrued to its credit since the end of the war are thawed, or until it is given permission to make "compensating deals" which would enable Hollywood studios whose product is exhibited here to realize some dollar returns for their exports.

Central Motion Picture Exchange, MPEA outlet, has banked well over 1,000,000 yen in its blocked account since it resumed the distribution of American films here in March, 1946. Nobody knows for sure how much this represents in dollars, since the rate at which it will eventually be converted is unknown, but it should add up to several million. CMPE released only a few films its first postwar year, but brought in 60 features in 1947 and around 80 in 1948, of which 73 were actually released.

According to Charles Mayer, CMPE head, latter is receiving about 42% of the nation's b.o. gross, compared to a 16% slice which American films garnered before the war. Foreign competition from British, French, Russian and Italian pix is scanty and offers no serious threat to Hollywood's dominance in Nippon.

There is no question that Japanese motion picture circles would welcome a decision by MPEA to discontinue American imports until a yen-dollar conversion formula is found. This would eliminate the local industry's biggest rival and might prove to be the trade's biggest postwar hypo. Nipponese studios, plagued with high production costs, labor trouble and an assortment of other ills including inefficient management, have been lagging badly in their efforts to recover from wartime disruptions. Industry produced 500 features a year in its best prewar season, but turned out only 48 in 1946, 86 in 1947, and 120 in 1948.

Some observers here think MPEA would be foolish to suspend operations in Japan and give up the commanding position it now holds in the theatre trade. They argue that abandonment of Japanese biz would not only give the local production industry a chance to recapture its own market, but would be the signal for other foreign distributors, notably British and French interests, to make a serious bid for Japanese preference in the foreign pic field.

BBC Is Fighting Back At Radio Lux Competition Via Exclusive Pacts

London, May 31.

Bid to knock out competition from sponsored commercial radio programs from the Continent has been made by the British Broadcasting Corp. by insisting that artists under contract for a BBC series must not accept other broadcast engagements without their permission.

Introduction of the new condition would affect a number of programs now coming through from Radio Luxembourg and among artists concerned are topflighters such as Sam Costello, Stewart MacPherson, Gracie Fields and scriptwriter Ted Kavanagh.

Advertisers who are using Radio Luxembourg to air their products are proposing to introduce a similar clause in contracts for artists working on the continental wavelength, not as a means of retaliation to the BBC but "in defense of their own interests."

Current contracts which stars concerned have with the BBC will be allowed to run their normal course irrespective of whether or not they are being used for Luxembourg programs but the barring clause will operate when the question of renewal crops up.

Brit. Eagle Lion Sets 20 Dubbed Pix for Germany

Frankfurt, May 31.

In a strong bid to capture the growing market for foreign films in Germany, F. E. T. Rainbow, director general of Eagle Lion Films (British), announced 20 Pix which will be synchronized for German dialog and slated for release this fall. Six of the films will be in color.

Top pix slated for synchronization are "Henry V." "Red Shoes," "Saraband for Dead Lovers" and "Black Narcissus."

China-Made Pix Into U.S. Market

A new distributing firm headed by March J. Schwartz is going into the U. S. release of Chinese-made pix. Already booked for showing here is "Maid of Formosa," which opens at the Stanley theatre, N.Y., Aug. 1. Pic was filmed on location in Formosa, immediately following VJ day, and is a 95-minute feature. According to Schwartz it cost \$10,000 to make the film. Another pic, "Folk Dances of Tien Shan," which runs about 40 minutes, was made on location in Tien Shan and will be doubled with "Maid" at the Stanley. Both pictures will have English titles.

Schwartz has another Chinese film, "Between Two Fires," which he is holding for future release. He is currently in the talking stage with other Far Eastern producers for release of their product here. Prospective plans call for the expansion of distribution to include Canada and South America.

HUNG. GOVT. TAKES OVER BUDAPEST THEATRES

Budapest, May 31.

All private theatres will pass under Hungarian government control next season. No more theatre licenses will be issued to private capitalists and theatre directors will also be named by the state.

Up to now, theatres here have been putting on about 60 plays a year, but from now on 30 a year will be given, in order to allow more time for rehearsals, and insure a better finished product.

Edinburgh Fest Sees Tie With Met in Bing Appt.

Edinburgh, June 7.

Rudolf Bing, artistic director of the Edinburgh Festival, will see this year's enterprise through, before leaving in October for his new post as general manager for the Metropolitan Opera Assn. of New York. He'll officially succeed Edward Johnson June 1, '50.

The Festival Society has "reluctantly" released him from his contract, which had two years to run. No decision has been made here about a successor.

Sir Andrew Murray, Lord Provost of Edinburgh, said, "Mr. Bing's appointment is a very high compliment to the Edinburgh Festival, which will no doubt continue to have the benefit of his advice and experience. A friendly and co-operative management at the Metropolitan will be a great asset to Edinburgh."

Prisma's German Pix

Frankfurt, May 31.

Prisma Film Distribution Co. started its expanded program in the western zones of Germany, distributing both foreign and German-made films. Pix recently released by Prisma are Universal's "Fabiola" and "Les Derniers Jours de Pompeii," also "La Grande Illusion," "Les Jeux Sont Faits," and "D'Hombres a Hommes."

U. S. films slated for distribution are "Pirates on Horseback" and "Tom Mix—The Miracle Rider." Swedish, Austrian, Swiss as well as German films will be distributed by Prisma.

U. S. Pix Lead Peru

Lima, Peru, May 31.

U. S. films are more than holding their own here. Peruvian censors' figures show that for the last half of last year, feature pix stack up this way: U. S. 230, Mexico 58, Argentina 45, Britain 30, France 18, China 15, Japan 10, Spain 10, Italy five, Russia four, and Chile three.

All the 328 shorts were U. S.; and U. S. with Britain had all the newsreels. Three features were banned as immoral—two Italian, one U. S.

MPEA Members Hit By West Berlin Coin Reform, Product Lack in Czecho

Currency reform in the western zones of Berlin, and the virtual exhaustion of American product under the original Motion Picture Export Assn.-Czech Film Monopoly 80 picture agreement, have combined to hit MPEA members in the German capital as well as handing them a minimum of booking in Czechoslovakia.

Following a ban on Soviet-issued currency in favor of the westmark about two months ago, business at theatres in the Anglo-U. S. sectors of Berlin have slipped to 30 to 50% below normal. Shortage of public's coin has affected such MPEA films as Metro's "Boon-town" and "Dr. Jekyll and Mr. Hyde" as well as Paramount's "Love Letters" and "Road to Morocco."

Fortunately, in provincial keys, the boxoffice has deviated little from its usual average. Fresh from a record-breaking, 15-week run in Berlin, Metro's "Ninotchka" showed strength in prems at both Dusseldorf and Frankfurt. Also holding up well in other cities are "Jekyll," "Morocco," Warner's "Sea Hawk" and "A Stolen Life," RKO's "Bells of St. Mary," plus "Dangerous Journey" (20th), "You Were Never Lovelier" (Col.), and "His Butler's Sister" (U.).

With all but three films released in Czechoslovakia under a pact negotiated three years ago, American product now has meagre playing time in Czech theatres, and first-run houses are showing no U. S. pix at all. Prior to Czech officials' final approval of a new accord with the MPEA, the American majors' organization is resorting to reissues for the time being.

LONDON GETS 2 LEGITS; 'MONDAY NEXT' OKAY

London, June 7.

West End theatregoers saw the opening of two comedies last week, one an obvious winner, the other doubtful. "On Monday Next" bowed at the Comedy June 1, where it was enthusiastically received. Philip King has written a witty, laugh-provoking play about backstage life, which is dominated by a superb performance by Henry Kendell. Kendell and Olga Lindo directed the offering, with Peter Dearing and Milroy Gay presenting. Play was tried out at the Embassy April 5, and features the original cast. It looks a sure hit.

A. P. Dearsley's "My Mother Said" opened at the Fortune June 3 with Victoria Hopper and Percy Marmont in the leading roles. Peter Saunders is presenting this pleasant, but lacklustre comedy, which centers around Bohemian life in the Chelsea artists colony. Play was cordially welcomed, but nevertheless looks dubious.

Two New Warsaw Film Houses Ease Shortage

Shortage of first-run houses in Warsaw was considerably relieved early this month when the Stolica and First of May theatres, both 1,000 seaters, opened in the Polish capital. Previously the city had only four showplaces available for fresh product.

New outlets are expected to eliminate a booking bottleneck for distributors as well as conceivably affording American films more playing time. Warsaw, however, is still considerably underserved in proportion to its 600,000 population. Although the Polish Ministry is committed to a five-year theatre expansion program, total first-run houses in the country's keys at present does not exceed 50.

Brit. ACT Okays U.S. Film Personnel; Mulls Joint Meets on Staff Imports

London, June 7

Philly Orch in Glasgow With \$6,000 Subsidy

Glasgow, May 31.

The 110-piece Philadelphia Orchestra gave three concerts here Sunday, Monday and Tuesday nights (29-31). Glasgow City Corp. guaranteed £1,500 (\$6,000) for the three performances.

A special eight-carriage train carrying the orchestra pulled out of York for Glasgow 30 seconds before midnight Saturday night (28), and beat the strike by half a minute.

H'wood Sound, Sez Seidelman

Stockholm, May 31.

Joseph H. Seidelman, Universal foreign chief who was recently in Sweden to ease distrib problems, said Hollywood is back on a sound basis. "We have had a crisis," he said, "but all that can happen has happened now. During the first years after the war, a new problem arose due to the war's sudden end, and since the film industry plans for at least 18 months ahead, it was caught unawares. But we must always be ready to run the risk of such problems."

Seidelman said that expenses have been cut drastically. "We still produce the same number of films," he said, "but between 25% and 40% cheaper. Staffs have been reduced and pictures are now returning profits once again." Television represents no threat to the film industry, the U. S. exec said, because after the sets lose their novelty appeal, families return to the cinemas.

VENEZUELA PIX PROD. STARTS WITH ARG. AID

Caracas, May 31.

Villegas Blanco, president of Bolivar Films, is putting his studios in shape for producing the first professional feature films to be made in Venezuela. He has contracted with Lumiton Studios of Argentina to supply him with directors and stars.

Argentine director Hugh Christensen, producer Enrique Faustin, and stars Susana Freyre and Juan Carlos Thorry are here to work in Bolivar's first full feature. "The film will be titled 'Miss Venezuela'."

Juanita Solo, Argentine actress, is here preparing for her forthcoming role in Bolivar's "Lanzas Coloradas." Arturo Ursler Pietri author of "Lanzas Coloradas" is here collaborating on script for film based on his book.

Gershwin Air Biog, In 4 Tongues, Now Due in Italy

Paris, May 31.

Radio producer Pierre Grimblat, who built up a Gershwin biog into a 90-minute radio show using mostly disks, is now selling it to Italy, this being the fourth language into which show has been translated.

It first played in French on the National web the Monaco and Luxembourg. It was translated into English by Bill Robson for Mutual. Grimblat getting \$200 for the rights. It was then done in Spanish. It is now being readied in Italian for Radio Lugano, and may also be done on Italian Radio.

Shortwaver for Eire

Dublin, May 31.

Work, suspended a year ago as economy measure, on Ireland's first shortwave radio station is being resumed immediately on the orders of James Everett, Minister for Posts and Telegraphs. The station is expected to be ready in the late summer.

A frequency was allotted for the station at the recent International Radio Conference in Mexico. Special attention is to be paid to news and Irish magazine transmissions. Station will be beamed largely at U. S. and Canada.

Joint meeting with American production companies operating in Britain to discuss the same care in importation of foreign technicians as exists in selection of top-ranking stars, is to be advocated immediately by the Assn. of Cine and Allied Technicians through the Ministry of Labor, following consideration of a new batch of labor applications. They also want more time to examine requests for permits.

Working on the assumption that they should not stand in the way of labor permits governing top personnel, whose employment in Britain would provide jobs for many skilled technicians otherwise disengaged, ACT feels that joint consultations would clear the air and expedite future applications.

At its meeting last Wednesday (1) the ACT general council gave its blessing to a new batch of applications remitted to them from the Ministry of Labor.

From RKO in respect to the production of Walt Disney's "Treasure Island," they okayed permits for Sidney, Percival Pearce, Byron Haskin and Fred Leahy.

Permits were also sanctioned for Robert Montgomery to direct for Coronada Productions; Julius Dassin, who is to direct "Night in the City" for 20th-Fox, and Sidney Franklin, who is to produce "The Second Mrs. Miniver" for Metro-British. Provisional okay was also given for a topflight director who is to be brought over to direct the last-named production.

In many respects, American production companies have offered British unions a trade. RKO, having withdrawn two of its applications, has assured ACT that the art director and production manager on "Treasure Island" will be recruited from British technicians and will be ACT members. Coronada has promised that the associate director will be British, and 20th-Fox has told the union that every other technician on their production will be recruited from Britain. Metro is operating the reciprocity clause; Compton Bennett is now completing his job as associate producer, and Pat Jackson is directing his first picture at Culver City.

Arg. Dollar Scarcity Darkens Picture Of Future of U. S. Films

Buenos Aires, May 31.

The scarcity of dollars in Argentina makes difficult any estimate of the future for any type of U. S. activity, let alone picture imports. Much depends on whether responsible officials look upon entertainment as an essential industry or not. Important sectors of U. S. business in Argentina are unable to foresee any easing of this situation in the near future, unless some surprise factor were to emerge in the talks about to start between a committee of U. S. economic experts and local economic czars.

U. S. capital is wary of entering the Argentine field since President Peron's new constitution was put through, which includes Article 40, the wording of which paves the way for expropriation or nationalization of any industry which the local government might decide to classify as of "public interest."

U. S. pix interests have to contend with constant pressure by local producers who urge the government to grant them greater protection against foreign encroachment. This accentuates the danger of further curbs on foreign film imports. Against this the foreign distributors can only oppose the argument that there is a greater public demand for the imported product than for the local.

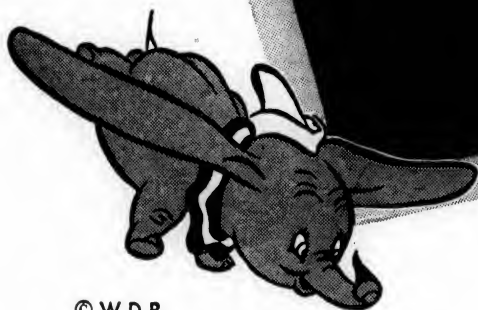
'Snake Pit' Stirs S. Africa

Cape Town, May 31.

"The Snake Pit" (20th), doing holdover business in Cape Town and Johannesburg, is causing concern to the South African National Council for Mental Health.

Council points out that many of the abuses shown in the picture can mental hospitals, nor is the overcrowding as bad. Council claims the general impression of horror conveyed by the film does not apply to South Africa.

Make sure of BIG



© W.D.P.

**ACADEMY AWARD and
HIT PARADE *Music***

— including "Tico, Tico" and "Brazil"

Walt Disney's
"DUMBO"
Color by TECHNICOLOR!

SHOWMEN'S DREAM SHOW

for the vacation season — a combination of
Walt Disney's 'Dumbo' and 'Saludos Amigos'
... the perfect boxoffice program that gives
you 106 minutes of Disney Delight ...

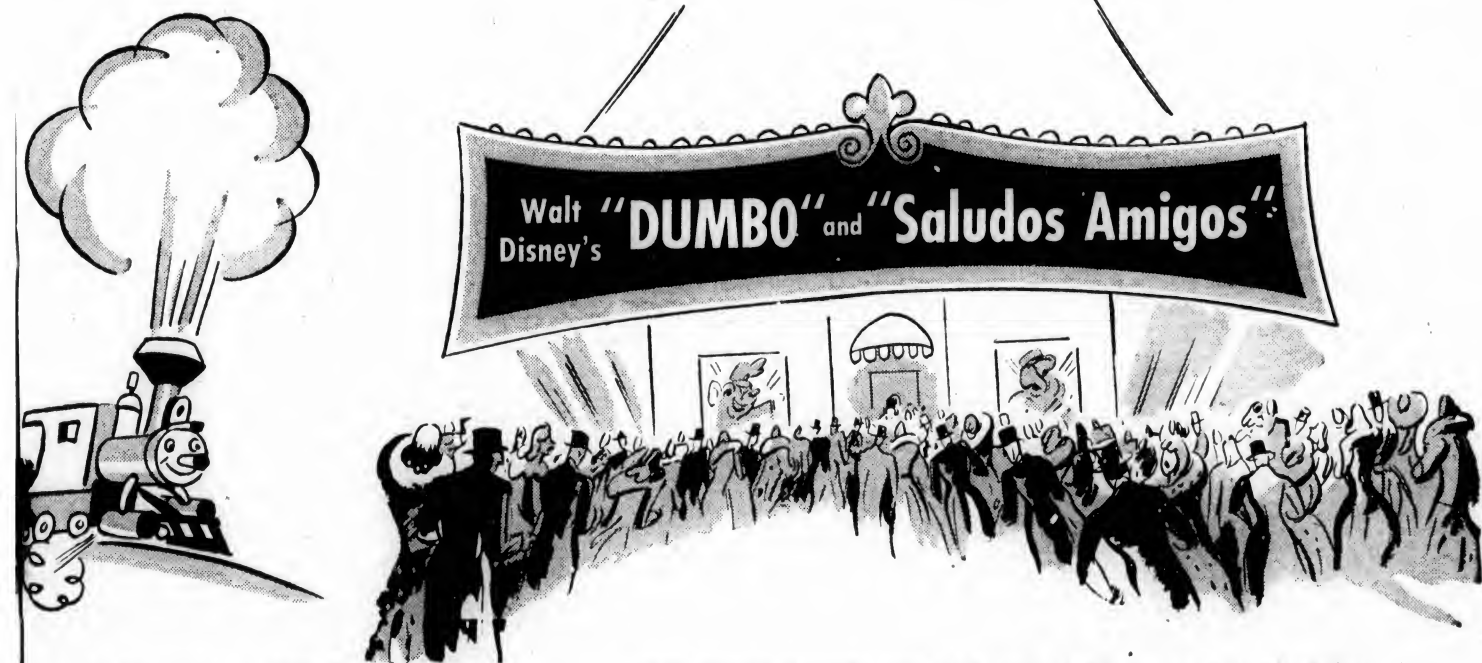
NEW PRINTS! NEW ADVERTISING!

NEW AUDIENCES!



Back the Motion Picture Industry's U. S. SAVINGS BONDS DRIVE, May 16 - June 30

SUMMER BUSINESS!



Re-Released by RKO Radio Pictures, Inc. . . . These motion pictures available individually or as a combination.

Movie Crazy

Production is smartly dressed and all departments, with camera work by Gabor Pogány standing out. Acting is the exception, being only so-so. Several songs are delivered in neat fashion by Mario Del Monaco.

Though handled well, story isn't the kind which foreign audiences will take to easily, though the South American market offers a chance. *Hawk.*

Palace Scandal
(Song—Color)
(GERMAN)
Artiko release of Deutsche Film production. Stars: Elise Meyerhofer, Hans Nielsen; features Erich Founto, Hans Beldt. Directed by Paul Verhoeven. Screenplay by Verhoeven. From play by Verhoeven and Fritz Impekoven. Hawk camera. (Agfa color). Fritz Arno Wagner: music. Wolfert Jan: lyrics.

| | |
|---------------------------------------|------------------|
| Of June 4, 49. Running time, 70 MINS. | |
| Christine Holm | Elise Meyerhofer |
| His Son's Highness | Erich Ponto |
| Vi von Arnegg | Hans Nielsen |
| Horchall | Hans Lebitz |
| Emil Knips | Paul Henckels |
| Zunder | Erwin Biegel |
| (In German; English Titles) | |

A handful of amusing scenes and some excellent color shots of a picturesque German town are the chief assets of this import from Occupied Germany. Otherwise, it is a dull, slow and 1940-

court comedy that is antiseptically barren of any intellectual content. It will receive moderate play in the German language nabes and as a dud in the art houses.

Elfie Meyerhofer, a Dietrich-type looker, does a neat thesping job as a chic young singer who returns to the village where she was born to discover the identity of her father.

Hans Nielsen is stiff but likable as the hot-tempered young lieutenant of the king's guard who falls in love with her. Erich, Ponto

Situation of an illegitimate lass romancing an officer sets the town's tongues wagging and provides the springboard for some satirical jibes at prudish morals and palace foibles. But most of the opportunities are muffed and the general effect is on the heavy-

handed side. Miss Meyerhofer charmingly warbles one number in the classical manner, and does vocal exercise, but the film could use some additional tunes to good advantage.

Technically, the picture has good camera work, and the photogenic sets and striking gowns of Miss Meyerhofer register well in the Agfacolor process. Reil

Il Grido della Terra
(The Cry of the Earth)
(ITALIAN)
Genoa, May 25.

Production: Shaula Andina Ghelci, Marina
Berti; Features: Vivi Giori, Carlo Annibali,
Piero Trenti, Filippo Scelzo, Luigi Tosi,
Zareschi. Directed by: Duilio Co-
lletti. Screenplay: Lewis E. Gutter, Car-
lo Levi, Giorgio Prosperi, from story by Al-
berto Berardi and Tullio Pinelli; camera:
Duilio Coletti; music: Bruno Giordano.
Dolby Lux. Genoa. Running time, 90 mins.

A disjointed past and weak
direction heavily reduce the po-
tential value of this film, based on
recent clandestine exodus of Jew-
ish refugees from Italy to Pale-
stine. Slow pace and dull camera-
work won't help, but either. Pic

ails to reach its high objective due to overcomplication of plot which tells the story of three

who, separated after World War II, end up on opposite sides of the Palestine situation. Concentration on one story alone would have

Except for the leads, Marina Berti and Andrea Checchi, acting isn't up to Italian snuff, with several vet character actors, among them the usually reliable Carlo Ninchi, struggling unsuccessfully


with their roles. Film's anti-British slant (it comes close to condemning actions of Jewish terrorists against British forces in Palestine) may rate it some attention from the censor. This will take heavy selling. *Hawk.*

Continued from page 3

thought that his law office and other interests could be maintained without interfering materially with his work for the Society.

Arnall, in the short time since he has become head of SIMPP, has

has put considerable new life into the organization and has won much respect from both the indies and the majors with whom he has come in contact. As a result, it is believed, the members will make an effort to interest him in giving his full attention to the organization if the hurdle of their limited finan-



M-G-M STUDIOS
Culver City, California

EXTRA M-G-M's PROSPERITY PLAN HAS A "LOT" BEHIND IT! JOIN!

As The Hollywood Reporter says: "Things are really jumping at M-G-M" and Film Bulletin observes: "M-G-M's backlog of pictures is one of the strongest in the company's long and successful history. It was no idle boast that the studio would build up a total of 67 pictures this year." Showmen may well be proud of our great Studio organization, as is the entire Friendly Company Family throughout the world.

UP AND COMING!

"LITTLE WOMEN" (Technicolor)

June Allyson • Peter Lawford • Margaret O'Brien
Elizabeth Taylor • Janet Leigh • Rossano Brazzi • Mary Astor

"TAKE ME OUT TO THE BALL GAME" (Technicolor)

Frank Sinatra • Esther Williams • Gene Kelly • Betty Garrett

"THE BARKLEYS OF BROADWAY" (Technicolor)

Fred Astaire • Ginger Rogers • Oscar Levant

"THE GREAT SINNER"

Gregory Peck • Ava Gardner • Melvyn Douglas • Walter Huston
Ethel Barrymore • Frank Morgan • Agnes Moorehead

"THE STRATTON STORY"

James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE SECRET GARDEN"

Margaret O'Brien • Herbert Marshall • Dean Stockwell

"EDWARD, MY SON"

Spencer Tracy • Deborah Kerr

"NEPTUNE'S DAUGHTER" (Technicolor)

Esther Williams • Red Skelton • Ricardo Montalban
Betty Garrett • Keenan Wynn • Xavier Cugat

"IN THE GOOD OLD SUMMERTIME" (Technicolor)

Judy Garland • Van Johnson
S. Z. Cuddles • Sakall • Spring Byington

"BORDER INCIDENT"

Ricardo Montalban • George Murphy

"ANY NUMBER CAN PLAY"

Clark Gable • Alexis Smith • Wendell Corey • Audrey Totter

"MADAME BOVARY"

Jennifer Jones • James Mason • Van Heflin • Louis Jourdan

"BATTLEGROUND"

Van Johnson • John Hodiak • Ricardo Montalban
George Murphy • Marshall Thompson

"THE FORSYTE SAGA" (Technicolor)

Errol Flynn • Greer Garson • Walter Pidgeon • Robert Young
Janet Leigh

"CONSPIRATOR"

Robert Taylor • Elizabeth Taylor

"SCENE OF THE CRIME"

Van Johnson • Arlene Dahl • Gloria DeHaven • Tom Drake

"THAT MIDNIGHT KISS" (Technicolor)

Kathryn Grayson • Jose Iturbi
Ethel Barrymore • Mario Lanza • Keenan Wynn

"THE RED DANUBE"

Walter Pidgeon • Peter Lawford • Angela Lansbury • Janet Leigh
Ethel Barrymore • Louis Calhern • Francis L. Sullivan

"MALAYA"

Spencer Tracy • James Stewart • Valentina Cortese
Sydney Greenstreet • John Hodiak • Lionel Barrymore

"BODIES AND SOULS"

Glenn Ford • Janet Leigh • Charles Coburn • Gloria DeHaven

"KEY TO THE CITY"

Clark Gable • Loretta Young

"ANNIE GET YOUR GUN" (Technicolor)

All Star Cast

"SIDE STREET"

Farley Granger • Cathy O'Donnell • James Craig • Paul Kelly

"ON THE TOWN" (Technicolor)

Frank Sinatra • Gene Kelly • Betty Garrett • Vera-Ellen
Jules Munshin • Ann Miller

The Biggest Picture of All Time Is In Preparation: "QUO VADIS"

Strike Talk Beginning to Brew as H.O. Collarites Put on Pressure for Pacts

Following collapse of a peace move last week to settle the majors' homeoffice collarite labor dispute, Screen Publicists Guild and Screen Office & Professional Employees Guild have begun thinly veiled maneuvers in the direction of a walkout. SPG took the first step with rejection of the industry offer to renew the old pact and the launching of an emergency strike fund. SOPEG is expected to follow suit shortly as part of both unions' strategy to build up bargaining power via reserve pressure of a strike.

SPG execs revealed that the basic area of disagreement was not wages, but the Guild's demand for a union shop. Union shop clause, which gives management the right to hire, would compel all flacks to join SPG after a specific period of employment. Company execs are reluctant to grant the union shop because of their concern, as expressed by Major Leslie R. Thompson of RKO, for numerous publicists who have recently resigned from SPG. Majors have also refused to make a counter-offer to the SPG's demands for a \$5 to \$10 hike in flack wage scales.

SPG, meantime, has opened "amicable" negotiations with United Artists in separate contract talks. UA held out from joining the industry-wide committee, repelling all other companies except Eagle Lion, on grounds that it was neither a producing nor theatre-owning company. In exploratory talks last week, SPG demanded insertion of the union shop, job security and wage hike provisions facing the other companies.

Based on reports that Metro was building a studio in Israel, the white-collar unions cabled government officials there with a plea to prohibit construction until a pact was signed. American Newspaper Guild reporters in Israel have also been asked to publicize the white-collar case. Loew's veepee and chief counsel J. Robert Rubin previously told VARIETY "we have enough studios in Hollywood and London to want to add any more."

REP'S ATLANTA SALES MEET FOLLOWS CHI, N.Y.

Republic wound up a two-day sales convention in Chicago yesterday (Tues.) that followed on the heels of a sales conclave held in New York last Thursday and Friday (2-3). Presided over by James R. Grainger, veepee in charge of sales and distribution, the Gotham met was addressed by company prez Herbert J. Yates.

Chicago gathering was attended by Grainger, Edward L. Walton, assistant general sales manager; Walter L. Titus, Jr., division manager; John Cramer, Grainger's assistant, as well as branch managers from midwest keys. Another two-day sales session concludes today (Wed.) in Atlanta.

Texas Syndicate Sets \$1,000,000 Prod. Fund

Hollywood, June 7. William Moss closed a deal with a syndicate of Texas oil and hotel biggies to organize Lone Star Pictures, Inc. James O. O'Laughlin will function as president, with Moss as veepee.

Outfit has set up a revolving fund of \$1,000,000 to make pictures, not only to appeal to the general public but to plug the history of Texas. First picture will be "Young Sam Houston."

ALICOATE BACK TO TV?

Jack C. Alicoate, who resigned last week from the Eagle Lion homeoffice publicity department, is understood going into radio-television production. He was in that field prior to joining EL two and a half years ago.

Staff of Leo Brody, EL publicity manager, now comprises Herb Steinberg and Maria Van Slyke, having been considerably pared in size during the past few weeks. Leon Brandt is acting head of the pub-ad department.

Dmytryk Tied Up on Pic, Wants Passport Extended

Hollywood, June 7. Attorneys for Edward Dmytryk, one of the "Hollywood 10" cited for contempt of Congress, have applied to the U. S. State Department for an extension of the director's six-month passport, which runs out shortly. Dmytryk is currently in England, directing a film for J. Arthur Rank.

It's understood that the U. S. district attorney's office in Washington may oppose extension of the passport. General tightening up has taken place since the ball-kipping of the German Communist, Gerhardt Eisler. Dmytryk, however, is an American citizen.

EASTERN LAB WORKERS STYMIED ON NEW PACT

Contract talks between lab technicians Local 702 and the major eastern labs have broken off after a month of negotiations. With the previous pact expiring June 1, Local 702 execs are calling up the head of their parent body, Richard F. Walsh, prexy of the International Alliance of Theatrical Service Employees, to intervene on their side. It was Walsh's assistance two years ago that averted a lab workers' walkout and concluded a two-year pact for the approximately 2,000 workers in this phase of the industry.

With Local 702 bypassing wage raise demands, companies balked at the union's demands for severance pay, increased vacations, a welfare fund and tightened security provisions. Joseph E. McMahon, Republic exec, is acting chairman of the company committee with John J. Francavilla, Local 702 prexy, heading the union negotiators.

European Romances Hypo Rita, Ingrid's Reissues

Publicity Ingrid Bergman and Rita Hayworth have recently gained via their romances abroad has spurred reissue value of their pix. Selznick was first to hop on the reissue possibilities by sending "Intermezzo" out again, and Columbia has followed by rushing distribution of "Cover Girl" and "You Were Never Lovelier," both Hayworth-starrers, as a dual-bill combination.

"Intermezzo," Miss Bergman's initial pic in this country, winds up a four-week engagement at the Little Carnegie, N.Y., this stanza. It has done excellently, garnering \$6,000 the first week, a bit under \$5,000 for both the second and third weeks, and will probably net around \$3,500 this session. It's now in its third frame at the Exeter, Boston, and also holding up well with about \$6,500 the first week and almost \$5,000 the second.

The Col double-feature package has won heavy bookings from exhibitors who have been using the ad technique of calling it "The Dance Battle of the Century," since in one pic Miss Hayworth terps with Fred Astaire and in the other with Gene Kelly.

Artkino Aide's Alien Rap in Chi Still Holds

Chicago, June 7. Irvin Franklin's plea for dismissal of charges of failure to register as an alien during World War II were overruled in Chi federal district court last week. Franklin, who is midwest head of Artkino films, distributor of Soviet pix, was arrested last winter.

Franklin contends that the charges are no longer applicable.

SEG's New Prexy

Hollywood, June 7. Richard H. Gordon was re-elected prexy of the Screen Extras Guild by 1,259 votes over the nearest competitor.

Other successful candidates were Franklin Farnum, first veepee; Bess Flowers, second veepee; Larry Steers, third veepee; Benah Parkington, secretary, and Jeffrey Sayre, treasurer.

3 Majors Sue Pirtles

Springfield, Ill., June 3. RKO, Metro and 20th-Fox filed separate percentage fraud actions in Illinois district court last week against the D-B-A Pirtle circuit and Sherrill E. Warren and Forrest Pirtle. Group operates a string of theatres in southern Illinois and northern Missouri.

Suits in each case seek recovery for damages resulting from false returns on percentage films.

Variety Clubs' Official Takeover of Saranac Hosp; N.Y. Tent Preems

Variety Clubs International officially takes over the Will Rogers Memorial Hospital at Saranac Lake, N. Y., tomorrow (Thurs.) with a group of top showbiz execs scheduled to attend the ceremonies. Contingent making the junket includes top echelon of most of the film companies and will be headed up by Variety International Chief Barker Robert J. O'Donnell.

A special train leaves N. Y. tonight (Wed.) for the dedication program Thursday and returns Friday morning.

Present plans call for Variety to spend \$200,000 the first year in enlarging and re-equipping the hosp, established originally in 1921 by National Vaudeville Artists for tuberculosis patients. Patient capacity is to be increased from 90 to 140 beds and the latest X-Ray equipment will be installed. New staff building is also to be erected. Under Variety's operation, the hosp will be available to the film industry and allied fields (excluding those doing production, who are cared for by the Motion Picture Relief Fund in Hollywood).

N. Y. Chapter Tees Off

New York chapter of the Variety Clubs—Tent No. 53—had its official teeoff Friday (3) with the opening of the new clubrooms, located on the roof of the Hotel Astor. Adjacent to the Astor Roof, the hotel's open-air dancery, the headquarters comprise a reception room, lounge and clubroom, two cardrooms and a part of the open roof, where both drinks and food are served. Official inauguration of the clubrooms is now being set by Max Wolff, chairman of the house committee.

Fred Block is executive manager of the Tent, with Fred Schwartz serving as admissions chairman.

Albany Tent's Tourney

Albany. The Variety Club of Albany is holding its seventh annual golf tourney here June 13 at Shaker Ridge Country Club. About 150 will play in the tournament, including film biz people from all over the area. Arthur Newman and Nate Wing are co-chairmen in charge of arrangements.

Heineman's Exit

Continued from page 3

ert R. Young reportedly is unwilling to up the ante to Heineman.

In that case the EL distribution topper has no problem regarding a job. All the time he has been working for EL he has been under the contract to Universal, which arranged a loanout deal with Young when EL was being set up. So, at any time he desires, if Young doesn't meet the terms of the contract, Heineman is free to return to U.

EL's billings have been something of a phenomenon recently, as a result of some strong drawing pix which are currently in release. Billings one week shot up to \$520,000 and have been running regularly for some weeks now around \$350,000, including returns from tail-end selling for Selznick Releasing Organization. EL hits the break-even point at between \$240,000 and \$275,000, depending on how many indie pix are in release at the time. In any case company has been coming up with a substantial profit. Last week its billings were \$110,000 on Walter Wanger's "Tulsa" and \$26,000 on "Red Shoes," alone.

Difficulty is that the studio has been closed down since about last November and EL has acquired no indie pix to piece out its program. As a result, the mill is running down and there's little product in prospect, aside from two Bryan Foy pix now in work.

Inside Stuff—Pictures

When Danny Kaye shifted from Samuel Goldwyn to the Warner Bros. lot, he did a marathon audition for producer Jerry Wald "to give you an idea of what I can do." In New York last week Wald went through the same thing with Milton Berle, now that the TV comedian is set for a WB film, "Always Leave 'Em Laughing." It was for that reason that the "celebrity night" a week ago Sunday at Leon & Eddie's, N. Y., bistro on West 52d street, which "honored" Berle—and was actually a means for the comedian-star to permit an old friend, Eddie Davis, owner of L&E's, to cash in—saw Berle doing a tireless stint. Following Davis and his entire show, Berle did almost two hours on the cafe floor, well past 3 a.m. It was an unusual treat for the customers (Leon & Eddie's grossed some \$15,000 that night), but was actually primed for Wald's special edification "just to give you an idea of what I can do." For the convincer, Wald saw 10 hours of Berle-Texaco kine-scopings.

Probability is seen that there will be a reversal of the plans of David O. Selznick to transfer to the east his pub-ad topper, Paul MacNamara. DOS some weeks ago was planning the shift, with MacNamara slated to work with Robert M. Gilham, Selznick Releasing Organization's eastern pub-ad chief.

MacNamara is under contract to Selznick, but with lack of production and DOS in Europe for six months or longer, there has been little for him to do. It was because of this that the switch to New York was contemplated. Later a deal was worked out with Metro by which the chief Selznick flack was to be loaned out to handle "Quo Vadis." Postponement for a year of the scheduled production of that pic in Italy caused the cancellation of the MacNamara deal.

"Mighty Joe Young," which likely will follow "Johnny Allegro" into the Rivoli, N. Y., may get a new tag for general release. It's a new King Kong adventure, and one title suggested is "Return of King Kong"; another is "King Kong Back Home."

Not only is "Young" patterned along the lines of the original "Kong" made about 16 years ago but it has the same producers. John Ford and Merian C. Cooper again are at the production helm while Ernest B. Schoedsack directed both; also Willis O'Brien, technical creator, was chief technician on "Kong."

Continuing to use its stars to promote product and help exhibitors build customer goodwill on the local level, 20th-Fox this week brought Richard Widmark in from the Coast for two personal appearances. He's scheduled to show tomorrow (Thursday) at the launching of Loew's Poli theatres "Summer Show Season" in Worcester, Mass., and will be on hand the following day for the rededication of Century Circuit's Park theatre in New Hyde Park, L. I. Full use of the company's stars for such purposes was set in 20th's recently-announced sales policy.

Reports of community film council activities from all parts of the country will highlight the second annual meeting of the Film Council of America to be held in Chicago July 30-31. With the accent on audio visual education, the conclave will be attended by film producers, distributors and educators. Session will be concurrent with the 1949 annual Audio-Visual Convention & Trade Show.

Currently shooting at 20th-Fox is "Wabash Avenue," known in 1943 as "Coney Island," with a different locale but the same femme star, Betty Grable, and the same producer, William Perlberg. Victor Mature is currently playing the role formerly played by George Montgomery.

Real-Life Prep Studes 'Not the Type,' Sez M-G

Metro's talent department is throwing out a dragnet for boys to appear in an upcoming prep school film, "The Varmints," but real-life prep school students are being given the go-by. Three top roles for kids between 14-16 are open but Metro scouts Al Altman and Dudley Wilkinson don't want amateurs because they require too much preparation. Selections, which have to be made within the next few days, will be looked over by producer Carey Wilson in New York before screen tests are made.

Film, based on the Owen Johnson juvenile series, may be shot at Lawrenceville Prep school in New Jersey, the locale for the books. Settings will be done in the 1890's style.

5 U. S. MAJORS' FILMS FOR BELGIAN FESTIVAL

Despite the general disinterest of U. S. film companies in most foreign film festivals in recent months, five of the American majors will participate in the Second World Film & Fine Arts Festival to be held at Knokke-Le Zoute, Belgium, June 18-July 10. Entry of the Hollywood studios was disclosed Monday (6) by John G. McCarthy, managing director of the Motion Picture Assn. of America's international division.

Metro is submitting "The Hills of Home," while others are "Sorry, Wrong Number" (Par), "The Window" (RKO), "Yellow Sky" (20th) and "Johnny Belinda" (WB).

Judy Holliday's Pix Dates

Actress Judy Holliday left New York for the Coast Saturday (4), several weeks ahead of schedule, to join the cast of Metro's "Adam's Rib," which went into production last Wednesday (1). Miss Holliday previously had acted in some back-lot ground scenes in N.Y. with Toni Ewell.

While in Hollywood, the actress is expected to test for Columbia's "Born Yesterday," doing the part which she originated in the long-run Broadway legit.

ROME HUDDLES ON M-G'S STALLED QUO 'VADIS'

Metro studio exec E. J. Mannix flew to Italy Monday (6) for huddles with Henry Henigson, unit manager on M-G's upcoming production of "Quo Vadis" in Rome. Film has been delayed until next year because of an eye infection suffered by star Gregory Peck, and Mannix is to advise Henigson on what to do in the meanwhile.

Mannix arrived in New York from the Coast over the weekend and plans to remain in Italy for several weeks.

Casanave-Agnew

Continued from page 5

fence between it and MPSC's other product.

Emphasis is now being placed on reissue of Harold Lloyd's "Globe Crazy," which goes into the Globe, N. Y., after "Champion," the present tenant. Agnew, who is in Europe, is expected back at the end of this month with a number of new distribution deals for English-language product to be made abroad. He has closed one pact since he's been overseas for release in this country of "Pagliacci." The Leonevallo opera was filmed in Italy in Technicolor with the La Scala company.

"Stromboli" is now being filmed by William Dieterle on an island off the coast of Sicily. It is being produced and directed by Dieterle with financing by Ferruccio Caramelli, Rome distrib, and MPSC. Latter contributed about \$100,000 in dollars for Western Hemisphere rights. Caramelli is putting up in lire the rest of the budget, which runs to the equivalent of about \$500,000. Dieterle has a participating interest in MPSC's dollar proceeds and has already received expenses and an advance from the Agnew-Casanave dollar contribution.

Starring in the pic are Anna Magnani, Geraldine Brooks and Rosanno Brazzi. Erskine Caldwell, now in Italy, has been inked to write the English dialog for the original Italian script.

Says **VARIETY**:

'Strangers'
Top Newcomer
(Philadelphia)

'Strangers'
Pacing Field
(National Boxoffice Survey)

'Strangers'
Big
(St. Louis)

'Strangers'
Lusty
(Detroit)

Top Money Is Going
To 'We Were Strangers'
(San Francisco)

'Strangers'
Tall
(Cincinnati)

'We Were Strangers'
Looks Tops
(Washington)

Best Newcomer is
'We Were Strangers'
(New York City)



COLUMBIA PICTURES presents

JENNIFER JONES • JOHN GARFIELD
PEDRO ARMENDARIZ

in JOHN HUSTON'S

WE WERE STRANGERS

with Gilbert Roland • Ramon Novarro • Wally Cassell • David Bond • Screen Play by PETER VIERTEL and JOHN HUSTON
from Robert Sylvester's novel, 'ROUGH SKETCH' • AN HORIZON PRODUCTION • Directed by JOHN HUSTON • Produced by S. P. EAGLE

BACK THE U.S.
SAVINGS BONDS DRIVE
MAY 15 - JUNE 30

NOW IN ITS **7th** WEEK AT THE ASTOR THEATRE ON BROADWAY

Literati

AP's 6-Yr. Delayed Correction
Unique situation of the Associated Press correcting dispatches sent out more than six years before developed on Friday (3). On Jan. 21 and 23, 1943, the AP sent to its members several stories based on a copyrighted yarn in the Akron (O.) Beacon-Journal. The pieces declared that the Navy was investigating reports that sick Guadalcanal Marines were forced to unload their own supplies when the National Maritime Union crew of a merchant ship refused to work on Sunday because of union regulations.

The allegations were attributed to six vets and added that confirmation came from an anonymous high official. "A thorough investigation conducted at the instance of the AP has produced no evidence attributing such conduct or such an incident to an NMU crew," the wire service's six-year-delayed correction declared, appending a request for papers which ran the original stories to print the erratum.

Frank's Discordant Note

Stanley Frank's concert biz article in last week's (June 4) issue of Collier's, "Geniuses Have It Tough, Too," has stirred a hornet's nest in longhair circles. Columbia Artists Mgt. and National Concert & Artists Corp., the two leading bureaus in the concert management field, had already taken positive steps, claiming the article false and libelous.

NCAC's co-owners, O. O. Bottorff and Marks Levine, said "the article falsely presents operations in the management field" and that "our company and we as individuals are held up to ridicule and public contempt." They instructed their attorneys, McAloon & Hirschberg, to institute a libel suit against Collier's for \$1,000,000. Hirschberg stated Monday (6) he was drawing up papers and would serve same this week in N.Y. supreme court.

Columbia, while approving the NCAC suit, was going little more slowly. It claims to have been "shocked" at Collier's "irresponsibility" in publishing such a story by "a sports-writer," and has had several huddles with Collier's new editor, Lou Ruppel. Ruppel disclaims responsibility for the article as the work of his predecessor, according to Columbia, and has offered to assign a reporter to write a new story on the concert biz to run in the future.

Columbia says this is unacceptable, as they want something published sooner, and in definite form of a retraction. Meantime, it is going ahead assembling letters from artists, data on fees, engagements, etc., to refute the mag's charges by its own publicity campaign. Its lawyers, it says, are marking time, waiting on Collier's.

According to Ward French, Columbia board chairman, "the article is replete with malice. Its author must have based his information on the talk of disgruntled artists and of rival managers, without checking the facts firsthand."

Sterns Dickering for N. O. Item

It is reported in New Orleans that J. David Stern and his son, David Stern III, are negotiating for the item or have actually consummated a deal. No confirmation could be had from either side. One report is that formal announcement of the purchase will be made in August.

Elder Stern was publisher of The Philadelphia Record until he folded it about three years ago as a result of a strike. Young Stern was publisher of the Camden (N. J.) Courier-Post and was in negotiation last year for the Seattle Star, but the deal fell through.

Wilson's 'Cheesecake'

Earl Wilson, the N. Y. Post saloon editor, has done it again.

He has piled up some more laughs in his latest book, "Let 'em Eat Cheesecake," (Doubleday, \$2.95). It starts off with a funny dedication to the Collector of Internal Revenue and is followed by a delightful introduction by Arthur Godfrey. There's chapter after chapter of laughs, some old, many new, and reprints of a few of his top columns and articles. The book is packed with names of headlines. In show biz, politics, religion and sports. If everybody named in the book would buy one, Wilson would have nothing to worry about. He covers everything from nudism to television and as extra good measure offers illustrations by Galdone which are plenty good.

The book contains Smith & Dale's uproarious "Dr. Kronkheit" routine, Harry Hershfield's 10 best gags, besides Hollywood humor, doctor's humor, baby, golf,

newspaper, Army and Navy, Catskill Mountains, auto, food, Irish, Hoosier, New England, Wild West, after-dinner and Broadway humor. That's enough humor to make your belly ache... with laughs!

A swell hunk for after-dinner speakers, stage and parlor entertainers. Get this book and you won't have to put on a lampshade to make the company laugh. It's the real thing in humor no falsies!
Joe Laurie, Jr.

Dilling vs. Rogge Suit Dismissed

Elizabeth Dilling's \$500,000 suit against O. John Rogge, former asst. U. S. Attorney General for libel was dismissed in Chi federal district court. Suit was based on an article in PM newspaper attributed to Rogge and purporting to be a secret report to the attorney general in which Miss Dilling was linked to subversive activities. Albert Dilling, her attorney and former husband, said he could not prove his case because both Ralph Ingersoll, former publisher of PM and John P. Lewis, former managing editor, denied knowing how the story got into the paper. Affidavit from Sigurd Schultz, former Chi Tribune foreign correspondent, told that in 1938 plaintiff had given the Nazi party salute at rally in Nuremberg, Germany.

Pat Frank's Squawk

Pat Frank, a newspaperman author of "Mr. Dam," novel from which Jack Kirkland's recent Broadway flop was adapted, had consulted attorneys and show biz friends before opening as to his rights to withdraw his book or make a statement because of Kirkland's play treatment. Frank said the rights had been disposed of by his agent when he was abroad and without giving him a chance to approve the stage script.

Smiths' (No Bros.) In-Drops

"Low and Inside" (Doubleday; \$2.50) is a seasonal and breezy collection of baseball anecdotes and oddities by Ira L. Smith and H. Allen Smith (no relation). The authentic horsehide yarns were culled from a 25-year collection made by Ira Smith, a veteran newspaperman. Leo Herschfeld has done a neat illustrating job.

CHATTER

J. C. Furnas writing a life of Robert Louis Stevenson.

Mike Todd to be profiled by Maurice Zolowof for Satevepost.

New novel just completed by Hugh Stewart and Edwin Seaver.

Pete Martin, ABC script editor, nearing completion of a historical novel.

Avon reprints John Wilstach's nostalgic stage novel, "The Fate of Fay Delroy."

Warners will publish the Seabiscuit Racing Form to plug its forthcoming picture, "The Story of Seabiscuit."

The Bcb Considines, visiting Spain after a stopover in Lourdes, France, due back in the U. S. in two weeks.

Broadway publicist and columnist Hy Gardner's new series for Parade mag, which is a weekend insert used by 24 metropolitan newspapers, is putting the accent on show people. Mag has no outlet in New York or Los Angeles. John J. eating, freelance mag writer, was appointed last week the drama features editor of Cue mag, succeeding Seymour Peck who resigned to join the staff of the new daily, the N. Y. Compass. Keating's wife, Mary Anne Keating, is an apprentice pressagent in Bernard Simon's office.

Irish Minister for Justice Sean MacEoin has named the Justice Kevin Haugh as chairman of the Censorship of Publications Appeal Board. Also on the board will be Film Censor Richard Hayes; W. F. Pyle, Dublin U.; Prof. Liam O'Brien, University College, Galway, and H. B. O'Hanlon.

The third volume in Crown Publishers' "best plays" series, "25 Best Plays of the Modern Theatre: Early Series," was published yesterday (Tues.). Book covers the modern American theatre from 1916-1929 and includes works by Eugene O'Neill, Robert E. Sherwood, Ben Hecht, George S. Kaufman, Maxwell Anderson and Philip Barry.

Maxwell Anderson's dramatization of Alan Paton's "Cry, the Beloved Country," with music by Kurt Weill, will be published in the fall by Scribners. If, as expected, the show's title is changed, the published edition will be revised accordingly. Play is slated for fall production by the Playwrights Co.
"Opus 21," by Philip Wylie, is,

getting quite an advertising play from Rinehart, but big splurge of the past month has been given to "Father of the Bride," authored by Edward Streeter, by Simon & Schuster. Streeter is vice-president of the Fifth Avenue Bank, N. Y. His "Dere Mable," in World War I, hit about 500,000 copies.

'Heiress' Cook's Tour To N.Y. 1st of Par's Similar Stunts With Other Pix

Paramount-sponsored junket to New York this week of publicity-advertising directors for 11 cities for consultation on promotional and advertising plans for "The Heiress" is costing the distrib about \$2,500. Max E. Youngstein, Par's new pub-ad director, devised the idea.

Youngstein plans to bring other similar groups to New York on a rotational basis to see and talk about other of the company's big pix. The \$2,500 cost is viewed as minor in radio to the entire promotional and ad budget on a major film.

The 11 "guest consultants" arrived in New York yesterday (Tuesday) morning, along with Paramount's field reps, who are having their first opportunity to confab with Youngstein since he took over two weeks ago. Whole group was given a luncheon yesterday, then viewed the film and attended a reception at the Essex House.

Par prez Barney Balaban, veepee Paul Rabourm and sales chief Al Schwalberg spoke to the men at the luncheon. Balaban made an all-out pitch for exhibitor cooperation, declaring that by bringing exhibs into the "overall industry family" many pictures "can be made better pictures by the work you contribute here."

Today (Wed.) they will hold an advertising discussion at the offices of Buchanan & Co., Par's ad agency, which will also luncheon them. This afternoon there will be a publicity, exploitation and promotion discussion, followed by a trade press interview.

The "guest consultants" are Harry Browning, New England Theatres, Boston; Everett C. Callow, Warner Bros. Theatres, Philly; Alice N. Gorham, United Detroit Theatres, Detroit; Frank Starz, Interstate Circuit, Dallas; Margaret Goodrich, Greater Indianapolis Amusement Co., Indianapolis; William Hollander, Balaban & Katz, Chicago; Seymour Morris, Schine Circuit, Gloversville, N. Y.; and James Nairn, Famous Players-Canadian Corp., Toronto. Repping the three major circuits operating out of New York will be Harry Goldberg, of Warner Bros., Dan Terrell, of Loew's, and Harry Mandel, of RKO.

Par's Accent

Continued from page 6

also spend a good deal of his time on the road. Condon was named "overall coordinator of the national advance publicity, exploitation and promotion campaign" on "Samson and Delilah." Pic will not be released until early next year, but a seven-month campaign will be staged for it.

Condon, who started Monday (6), will spend about two weeks at the h.o., then head for the Coast. There he'll see the picture and huddle with producer Cecil B. DeMille and studio publicity chief Norman Siegel on campaign plans. Tour of 12-15 cities will begin after that.

Youngstein's third appointment was Joe Tisman as art director. Department previously had no art chief. Tisman was with Warner Bros. for about 20 years as art director, and recently was on the Coast as a special art consultant.

Blumenstock succeeds Stanley Shuford, who resigned a couple of weeks ago.

Silliphant's Post

Stirling Silliphant was named chief of the 20th-Fox ad-publicity department's special events and promotions this week, in which capacity he is to supervise much of the work formerly handled by Sid Blumenstock.

Silliphant will work with 20th exploitation manager Rodney Bush in lining up world preems, regional saturation campaigns and building exhibitor service. He left Monday (6) for Denver to huddle with Fox Inter-Mountain Theatre execs on the June 28 preem there of "Sand."

SCULLY'S SCRAPBOOK

By Frank Scully

Dark Canyon, June 5,

Before some whispering campaigner hints that in praising "Home of the Brave" as the best picture of the fiscal year ending June 30 I am in a poor position to cast the first posey, perhaps I'd better explain how I came to be the godfather of that Negro baby.

In the first place he isn't all Negro. He is three-quarters Negro and one-quarter Japanese. I had hoped to keep this among my secret souvenirs, but with Hollywood now going overboard on colored pictures some scurrilous character would be sure to dig up this as the ultimate proof that you can always trust a Scully to rush in where even aryan angels fear to tread.

It happened during the war. Long California's grief commissioner without portfolio, it was only natural that a father who was half black and half yellow should come to me about solving his problem. His colored wife had given birth to twins and he was having difficulty finding sponsors. The general community feeling was that drowning would be too good for them.

In a corner of our garden was some high pampas grass, and the disconsolate father looked toward it much as the parents of Moses must have looked toward those bullrushes.

Enfants, Cafe Au Lait

"You know," he said, "I'm half Nipponese and half Negro. I mean I have two strikes on me already. People hate me twice as much as they do almost anybody else. But I sure would like to get those babies baptized."

I told him not to give the problem another thought, that between us we would find enough people to sponsor his jaundiced little pickaninnies.

We soon found out, however, that as in peace so in war. If you want a thing done right, do it yourself. And I'm glad we did our duty first hand, for in doing so Mme. Scully and I ran across a person without a shred of racial prejudice.

Our beautiful little pickaninny was the first of the twins to be baptized, and while his brother was being ducked in the fount we went out and sat in the main part of the church.

Sitting in the last pew, Mme. Scully and I agreed there are no more beautiful bundles in the world than black babies.

Meanwhile, as we laughed at the baby's antics, walking around the church was an Old Black Joe. After he had made a complete tour of the holy paintings, he leaned over the back of our pew and looked at the delicious chocolate drop in Mme. Scully's arms.

"Lovely baby," he said. "Yours?"

The more I've thought about that gentle inquiry the more I've admired that Old Black Joe's liberation from the chains that bind the rest of us. He was so wonderfully free from color-prejudice he didn't even notice that the baby was black and we were white.

It is not uncommon to observe this color-blindness among children, but among adults it is rare. Moppets seem to pick up their first prejudices with their school lunches. But up to the age of five or six they are free from this malignant growth on the body politic.

Now that vaude has been revived at the Palace it might inspire old-timers to learn of another example of tolerance from one of their own. This branch of show biz, incidentally, has always been free from racism.

If Winter Comes

This story concerns the son of the late Winona Winter, who in turn was the daughter of that old minstrel, Banks Winter. Winona was married to Norman Sper and they had one child. Each year, as Liberty's sports editor, Sper collected ballots of 2,000 college football players. From these he selected his All-Players' All-American.

But the year 1939 jammed the voting machines badly. The balloting showed Kenny Washington of UCLA as the choice for the Douglas Fairbanks' most valuable player trophy. Kenny Washington was a Negro.

Norman Sper, Jr., then 13, observed his father walking up and down like a caged lion. The kid asked his dad what was the trouble?

"It's this most valuable player thing," explained Sper, Sr. "It's giving me the creeps."

"You mean there's a tie or something?" the kid asked.

It was explained to him that the problem wasn't as simple as that. There were race factors, sectional prejudices and other matters involved.

"But who has the most votes?" the kid pursued.

"Kenny Washington."

"Well, what else is there to do but to give it to him?"

Sper did, and the brickbats he expected, from the south especially, never arrived.

Kenny Washington has just announced his retirement from pro football, a great credit to the game and to his race—the human race. In fact he has been appointed to the board of park commissioners of Los Angeles.

It would be nice to see this precedent carried on next spring when the balloting for the 1949 Academy awards begins. James Edwards, who stars in "Home of the Brave," is not a white boy in blackface. He isn't simulating something he isn't, as he might in "Gentleman's Agreement." He is a Negro. More, he is a great actor in a great picture, produced, written and directed by a great trio.

You don't really realize how great "Home of the Brave" is until days later when you remember that there's not a dame in the picture. To hold suspense for 86 minutes without some sex-appealing white shadow lousing up the South Seas is due to great writing, directing and acting. By exercising monastic restraint in this vital issue of dolls or no dolls, Screen Plays made the whole picture for \$525,000.

Once dining with Mike Curtiz I suggested that, for a novelty he make a picture of terrific but limited appeal and sell it away from areas which would be automatically prejudiced against it.

The Pilgrimage 'Play'

"Sell it," I said, "the way a Louis Light is sold. Tell people in Memphis. This picture will not be shown in Memphis this year, next year or any year. To see it you'll have to trek to New York, just as you do to see the Statue of Liberty!"

As I was embroidering the theme Mike jumped from the table to telephone his office. It seemed to him a bigger idea than the "Birth of a Nation."

But so far I have seen no evidence that Mike has cashed in on the idea. I therefore consider his option has expired and am offering it to Stanley Kramer and particularly to George Glass, his hep confrere. Considering that "Home of the Brave" grossed \$43,000 in its first week at the Woods theatre, Chicago, excursions from the Mississippi delta to the Loop are already in order.

The same pitch could not be used, however, in California. In Burbank, for instance, a faubourg of L. A., there are ordinances against Negroes sleeping overnight within the city limits. Exceptions, of course, are made for colored cooks and nursemaids, but all males must sleep before sundown.

It struck me that a nice batch of news clippings could be amassed if "Brave" were released in these communities which cut their liberties on the bias. Next some stooge would have to be prevailed upon to seek an injunction against showing a Negro actor on the screen, of Burbank, say, after 6 p.m. Moves to vacate the writ, to amend, to appeal could make the case a cause celebre and the resulting publicity might easily run into millions of dollars at the boxoffice before the Supreme Court denounced all parties to the action.

All I ask if the device is used is that I be reimbursed with a pair of sterling silver drinking cups for our little chocolate drops. I find that this is the duty of every godfather, and so far I haven't been able to sequester eight bucks for purchase of same.

The boys are really Hot!!!

NASSOUR STUDIOS presents

BUD ABBOTT LOU COSTELLO

"Africa Screams"

"A sure money-maker!"
Showmen's Trade Review

"A new high for Abbott and Costello. Money for all. One continuous howl!"
Daily Variety

"A natural. Audiences assured a happy 79 minutes of good, clean fun!"
MP Herald

"Really funny stuff. Highly exploitable for fast wicket-twirling. For solid laughs!"
Variety

"High boxoffice level. A terrific job!"
Hollywood Reporter

"Fine contribution to the nation's gaiety. Should satisfy every audience demand!"
Film Daily

"A boxoffice winner. Strictly for howls!"
Boxoffice

WORLD FAMOUS LION TAMER!
CLYDE BEATTY

WORLD FAMOUS ANIMAL HUNTER!
FRANK BUCK

WORLD FAMOUS HEAVYWEIGHT SENSATIONS!
MAX and BUDDY BAER

and HILLARY BROOKE · JOE BESSER · SHEMP HOWARD

Directed by CHARLES BARTON · Produced by EDWARD NASSOUR · HUNTINGTON HARTFORD Production

Original Story and Screenplay by Earl Baldwin.

**HOT
thru
UA!**

Clips from Film Row

NEW YORK

Astor Pictures (Bob Savini) to distrib two westerns produced by Three Crown Productions, titled "Trouble at Melody Mesa" and "Bad Man from Big Bend."

ALBANY

Town of Ulster repealed ordinance barring Sunday films. Repeal followed a public hearing, no one appearing in favor of its retention.

Jerry Segal, formerly at Congress, Saratoga Springs, and also an ex-Walter Reade manager, appointed manager of Saratoga drive-in. This is a Fabian-Hellman ozoner.

CHICAGO

Chi censor board had a light month during May, pinking only four French pix, "Woman of Evil," "My Last Mistress," "Jennie Lamour" and "Room Upstairs."

Republic Pictures held two-day sales meeting this weekend with James R. Grainger in for confabs. Stewart McKay resigned his sales job with RKO.

Robert Nelson, owner of the Grays Lake Outdoor theatre, Grays Lake, Ill., filed the fourth drive-in equity suit in Chi federal district court last week.

LOS ANGELES

Construction started on the Panorama, 1,000-seater, in Panorama City, new community in San Fernando Valley. Will be operated by company headed by Max Torodor.

Harry Gold checked out as sales manager for Howard Hughes independent pictures with the expiration of his three-year contract. All Hughes' indie films are now under the RKO banner.

Sherrill Corwin and Lester Blumberg bought controlling interests from E. S. (Ned) Calvi in Plaza and California theatres, Hawthorne, Calif.

PHILADELPHIA

B. F. Keith, one time showplace of Keith circuit here and lately a film house, shuttered Sunday (5). Will be rebuilt as new deluxer by owner William Goldman. New house, a 2,500-seater, will be flagship of Goldman chain.

Two-week clearance difference between Wildwood theatres and new Harbor theatre, in neighboring resort, Stone Harbor, was cut to one day temporarily at hearing in Federal Court before Judge William H. Fitzpatrick. Jack and Anne Greenberg, owners of Harbor, sought to eliminate unfavorable clearance before opening of theatre this month.

KANSAS CITY

Second annual spring convention of Allied Independent Theatre Owners of Kansas-Missouri, Inc., opened here with luncheon at Muehlebach hotel, presided over by O. F. Sullivan, Allied prexy. Scheduled for airing at meet are many controversial issues, including legislation proposed on taxes and licenses, television and 16m competition.

The Osage, Kansas-side subsequent-run, doing heavy exploitation this month, celebrating 37th

year in film business for its owner, R. R. Biechele. He is a director of Kansas Missouri Theatre Assn. and of the national exhibitors' organization.

J. A. Becker, head of Associated Theatres which operates three houses in Independence, Mo., will handle a fourth theatre, the Englewood, scheduled to open soon in the Intercity district.

DALLAS

Frank Starz, Interstate press chief, back from state tour, on preems of "Streets of Laredo."

"Calamity Jane and Sam Bass" world preeming June 8 at Majestic with first postwar bond sale gimmick. Yvonne De Carlo, Howard Duff, Dorothy Hart and Willard Parker in from Coast for preem.

Tim Stamps joined Tower Pictures exchange here as salesman; he formerly was booked for Wallace Blankenship circuit and also with Columbia exchange.

W. L. Rooks named manager of Lyric in Groves which is operated by the Jefferson Amus. Co. Rooks was former manager of Lisbon here for OK Theatres circuit.

BOSTON

Tuesday, July 14, is date set for Variety Club's annual golf tournament at Pine Brook Golf Club, Weston.

Wilfred DuFresne of New Bedford recalled to Republic sales staff to take over western Massachusetts and Rhode Island territories, formerly handled by the late Jack Jennings.

Dick Owens, manager of Capitol, Lynn, for E. M. Loew, transferred to booking department at home office, assisting head booker Phil Berlin.

"Red Shoes" into 30th week at Majestic to establish an all-time road show record in the Hub either for films or legit.

DES MOINES

Kermit Carr named district manager for Tri-States Theatre Corp., as succeeding A. G. Stoltz, who announced retirement recently. Carr has been with Tri-States for 15 years. Carr's place at Waterloo as manager at Strand, Waterloo, goes to Don Knight, who has been manager of Roosevelt here.

Leo F. Wolcott reelected chairman of board of Allied Independent Theatre Owners of Iowa and Nebraska. Other officers include A. C. Myrick, president; Helmer Hunkle, secretary, and T. J. Evans, treasurer. At convention held here, the Finneran plan was approved.

Myron Blank, manager of Central States, announces that in honor of his father's birthday anni on July 27, which also marks A. H. Blank's 50th anni in the picture business, there will be a celebration at Breezy Point Lodge, Pelican Lake, Minn., July 11-15 with all managers in Central States Theatre Corp. and Tri-States Theatre Corp. as guests. About 150 members of the organizations will be on hand for the big birthday party.

Pix Baffled

Continued from page 3
information on the public reaction to our product."

Biz currently is somewhat off due in part to weather. There's always a swing away from theatres to outdoor sports and recreation when the sun starts to give warmth and the beach becomes more attractive than any picture. That situation generally improves in August. Currently, however, grosses are somewhat below this seasonal slump.

One of the reasons suggested has been television. Study by major companies reveals, however, no noticeable difference in areas, such as New York, with a heavy concentration of TV sets and those territories where there is no tele at all.

Part of the blame is being laid to a weak run of pix, but of a large number of distrib and exhib execs questioned during the past couple weeks, few felt certain that they could put their finger on a reason for the b.o. softness and there wasn't much agreement in the reasons they did give.

One of the aspects baffling industry is the apparent public apathy regarding films. There's no excitement concerning pictures and no urge to go to theatres. One exec suggested that "people seem to have gotten out of the habit of going to the movies regularly."

Disney Pix for Germany

Washington, June 7. Batch of Walt Disney pix are to be shown in the western zones of Germany under currency guarantee by the Economic Cooperation Administration. Films include two features—"Fantasia" and "Snow White and Seven Dwarfs"—plus 12 shorts. Bookfilm International, small N. Y. distributor, is making a \$70,000 investment, mainly in prints and German language dubbing.

ECA will convert frozen German marks into dollars up to the \$70,000 laid out. Profits on the pictures will remain frozen in Germany for the time being.

Mex Film Picture Seen Brighter

Mexico City, June 7.

Mexican pic producers are starting to recoup coin they lost on many 1948 productions. They're doing so well that this year's output should easily top the 82 last year, said Rolando Aguilar, general secretary of the directors' union, which has 60 members, of whom 50 are natives. All studios here are busy, he said, and 1949 production will cost some \$10,000,000. That compares with \$6,500,000 last year, on the basis of \$70,000 average for top pix, and \$35,000 each for the others.

Union members, said Aguilar are selling producers on the idea that best bets are pix with history themes, sans political phases, and costume films. He explained they got the idea from the boxoffice click here of "A Captain from Castille" (20th) and the sock Spanish film, "Locura de Amor" ("Love Madness"), now in its 13th week at the Cine Arcadia here.

Others in the trade say a record production this year must depend on results of labor's demand for a pay hike with expiration of its two-year work pact in July, and whether the dollar continues dear.

Allied Miffed

Continued from page 3
said he and his associates would go into the session just to "sit and listen." They are ready to hold confabs with the majors once a month if it is thought desirable to promote industry unity, he explained, but first he wants to know what the MPAA proposes.

Yesterday's session was Harmon's break-in in his new job as head of the trade relations and community service departments, which have been combined. First official designation of his appointment to the post ironically came in an announcement yesterday from Johnston that David Palfreyman was "leaving, effective to-day."

Palfreyman had been in charge of exhib relations for the Association for more than 20 years. With developments in recent weeks pointing to Harmon being named to head an enlarged program for wooing exhib good will, Palfreyman has been open in admitting that he'd quit if Harmon got the job and it meant working under the MPAA v.p. The two men have been at odds for a long time, and Palfreyman apparently suited the action to the words when Johnston made the Harmon appointment official.

Johnston said that no successor would be named for Palfreyman. Under Harmon's new setup, he'll also be in charge of the community relations department, which is headed by Arthur de Bra and which has recently been severely trimmed in size. Prior to taking the new post, Harmon was relieved of responsibility for MPAA's international division.

It is expected that there may be some opposition to the Harmon appointment expressed at the quarterly MPAA board meeting in New York next Tuesday (14). Some directors, primarily 20th-Fox prexy Spyros Skouras, have objected to his heading the department on the basis that he has had no theatre or exhib experience.

Skouras and a group on the board reportedly want Johnston himself to take an active part in the exhib relations program rather than assigning it to Harmon or anyone else. Their idea is for the MPAA prez to get out into the field and make with the glad-hand routine on a large scale.

Picture Grosses

Bus Strike in L'ville Cuts Biz 50%; 'Champ' Dim 7G, 'Belvedere' 8G

Louisville, June 7. Downtown film houses are taking it on the chin this week as a result of city-wide bus strike, which has paralyzed all transportation in town since May 31. There is a possibility that the walkout may end within a few days. Meanwhile, firstruns report grosses off 50%. "Mr. Belvedere Goes to College" at Rialto looks best bet this week, with "Champion" at the State runner-up.

Estimates for This Week

Mary Anderson (People's) (1,400; 45-65)—"Night Unfo Night" (WB). Dim \$3,500. Last week, "Flamingo Road" (WB) (2d wk), perky \$7,500. National Standard (2,400; 50-85)—"Man of Evil" (U) and Dick Contino unit on stage. Slim \$5,000. Last week, "Riders Whistling Pines" (Col) and Renfro Valley Folks on stage, modest \$7,000. Rialto (Fourth Avenue) (3,000; 45-65)—"Belvedere to College" (20th) and "Duke of Chicago" (Rep). Slow \$8,000. With takes 50% off, this pair might have done twice as much if no strike. Last week, "Tulsa" (EL) and "Shamrock Hill" (EL), fast \$8,000. State (Fourth Avenue) (3,000; 45-65)—"Champion" (UA) and "Valiant Hombre" (UA). Good reviews, but same story, about 50% under par; mild \$7,000. Last week, "Barkleys of Broadway" (M-G) and "Crime Doctor's Diary" (Col), socko \$18,000. Strand (FA) (1,000; 45-65)—"Red Stallion Rockies" (EL) and "Old Fashioned Girl" (EL). Pale \$3,500. Last week, "To Sea in Ships" (20th) and "Hideout" (Rep), \$4,500.

PROVIDENCE

Continued from page 10
"Tucson" (20th). Neat \$15,000. Last week, "Flamingo Road" (WB), \$13,000. Metropolitan (Snider) (3,100; 44-65)—"Adventure's End" (Indie) and "Conflict" (Indie) (reissues). Slow \$5,200. Last week, "Crooked Way" (UA) and "Bomba Jungle Boy" (Mojo), so-so \$6,000. State (Loew) (3,200; 44-65)—"Barkleys of Broadway" (M-G) (2d wk). Hefty \$16,000. First week was neat \$22,000. Strand (Silverman) (2,200; 44-65)—"Streets of Laredo" (Par) and "Secret of St. Ives" (Col). Opened Monday (6). Last week, "Bride of Vengeance" (Par), drab \$8,000.

SAN FRANCISCO

Continued from page 11
cret St. Ives" (Col). Okay \$14,000. Last week, "Doolins of Oklahoma" (Col) and "Gas House Kids West" (EL), \$15,000. United Artists (No. Coast) (1,207; 55-85)—"Crooked Way" (UA). Dim \$7,000. Last week, "Outpost in Morocco" (UA), \$10,000. Paramount (Ackerman) (370; \$120-\$240)—"Red Shoes" (EL) (2d wk). Sock \$9,500. Last week, about same. Reguire (No. Coast) (955; 55-85)—"Champion" (UA) (4th wk). Stout \$5,500. Last week, ditto. Clay (Rosener) (400; 65-85)—"Mons. Vincent" (Indie) (6th wk). Good \$2,400. Last week, \$2,900.

20th's 'Freshman,' 'C.P.' Next Via Philly System

Philadelphia, June 7. With 20th-Fox's new "flexible availabilities" plan having proven itself last week via the 18-theatre day-and-date opening here of "Mr. Belvedere," the company plans to offer "Mother is a Freshman" as its next picture under the system. Several of the houses that booked "Belvedere" will play "Canadian Pacific" first but the latter film will not get the over-all treatment because of the extra playing time being racked up by "Belvedere" in several situations.

Three of the 18 houses, which obtained seven days earlier than the previous clearance allowed them, held it for three days over the original week's booking and another theatre, normally running product two weeks, has held "Belvedere" for for a third and may go for a fourth. Under the plan, which was set up to reduce clearances and create the multiple runs, theatres in each of 18 zones set up by 20th in the city play the film simultaneously after having won it via competitive bidding.

BUFFALO

(Continued from page 10)

Cowboy" (U) (reissues). Okay \$6,500. Last week, "Younger Bros." (WB) and "Sky Dragon" (Mono), \$7,500.

Lafayette (Basil) (3,000; 40-70)—"Red Canyon" (U) and "Lone Wolf and Lady" (Col). Oke \$11,000. Last week, "He Waked by Night" (EL) and "Mutineers" (Col), \$12,000.

Century (20th Cent.) (3,000; 40-70)—"Red Pony" (Rep) and "Daredevil of Clouds" (Rep). Mild \$7,500. Last week, "Impact" (UA) and "Four Faces West" (UA), same.

'CHAMPION' WINNER IN PORT., SOCK \$10,500

Portland, Ore., June 7. Transient attractions, warm weather and a holiday weekend is taking its toll at the boxoffice this session. "Champion" is standout. "Beautiful Blonde" looks weak.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"The Champion" (UA) and "Lucky Stuff" (UA). Sock \$11,500. Last week, "Portrait of Jennie" (SRO) and "Last Bandit" (Rep), \$7,700. Mayfair (Parker) (1,500; 50-85)—"Tarzan's Magic Fountain" (RKO) and "Fighting Fools" (Mono). Mild \$4,500 or near. Last week, "Family Homecoming" (UI) and "Rose of the Yukon" (Rep) (m.o.), \$5,000. Oriental (H-E) (2,000; 50-85)—"Blonde From Bashful Bend" (20th) and "Bad Boy" (Orpheum) (3 days) day-date with Orpheum. Slim \$3,000. Last week, "Adventure Baltimore" (RKO) and "Red Stallion Rockies" (EL), \$3,300. Orpheum (H-E) (1,750; 50-85)—"Blonde Bashful Bend" (20th) and "Bad Boy" (Mono), also Oriental. Okay \$7,000. Last week, "Nick Beal" (Par) and "Feuding Sisters" (EL), \$6,000. Paramount (H-E) (3,400; 50-85)—"We Were Strangers" (Col) and "Make Believe Ballroom" (Col). Thin \$7,500. Last week, "Adventure Baltimore" (RKO) and "Red Stallion Rockies" (EL), \$5,700. United Artists (Parker) (895; 50-85)—"Barkleys of Broadway" (M-G) (3d wk). Solid \$7,500. Last week, \$9,500.

'Champion' \$9,000, Montl.

Montreal, June 7. New entries in nearly all spots this week but biz is not big because of hot spell. Best newcomer is "Champion" at Orpheum, which is smash.

Estimates for This Week

Loew's (C. T.) (2,855; 40-65)—"Enchantment" (RKO). Okay \$15,000. Last week, "Ball Game" (M-G) (2d wk), sock \$17,000. Capitol (C. T.) (2,412; 34-60)—"Northwest Mounted" (Par) (re-issue) (2d wk). Down to \$9,000 after first session at \$18,500. Palace (C. T.) (2,625; 34-60)—"Command Decision" (M-G). Passable \$14,000. Last week, "Down to Sea" (20th), \$15,000. Princess (C. T.) (2,131; 34-60)—"Force of Evil" (M-G). Good \$11,000. Last week, "South St. Louis" (WB), \$11,500. Imperial (C. T.) (1,839; 26-45)—"Shockproof" (Col) and "Blackie's Chinese Venture" (Col). Oke \$7,000. Last week, "Jungle Patrol" (20th) and "Chicken Every Sunday" (20th), \$7,500. Orpheum (C. T.) (1,040; 34-60)—"Champion" (UA). Socko \$9,000. Last week, "Impact" (UA) and "Bungalo 13" (UA), \$5,000.

Always--

THE SHOWMAN'S FRIEND in Los Angeles

500 Modern Rooms with bath and radio "Foremost on the Coast"

ALEXANDRIA HOTEL

Fifth at Spring • Los Angeles FRANK WALKER, General Manager Formerly at Olmsted, Cleveland, O.

Now Specializing in Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO N.Y.

New York Theatres

BETTY GRABLE
"THE BEAUTIFUL BLONDE FROM BASHFUL BEND"
A 20th Century-Fox Picture in Technicolor
ON ICE STAGE—Excerpts from "Milk and Molasses" starring ARNOLD SWOBA • JEAN ARLEN
OW • WONDER STAGE • BERRY BOB
VIOLA LAYNE • GASTON PALMER
ROXY 7th Ave. & 50th St.

BOB HOPE
LUCILLE BALL
"SOMOWHAT JONES"
MARTY JANE SAUNDERS
PARAMOUNT

RADIO CITY MUSIC HALL
Rockefeller Center
Spencer Tracy • Deborah Kerr
"EDWARD, MY SON"
Dan Hunter • Lucretia Knott • James
Donald • Mervyn Johns • Marjette Johns
A Metro-Goldwyn-Mayer Picture
SPECTACULAR STAGE PRESENTATION

here's...

Hot!



"HELLFIRE"

in TRUCOLOR

AN ELLIOTT MCGOWAN PRODUCTION

starring WILLIAM ELLIOTT

and

MARIE WINDSOR FORREST TUCKER JIM DAVIS

H. B. WARNER • PAUL FIX • GRANT WITHERS

Written by Executive Producers—Dorrell and Stuart McGowan

Directed by R. C. SPRINGSTEEN • Produced by WILLIAM J. O'SULLIVAN

FIRST BIG DATES...

Fox West Coast Unit at Culver,

Orpheum, El Rey, Vogue, Belmont Theatres, Los Angeles... Gotham, New York

... Warner's Metropolitan, Washington... Lyric, Salt Lake City!



A REPUBLIC PRODUCTION

BLACK THE U.S.
SAYING BOMBERS SHOTS
... ...

Speedup on FCC Procedure Aim Of New Senate Hearings Next Week

Washington, June 7.

Efforts to get through Congress this session a bill to enable the FCC to speed up its procedures will get under way next week at hearings before a subcommittee of the Senate Committee on Interstate and Foreign Commerce. The group, under the chairmanship of Sen. Ernest W. McFarland (D., Ariz.), will devote two days, beginning June 16, to testimony on McFarland's measure to reorganize the Commission along the lines of its principal workload.

McFarland said he hoped to have the cooperation of witnesses from the Commission and industry in keeping the hearings brief. He asked that complete written statements be submitted for the record and that oral presentations be limited to brief summaries of the statements.

The subcommittee, he added, expects "to keep an eagle eye" on FCC operations concerned with broadcasting, television, and other licensing functions.

The nation's communication policies, he added, involve our future way of life and require vigilance if the freedom of expression and opinion under the public licensing system of broadcasting is to be preserved.

The Senator's bill, introduced last week, is aimed at tightening administrative operations of the Commission which have long been a target of Congressional criticism. It would prevent key staffers from practicing before the agency within a year after resignation and also empower Commissioners to hire legal assistants at \$10,000 per year.

Other members of the subcommittee are Edwin C. Johnson (D., Cal.), chairman of the full committee; Estes Kefauver (D., Tenn.); Charles W. Tobey (R., N.H.); and Homer E. Capehart (R., Ind.).

'Aldrich' Status in Doubt Although Probably Due Back on NBC Roll in Fall

There appears to be some doubt within client and agency circles as to the exact status of "Aldrich Family" as a radio series for next season, following steps initiated to pattern the program for video. (Kinsecoed dry-runs have already been made).

However, consensus of authoritative General Foods sources is: "Aldrich" will probably be back in its Thursday night NBC slot in the fall, though no contracts have been signed. There's strong likelihood that the program may get both an AM-TV spread, though with different units, since its recognized that Ezra Stone, the radio "Henry," is too mature for the visual role. It's conceivable, too, that "Aldrich" may be dropped as a radio package if the TV package jells.

There was some doubt as to "Aldrich" returning to the air last season when, it's recalled, GF became involved in a hassle on effecting a 25% retrenchment on the show's \$13,500 talent nut.

Willson as 'Aldrich' Sub

Hollywood, June 7.

General Foods is bringing Meredith Willson and his Talking People back into the Jello camp for the six weeks that "The Aldrich Family" will be on sabbatical. Willson was dropped by GF after finishing off 26-week cycle.

Format will be unchanged, with only Paulina Carter, pianist, missing. He'll front the band and do his standup monolog.

Leather Outfit Eyes Roosevelts' Aired

Sponsorship of the Eleanor Anna Roosevelt commentary stanza on ABC is being eyed by a leather goods company. Efforts to wrap up a bankroller since the program's preem some months back have thus far been unsuccessful.

Anna Roosevelt is currently residing on the Coast. There's a live cut-in for her part of the program, while Mrs. Roosevelt transcribes her contrib. Anna suffered a \$250,000 personal reverse in publishing the defunct Arizona Times with her husband, John Boettiger. Laiter is now working on the New Orleans Times-Picayune.

'Quiz Kids' Big Spread

Chicago, June 7.

Miles Laboratories has signed for a fall revival of "Quiz Kids" in both AM and TV version on NBC for 52 weeks. Tele sessions, off now for the summer, will return Sept. 7 over 19 net outlets, as compared to a three-station offering this spring.

Radio version knocks off after June 19 show, but returns Sept. 11.

Heidt Show Set For NBC to CBS Switch

Milton Blow, agency on the Philip Morris account, has finally maneuvered a switchover of the Horace Heidt program from NBC to CBS. Show goes into the Sunday night 9:30 period starting Sept. 4, replacing the Colgate-sponsored "Our Miss Brooks," which moves into the Sunday 6:30 time starting Sept. 11.

At the same time, NBC may also lose the "Take It Or Leave It" Sunday show (bracketed with Heidt). Factor on "Take It" is said to hinge on whether the Eversharp people decide to keep it on the air in the fall. Decision will probably be forthcoming later this month at the annual Eversharp directorate meeting.

The ball point biz in general, plus the uncertainty as to who is Eversharp Boss Man now that Martin Straus has been ousted by the directors, have given rise to recurrent reports that the company may lop the show off the air. If it sticks, it's considered a certainty that Blow will put up a fight to install it on CBS.

Nosedive of the Heidt program rating since recapturing the Sunday 10:30 NBC slot (after a disastrous attempt to compete with Jack Benny at 7), has cued the decision for the moveover to CBS.

2 Newspapermen Buying WAVZ, New Haven AM'er, For Estimated \$80,000

New Haven, June 7.

WAVZ, AM station which has been in operation here for about two years under a group headed by Edward Minor, J. Francis Smith, Murray Grossman and Lester C. Flood, has been sold to a pair of fourth estatesters, subject to FCC approval. Time lag, due to posting of notice of intention to sell, plus other routine actions, indicates that the new owners, Victor Knauth and Daniel W. Kops, will not take over until sometime in September.

Price mentioned is \$80,000. Figure, however, is subject to alteration depending on volume of business done between now and date of takeover. Station has been grossing approximately \$1,500 weekly, which represents an even-steven situation.

Knauth and Kops are understood to be without previous radio experience of an operational nature. Both, however, have considerable public contact background. Knauth is a former publisher of the Bridgeport Times-Star and currently fills a like post with Omnibook. Kops has been associated with Kiplinger's Newsletter.

New owners will play up the station as the "newspaper of the air" and will concentrate on local doings.

Kine and Tape

For CBS in H'wood

Hollywood, June 7.

CBS will be kinescoping for television and tape recording for radio with its own equipment by July 1. Space has been cleared at Columbia Square for installation of facilities, which will include eight TV recording machines and several Ampex recorders.

Remodeling of quarters starts this week.



Directs KLZ Traffic

F. TOM BOISE

Boise keeps KLZ's heavy traffic schedule of network, national spot and local business moving smoothly along KLZ's 560 kc. Boise's experience in selling and traffic with leading air lines qualifies him for his busy job as KLZ traffic manager. KLZ, Denver.

The Millennium! Station Goes To Bat for FCC

Washington, June 7.

The unusual situation of a radio station going to the Supreme Court in behalf of the FCC may be argued before the tribunal as the result of the filing of a petition by WGST (Georgia Tech), Atlanta, asking protection from a decision of a state court. The Commission said yesterday (Mon.) it will ask the U. S. Solicitor General for permission to file a memorandum in support of the station. The case involves the abrogation of a contract in 1945 by the regents of the University System of Georgia, licensee of WGST, after the Commission refused to renew the station's license as long as the contract was in force.

The Supreme Court was asked to review a ruling of the Georgia Court of Appeals of last October which found that the management company was entitled to the 15% of billings stipulated in the contract and that the Commission had no authority to nullify.

If the Georgia decision stands, the regents told the tribunal, it "will destroy the power of the Commission effectively to control and regulate the highly competitive and complex field of radio, will encourage a multiplicity of suits and will result in conflicting court decisions in a field where the public interest demands uniformity of administration through a single federal commission. Further, it will undermine the validity and force of all decisions and rulings of administrative agencies enforcing federal laws."

The questions presented by the state court's ruling, the regents said, "involve nothing less than the power of the FCC to control effectively the issuance and renewal of licenses for broadcasting."

CBS PREPPING TWO NEW SERIALS FOR SUMMER

CBS is prepping a couple of new 15-minute, house-built daytime serials for cross-the-board showcasing. They'll go into the 3:30-4 p.m. segments, starting Aug. 1. One of them, "I Love a Star," will have a Hollywood origin. The second, "Other Women's Children," will emanate from N. Y.

Robert G. Lewis is currently sustaining the half-hour segment, but moves out when he takes over this summer for Arthur Godfrey's morning Chesterfield stanza and for Godfrey's Wednesday night video show for the same cigger outfit.

'Henry' Ball's Can. Exit

Ottawa, June 7.

Harriett M. Ball, one of the best known off-the-air names in Canada radio, has resigned as flack for Canadian Broadcasting Corp. to travel, case video and write.

Better known to the industry as "Henry" Ball, she closes 16 years in radio publicity.

'Commercialization' of Commentators

Washington, June 7.

Did the Mayflower decision of 1941 banning editorials by radio station owners backfire on the FCC?

Commissioner Robert Jones, who agreed with the FCC majority last week that editorials should be allowed, said in a separate opinion that, since the ban, many licensees, including networks, "selected commentators to do their editorializing for them."

In fact, said Jones, the commentators have been commercialized to positions of influence far beyond that of any station owner. "This commentator commercialization," he added, "has reached the point where newspaper licensee network affiliates carry regular broadcasts which they apparently reject and ridicule as proper news or comment for the newspaper columns."

FCC files, the Commissioner asserted, "are literally filled with legitimate complaints of unfairness by such professionals, the alter egos of licensees, who have become identified with them over a period of years as inextricably as the trade name of the station or network. The ambiguous doctrine of fairness has never been attached to them; the Commission has never felt it had the power to demand the kind of practice it now asserts against their principals—the licensees—in this decision. And the majority completely avoids discussing licensee-commentator fairness."

Jones took the position that the Commission has the power—and should exercise it—to review charges of continued irresponsibility "by specific commentators." Station owners, he said, "are completely responsible for the selection of those who regularly use their facilities. . . . Accordingly, the irresponsibility of broadcasts by commentators of necessity reflects upon the qualifications of the licensee who permits such commentators to regularly use his facilities."

He suggested that the Commission adopt standards to insure "honest and factual reporting of news and honest and accurate labeling of what is news and what is opinion." The public should be told, he urged, when news and comment are comingled. A general statement that a program contains editorial comment, he said, is not enough. A disclaimer by the licensee, he observed, "does not dispel the effect of the selection of that commentator as a person fit to broadcast over a station or network."

NAB Hails FCC Mayflower Stand 'Event Of Century' Despite 'Vague' Wordage

Washington, June 7.

Com'l's.-While-You-Ride

St. Louis, June 7.

Installation of the 350 transit radio-equipped buses in St. Louis has been completed by KXOK. Installation of radios in street cars has begun and before Fall it is expected that every passenger-carrying vehicle of the St. Louis Public Service Co., will be equipped.

Some of the advertisers of the Transit Radio include Sayman Products Co., Globe - Democrat Publishing Co., Feld Chevrolet Co., Big Four Chevrolet, American Packing Co., Hyde Park Breweries, F. W. Fitch Co., Ray Quinlan Dance Studio, S. G. Adams Stationery Co., and General Grocers.

Music, news in capsule form, baseball scores and weather resumes compose the programs.

Hammond's 100G Suit Vs.

Coral (Ex-World B'cast)

Charges Contract Breach

Laurence Hammond Productions is suing Coral Records (formerly World Broadcasting), a subsidiary of Decca Records, for \$100,000 for alleged "unwarranted destruction of a large number of masters and safeties" of the transcribed series, "Keeping Up With the Wigglesworths," and for damages incurred as result of a "breach of contract by World in failing to carry out a distribution agreement."

Roth & Rothschild, Hammond's attorneys, have been conducting pre-trial examination of the defendants in the case, which gets under way today (Wed.) in New York City courts. According to Hammond, three master records were destroyed without his authorization and several others were lost or destroyed "through negligence." The producer adds that World agreed orally to distribute the "Wigglesworth" series, but then decided to leave that end of the business and concentrate on manufacturing.

Last August the Frederic W. Ziv Co. took over some of the World product, but not "Wigglesworth" and other series. The disks in the dispute were lost or destroyed around the time of the changeover, Hammond charges.

A. J. Kendrick, Coral veepee, claims "Our position is that no masters or safeties were destroyed without authorization and that there was no breach of any contract."

"Relaxation" rather than "reversal" was the term preferred by the FCC last week in issuing its long-awaited "clarification" report on the so-called Mayflower ban it imposed in 1941 on the right of radio station owners to editorialize. But the "involved academic legal treatise" by which the majority came to its decision prompted Commissioner E. M. Webster, who concurred, to attempt to spell out what the report meant.

According to Webster (not Noah), the Commission decided that the station owner must determine who has access to his microphone and what program material is broadcast. But in exercising this privilege, he emphasized, the licensee has the responsibility "to serve the interests of the public at large," rather than his own personal and private interests.

The licensee, he stated further, is free to select whomever he pleases to discuss controversial issues. However, where he selects himself or his spokesman he "may not utilize his authority to select the persons to have access to his microphone to advance his own ideas or opinions to the exclusion of others."

To the question: what can or cannot the licensee do in his day-to-day operation? the Commissioner declared: "There can be no mechanical formula or test which can be prescribed to insure the essential fairness, which is the prerequisite of any successful operation in the public interest. The decisions which have to be made by licensees in this field are in many cases difficult ones."

"But any licensee making a sincere and reasonable effort to serve the needs of his listening audience as a whole in conformity with the precepts set out, should be able to meet his obligation as a licensee."

In the Mayflower Broadcasting (Continued on page 42)

Markle May Return To CBS on Ford Exit

With Ford Co. dropping its Friday night hour-long dramatic showcase on CBS, there's a likelihood that Fletcher Markle, its \$1,250-a-week director, will return to CBS.

Markle, who previously produced and directed Columbia's "Studio One" radio sustainer, switched over into the commercial bigtime under a sort of lend-lease arrangement whereby he would revert back to CBS staff upon conclusion of the Ford contract. However, he's also privileged to seek other commercial commitments before tying himself down again to CBS.

ABC'S POSER IN BILLINGS DIP

Waring a Good Mixer for NBC; 3 Half-Hour AM Shows on Tap

Fred Waring will probably have the most ambitious AM-TV schedule on tap in the fall, second only to CBS's Arthur Godfrey. On the basis of current negotiations, Waring will probably wind up with three half-hour weekly radio shows on NBC. In addition, he'll have his full-hour Sunday night television spread on CBS.

Just when things began to look good for NBC's daytime billings, with both Minnesota Canning and American Meat Institute dropping sponsorship of the Waring 10 a.m. cross-the-board musical, activity perked up in the network sales department. Deal is now for Minnesota Canning to buy a half-hour Saturday daytime for the Waring show pickup, with the Meat Institute bankrolling the bandleader and his Pennsylvanians Sunday afternoon.

In addition, General Electric looks set to ride along with its Thursday night radio airing of Waring on NBC, with the same sponsor returning in the fall for the CBS-TV production. Latter is one of the costliest in video, with a \$20,000 tab.

ABC \$5,000,000 Kate Smith Deal

In the face of current retrenchments and high costs of video operations, ABC has just negotiated one of the most unusual deals of the year. It involves the showcasing of Kate Smith and her announcer-manager Ted Collins, in a two-hour weekly (Mondays, 9 to 11 p.m.) stanza, with a \$5,000,000 guarantee from the network covering a long-term contract. Network, in turn, will peddle the program to potential clients in 15-minute segments.

Program tees off July 4 and during the initial months will emanate from Lake Placid, where Miss Smith and Collins have summer homes.

Show will go out over the full network. It will not interfere with the singer's noontime Mutual program and will hew to a similar format, including playing of disks, chatter, commentary, interviews with guest celebs, etc.

CBS' AM-TV Sales Staffs in Revamp

CBS' radio-television sales staffs are going through a revamping process. Newest addition to the network's radio sales force is Tom Hamilton, who is switching over from ABC later this month. He will handle several agencies.

George Arkedis has been moved from CBS-TV in New York to the Chicago video sales staff, with A. H. Flaten switching from Columbia's radio to tele sales division. Bill Mullen recently checked out of CBS-TV sales to go to the William Morris agency.

RTDG Elects in N. Y.

New York local of the Radio-Television Directors Guild elected a new slate of officers Monday (6) night. Lineup is Ernest Ricca (freelance), prez; Ralph Warren (ABC-TV), v.p.; Betty Todd (CBS), secretary; and Paul Harrison (NBC), treasurer. Local council includes Leonard Blair (ABC), Joseph Bell (freelance); and Fred Carr (ABC-TV).

New York reps elected to the national board of the union are Ted Corday, Earle McGill and Lester O'Keefe, all freelancers, and George Zachary, of CBS-TV. The RTDG will hold its annual cocktail party next Wednesday (15) from 4-7 p.m. at the Crystal Room of the Ritz Carlton Hotel, N.Y. Admission is \$2.

Campana Sticks

CBS got something of a shock-in-reverse last week when Campana, usually an on-again-off-again client, came through with a 52-week renewal on its "First Nighter" program.

Show is heard in the Thursday night 10:30 segment and currently boasts an 11.3 rating in opposition to the NBC Fred Waring show, which has 5.7. Show moves up a half-hour to Thursday at 10 in the fall, with the new Perry Como Chesterfield program as the opposition.

Hope, Luckman In Wrangle On Taping of Shows

Hollywood, June 7. Bob Hope and Charlie Luckman have come to grips again, this time over tape. Comedian wants to Ampex his shows next season but the Lever Bros. prexy is holding firm against recordings. To break the stalemate, both have agreed to arbitration.

Hope and his attorney, Herman Selvin, of Loeb & Loeb, maintain that Hope's contract with Lever permits taping his show, while an opposite viewpoint is taken by Luckman. Both are adamant and date for hearing of the dispute will be set by American Arbitration Assn. Each side will select an arbiter to sit with an impartial observer named by the three A's, whose vote breaks the deadlock. Disputants will abide by the decision, which is affirmed by the courts as a legal procedure.

Hope has taped two shows this season and while he contends the quality was improved over live broadcasts, Luckman demurred vigorously and nixed Hope's plan to tape the four remaining shows to finish out the season. Hope's contract with Lever has five years to go and option date for next season falls due late this month.

It is Hope's contention that use of the Ampex machines to record his shows in advance is necessary to his operation as he travels his troupe more weeks than he broadcasts from Hollywood. Luckman has been in agreement with Hope on taking the show out of town, but the line charges precipitated one of their many quarrels. Luckman

(Continued on page 44)

Lee Cobb Into Corwin 'World Citizen'; Mulls Own Show for Fall

Negotiations are under way between CBS and Lee J. Cobb, star of the "Death of a Salesman" legitier, for the latter to step into the lead role of the ambitious 60-minute Norman Corwin production called "World Citizen," concerning a man with a UN mentality. CBS has inked the show for Sunday, July 10, thus not interfering with Cobb's legitier.

Cobb may be back in the fall with a weekly dramatic air show of his own. Arnold Perl, the radio scripter, and Peter Witt, actor's agent, are currently huddling with Cobb, who wants to do a season of radio programming.

Fifth Army's Spot Biz

Chicago, June 7. Headquarters Fifth Army has reappointed John W. Shaw agency to handle Army and Air Force recruiting for the second year.

Current budget includes spot announcements via 130 radio stations in midwest.

\$3,000,000 LOSS IN GE, P&G VAMPS

Sudden cancellation notice last week, lopping off the five half-hours of the daytime "House Party" show on ABC, sponsored by General Electric, has thrown ABC network into a new billings tailspin. GE's notice followed within a few days after the web was informed that Procter & Gamble was switching its five-times-a-week "Welcome Traveler" daytime program to NBC. The two-way cancellation of 10 half hours adds up to more than \$3,000,000 loss for ABC in gross time sales.

Coupled with the succession of nighttime "dimouts" over recent weeks, resulting in the loss of the U. S. Steel business—"Theatre Guild of the Air," Philco (Bing Crosby) and American-Elgin (Groucho Marx)—it has thrown into sharp focus the plight of ABC prez Ed Noble's operation in terms of the future as a competing medium with NBC and CBS. On top of that, Bristol-Myers has served notice that is moving "Break the Bank" from ABC to NBC.

Partially offsetting the wave of ABC cancellations is the announcement that the network is inheriting some of the Serutan business (Victor Lindahl) from Mutual, with possibility also that the same sponsor may negotiate a deal to carry Gabriel Heatter Sunday nights on ABC. Also, Sterling Drugs is

(Continued on page 42)

Luckies Taking NBC at 7 Strip

With Chesterfield giving up the 7 o'clock, cross-the-board "Supper Club" on NBC in favor of a half-hour Thursday night Perry Como musical, negotiations are under way for Lucky Strike to move into the 15-minute strip in the fall with its own music stanza.

Understanding is that Luckies will not pop off any of its current programming, but is moving into top-budgeted strip programming, via BBD&O agency, as an added campaign starter.

American Tobacco Co. program expansion plans (for both Luckies and Pall Mall, with latter's "Big Story" also due for a TV showcase in the fall) will thus cue one of the most intense rivalries among the ciggie companies for audience dominance. As plans shape up, Luckie, Old Gold, Crmel, Chesterfield and Philip Morris will be slugging with top coin next season. It's one of the few industries not affected by current cutbacks.

Sinatra, Kirsten Package

Hollywood, June 7. Frank Sinatra and Dorothy Kirsten are auditioning today (7) at NBC for a five-week show teaming the crooner and opera star. Show will be pitched for Lucky Strike sponsorship.

Sinatra has been nixed for another solo ride after windup of current "Hit Parade" engagement.

'SPADE' SWITCH TO NBC DEFINITE FOR SUN. SLOT

Although CBS had clung to a hope that it could retain the Wildroot "Sam Spade" show next season, despite the fact that it was being yanked out of Sunday at 8 to make way for Edgar Bergen, the client's agency, BBD&O, officially served notice last week that the private eye commercial was moving over to NBC. "Spade" gets the same Sunday night slot on the rival web.

It's understood that Columbia might have retained "Spade" had it found a way to integrate it into the sock rating-pulling Thursday lineup of crime shows. But Thursday is SRO. Some months back Wildroot had been offered Thursday night time on CBS, but the client rejected it at that time.

Paley's Burn: Sarnoff's Fibber-Molly Deal Not Beyond the Cap Gains Pale

Win, Place, Show
Sunday nights on NBC in the fall will read like a "BBD&O house account," with the two-hour stretch from 7:30 to 9:30 occupied by agency clients' shows.

Sabbath scorecard will read: 7:30, Phil Harris-Alice Faye (Rexall); 8, "Sam Spade" (Wildroot), and 8:30 to 9:30, "Theatre Guild of the Air" (U. S. Steel).

NBC Filling Up Day Plugs, But At Nite Expense

NBC is managing to fill up its daytime plugs, but at the expense of the more expensive nighttime segments.

With Procter & Gamble giving up the 10:30-11 a. m. cross-the-board NBC stretch (and moving "Welcome Traveler" over from ABC to the 10-10:30 time on NBC), the network sales boys went into action. Result is that Kraft looks set to move into the 10:30-10:45 period with a strip show, with Sealtest lined up for the 10:45-11 time. (Both Kraft and Sealtest are subsides of National Dairies, thus permitting for a package deal and a contiguous rate on the time sale).

However, NBC's daytime gain adds up to an after-dark loss. It means Kraft is checking out of the Thursday 9 p. m. slot (cancelling Al Jolson) and Sealtest is parting with the Thursday 9:30 time (having cancelled out the Dorothy Lamour program).

CBS was anxious to grab off the National Dairies package deal, with hopes that it could also entice Kraft Foods to switch over its "Gildersleeve" show along with the other billings. Talks fell through, however. "Gildersleeve" is also set to continue its ride on the NBC kilocycles.

Andrews Sis Renewed By Campbell Soup; Roxy Date Cues June Bowout

Hollywood, June 7. Andrews Sisters were renewed by Campbell Soup to resume next fall on the "Club 15" broadcast. Trio goes back on the air Sept. 3 in the same Monday-Wednesday-Friday slot on CBS at 7:30 p.m. (EDT) which they now occupy with Bob Crosby, who handles all five nights. Crosby is expected to be renewed also.

Ward Wheelock agency, incidentally, gave the sisters a break on next Friday's (10) broadcast. Girls were to open originally at the Roxy theatre, N. Y., June 17, and the theatre unexpectedly moved the date up to this week (10). Before they headed east for the booking, the trio taped Friday night's show with Crosby and the Wheelock agency let them out of the final three shows. Ames Bros., handled by Lou Levy, who manages the Andrews, will fill the latter's spot for the final three weeks of the contract.

ABC TRIMS COAST PAYROLL; 25 OUT

Hollywood, June 7. Orders from New York to cut the payroll has resulted in dismissal of 25 employees from ABC last week. Frank Samuels, division veepee, said most departments were affected, with the engineering staff hardest hit, due to the loss of shows which were taped.

Economy wave also reached to San Francisco, where five were let out.

CBS board chairman William S. Paley and his surrounding echelon have been doing a slow burn over what they call the "white robe" performance put on by RCA board chairman David Sarnoff at the recent stockholder meeting, particularly in the light of what has transpired on the NBC-Fibber McGee & Molly deal.

Sarnoff, it's recalled, told the stockholders that NBC could have circumvented the switchover of the top roster of stars to Paley's Columbia fold had NBC chosen to indulge in such type deals.

Any hopes of healing the Paley vs. Sarnoff breach over the talent raiding has practically vanished, however, now that the Columbia boys know the circumstances under which F & M have been tied down to an NBC "exclusive." This involves the sale of literary rights and scripts to NBC, plus an employment contract for the Jordans (Fibber & Molly) and Don Quinn, the three owners of the high Hooper-rated Wistful Vista property. And this, CBS argues, borders on the same type of capital gains maneuvering instigated by Paley to woo over the NBC stars.

An out-and-out cap gains deal for F & M was nixed several weeks back by the Internal Revenue Dept., but the contract was clinched via the projection of the "borderline" feature similar to those engineered by Paley.

Colgate Debates Fate of Canova

Following in the wake of Colgate lowering the boom on "Blondie," which goes off after 10 consecutive years of sponsorship, the last four with Colgate and previously with Camels, the client has renewed Dennis Day, but has withheld its decision on Judy Canova.

If renewed she will follow Day next season as latter has been slotted in her present time. Day will take an eight-week summer layoff, returning Aug. 27.

Joe Rines, Coast head of Sherman & Marquette agency and producer of the Canova stanza, trains east from the Coast for his discussions with the agency toppers and to audition several television shows for Colgate. He'll be in Gotham three weeks.

Philip Morris Bullish On Summer Programming

Philip Morris is spending coin during the summer at the high level of its year-round rate. Four of its five AM stanzas and its single TV show are being kept on during the dog days. Lone program taking a hiatus is "This Is Your Life," and that only because Ralph Edwards wants the breather.

Replacement for "Life" will not stint for dough either. Titled "Hogan's Daughter," the half-hour situation comedy will star Shirley Booth and Bill McCaffrey and will be scripted by John Whedon. Series has been optioned by the ciggie outfit for five years and if it clicks will be skedded in another time period. Show is going into the Tuesday 8 p.m. slot on NBC. Agency is Blow.

PM's decision to keep on Horace Heidt, "Against the Storm," "Philip Morris Playhouse," "Queen for a Day" and the TV offering "Preview," is based on the firm's sales curve. In the year ending March 31, sales hit \$228,000,000—a 35% hike over the previous year's biz. PM divides its ad dollar roughly 50-50 between radio and newspapers. It feels the currently rising sales curve is largely attributable to its broadcast activities, which include heavy AM and TV spot campaigns.

YOUR HIT PARADE ON PARADE
With Russ Case orch, Marjorie Hughes, Stuart Foster
Producer: Walter Tibbals
30 Mins., Sun., 7 p.m.
LUCKY STRIKE
CBS, from New York
(BBD&O)

American Tobacco's summer replacement for the Jack Benny Show on CBS is a nostalgic version of "Hit Parade," reprising the Top 10 tunes over the 14 years that Lucky Strike has showcased "Parade." As such it's radio's counterpart of the cavalcade of standards over the past 20 years as albumed by Decca.

Of interest to the trade is whether "Your Hit Parade on Parade" as the stanza is tabbed, will be sufficiently weighty and intriguing in content to retain that "Sunday at 7" habit when it stacks up against the competition of NBC's Hollywood-slanted giveaway, scheduled for a mid-July preem.

CBS has been alerted to the summertime giveaway threat to the extent that it tried to wrap up a sponsorship deal for its \$50,000 jackpot "Sing It Again" and permit for its switchover into the Sunday time while Benny vacations. On the basis of "Parade's" getaway broadcast Sunday (5), it's a cinch that Lucky Strike would have garnered more listeners in keeping the coveted 7-7:30 spot warm pending the comic's return in October.

"On Parade" features Russ Case and his orch and singers Stuart Foster and Marjorie Hughes on the initial show, each alternating in revivals of the 1935 tunes that marked "Hit Parade's" first year in radio. Such items as "Isle of Capri" (Foster), the year's top film tune "Lullaby of Broadway" (orch), "Every Day" and "Lovely to Look At" (Miss Hughes), and the 45 fave, "Soon" (Foster), got a going over, with the Top 10 of each year scheduled for a musical projection weekly. Talent will be changed weekly.

It was all pretty tame as musical shows go, lacking any of the novelty or distinctiveness to set it apart from a dozen other stanzas on the air. Rose.

JOHNNY LUJACK OF NOTRE DAME

With Johnny Lujack, Ed Prentis, Angelyn Orr, Jack Evans, Art Kern, Boris Aplan, announcer Dave Ward
Producer-Director: Kirby Hawkes
Writer: George Anderson
30 Mins., Mon.-Wed.-Fri., 5:30 p.m.
Sustaining
ABC, from Chicago

As a summer filler for the vacationing "Jack Armstrong" series, "Johnny Lujack of Notre Dame" follows a format similar to most weekday adventure stories. Aimed strictly at the youthful element the show has a powerful drawing card in the former Notre Dame quarterback.

Each half-hour segment of the thrice-weekly broadcast is a complete fictionalized yarn motivating around Lujack, but not necessarily devoted to his gridiron prowess. The initial airtel Monday (6) presented the pigskin hurler as a champion of justice in his relentless effort to prove innocent a 16-year-old, who had been falsely accused of stealing. During the course of the program Lujack gets into the proper amount of tight spots before he nails down the real culprit.

As a thespian the former all-American is adequate, and an able assist is given by Ed Prentis as a sidekick sportscaster. Production was standard for this type program, though a little less stereotypicality in the gangster roles would be helpful.

THE GREEN LAMA

With Paul Frees, Ben Wright, Paul Dubov, Harry Bartell, Herb Vigran, Laurette Filbrandt, Nestor Paiva; Larry Thor, announcer
Producer-director: Norman Macdonnell
Writer: Richard Foster, William Froug
30 Mins., Sun., 5:30 p.m.
Sustaining
CBS, from Hollywood

Summer replacement for "Broadway's My Beat" is satisfactory hot-weather mystery stuff, with exotic atmosphere added as extra who-dunnit flavor. Format follows the usual air crime mystery motif, but judged by Sunday's (5) premiere, interest is sustained by good writing, acting and situation.

Action in the opener was a little fanciful, but acceptable enough. Plot involved a murder of an archeologist, the trail leading from N. Y. to Mexico City, and involving a little romance on the side. Colloquial dialog; a slew of false clues and good performance helped put the program over. Paul Frees, as the Green Lama, is convincing, and support is good. Brown.

KRAFT MUSIC HALL
Nelson Eddy, Dorothy Kirsten, Ken Carpenter, Robert Armstrong
Producer: Billy Wilgus
Director: John Morris
Writer: Ed Helwick
30 Mins., Thurs., 9 p.m.
KRAFT FOODS
NBC, from Hollywood
(J. Walter Thompson)

There's rarely any quarrel with a straight musical format when the varied ingredients are good. It's a reliable and time-tested formula and especially good on summer replacements when relaxing shows seem to be the order of the night.

"Take a Bow" is the "Kraft Music Hall" summer replacement for the Al Jolson show, and it falls into this category. Nelson Eddy and Dorothy Kirsten, with top notch tune renditions and pleasant interludes of gab, will help attract listeners to the Thursday night at 9 segment.

Both singing principals were in top form on the preem program. Their numbers had variety and color, were easy to take even by those eschewing longhair stuff, while bandleader Robert Armstrong contributed a sprightly piano solo. Ambruster, similarly, chipped in with comedic gab. While he isn't a top speller, he does provide a note of informality which the pro quisters frequently lack. Ken Carpenter gives occasional help in the spoken humor dept., with good results, and his commercials are in good taste. Jose.

MY GOOD WIFE

With Arlene Francis, John Conte, Joe Bell
Producer-Director: Wynn Wright
Writers: Sam Taylor, Russell Beggs
30 Mins., Fri., 9:30 p.m.
Sustaining
NBC, from New York

NBC tappers recently ballyhooed the statement that they were striking the phrase "summer replacement" from their lexicon. Their policy, that June-September offerings should get all the spit-and-polish of year-round stanzas, apparently wasn't whole-heartedly followed for this entry. The preem broadcast showed evidences of a rushed-to-the-mike quality.

Arlene Francis and John Conte play husband and wife in a situation comedy that reprises all the old formula gags on matrimonial madness — women drivers, henpecking better halves and anniversary-forgetting bitter halves. A technical trick overworked on the broadcast was the fast cut. The device was used from an argument over a honeymoon in the mountains (which he wants) or at the seashore (which she favors) to a quick scene at Atlantic City. The same flash cutting was used again when Conte vowed not to teach his spouse to drive followed by a sequence in which he gives her a lesson. This segment was heavily hokey, calling for a big assist from the sound effects department, under the misconception that the noise of a crashing car is the height of hilarity.

Another defect of the series opener, was spanning 10 years of the couple's life in short vignettes. The quick takes contributed to the spotty effect, while the latter part of the show, which developed a situation, sustained interest.

Chief flaws lay in uneven scripting. On the credit side were some mature lines, a generally light approach, the capable tcheping of Conte and Miss Francis. The latter's infectious laugh — knowing, worldly laugh — soaked home several scenes. Bril.

UP-TO-DATE

15 Mins., 7:15 p.m., Mon.-Thru-Fri.
ANDERSON BUICK CO.
KJR, Seattle

Bob Nichols, vet Seattle broadcaster, comes up with a new one, a daily roundup of feature and news stories, chiefly anecdotal, with emphasis on the unusual. Nichols does his usual top job, both on selection of material and delivery and also handles commercials well. On his show, the middle commercial was given over to the advertising manager and service manager of Anderson Buick, with copy of a straight sales pitch emphasizing economy of consistent service.

Items covered ranged from a story on Fido, the Fog Hound to equipment that is being used to dispel fog at airports, plus number of local stories. Should do a good sales job. Reed.

DRAGNET

With Jack Webb, Charles McGraw, Barton Yarborough
Writer: Bob Lewis
Director: William Ronsseau
Producer: Karl Greuner
30 Mins., Fri., 10 p.m.
Sustaining
NBC, from Hollywood

A summer replacement for "Life of Riley," this program belongs in the category of cops-and-robber



BILL HARRINGTON

Singing star "Your Hit Parade" for Lucky Strike cigarettes on NBC Coast to Coast.

Vocalian Recording Artist
(Subsidiary of Decca)
Exclusive Management
DOUG STORER
RKO Building, New York 20

CALL THE POLICE

With George Petrie, Amzie Strickland, Robert Dryden, Santos Ortega, Cameron Prud'homme, Arnold Moss, Grace Coppin, Kathleen Cordell, Jack Orrison, Hugh James, announcer

Producer: John Cole
Writer: Peter Barry
30 Mins., Sun., 7:30 p.m.
LEVER (RINSO)
CBS, from New York
(Ruthrauff & Ryan)

Coming in for the third successive summer as hot-weather replacement for "Amos 'n' Andy," "Call the Police" still holds interest as a breezy, suspenseful whodunit. Premiere Sunday (5) told a familiar tale of political corruption in an average-sized city, but told it colorfully. Dialog was hep, and accompanying sound effects were excellent.

Program was a little far-fetched, from trying to cover too much ground. In addition to being a story of racketeering in municipal politics, ailer wove in a fantastic angle to hypo the whodunit, in this case having a politico's femme campaign manager bump him off after a successful election, on romantic grounds. It helped confuse identity of the culprit, however, and so was good whodunit material.

George Petrie, as police commissioner; Robert Dryden, as his dry-dressed assistant, and Amzie Strickland, as the commissioner's girl Friday, head an engaging, expert cast. Rinso overdid the commercials, with the first two in before 15 minutes had elapsed. Bron.

EARN YOUR VACATION

With Jay C. Flippen, teacher paragon; Johnny Jacobs, announcer
Director: Sterling Tracy
Writers: Bernie Smith, Hy Freedman
30 Mins., Sun., 9 p.m.
Sustaining
CBS, from Hollywood

CBS' sustainer replacement for the Helen Hayes dramatic show, while the Electric Light & Power Cos. yield the Sunday at 9 time for the summer, is this teacher-slanted quiz-giveaway show. It preemmed Sunday (5) with Jay C. Flippen in the emcee role and stays on until July 31, when "Corliss Archer" moves into the spot until the return of Miss Hayes in October.

The "comeon" for this stanza is a trip to any spot in the world designated by the teacher participant, with TWA footing the transportation and Stromberg-Carlson picking up the hotel tab. Format is reduced to simple fundamentals: Answer four questions correctly and you're on your way. Contestants are allowed two consecutive misses before being eliminated; after one miss they can start over again.

Answering the first three correctly they're comparatively simple provides an extra dividend gift. It's the fourth query that's the stopper ("What's the oldest republic in the world?" "Who's picture is on a \$50 bill?"), but the gal who won a cufo trip to Guatemala on the first broadcast got it on a walk (by identifying 10 Downing St.).

It's notably the fact that Flippen is constantly on the beam with some zippy bantering and the fact that the teacher contestants give the program a more than usual adult banter quality that earns for "Earn Your Vacation" a place in summer programming. Rose.

LUCKY STRIKE HIT PARADE
With Bill Harrington, Eileen Wilson, Hil Paraders, Mark Warnow
Orch.
Producer: James Beale
Director: David White
30 Mins., Sat., 9 p.m.
AMERICAN TOBACCO
NBC, from New York
(BBD&O)

There isn't much change in the Lucky Strike "Hit Parade" for the average listener, coincident with the shift of the show from the Coast to New York and the insertion of Bill Harrington and Eileen Wilson in place of Frank Sinatra and Beryl Davis and Mark Warnow's orchestra vice Axel Stordahl's. First show with the new acts was aired Saturday (4) and in sum few differences were apparent.

Luckies took on Harrington in place of Sinatra because it felt that it wanted a singer to deliver tunes straight, that they were of prime importance to the premise of the show, rather than the style of the singer doing them. Under this reasoning Harrington did a good job. His singing is okay, not outstanding on the basis of this show, but a first performance could have had a lot to do with that. The same applied to Miss Wilson, although she generally turned up a better performance. That debut nervousness might have had a lot to do with the more or less minor faults of both was evident in the rhythm and slow ballad things such as "A You're Adorable" and "Some Enchanted Evening" where complete relaxation is necessary to accuracy.

Mark Warnow's orchestra, for years an occupant of this slot, before Sinatra and Stordahl, returned with this show. Arrangements and performance were excellent, the outstanding items being "Saber Dance," an "extra" melody, and Warnow's backing of Harrington on "Careless Hands." Warnow's tailoring of pop and standard tunes has always been top-drawer and he hasn't lost the touch.

Luckies commercials, which haven't changed in years on this show, are as clubby as ever. Wood.

CURT MASSEY TIME
With Martha Tilton, Country Washburn Orch, Charles Lyons, announcer
Producer: Forrest Owen
Writer: Margaret O'Flaherty
15 Mins., Mon.-Fri., 6:30 p.m.
MILES
CBS, from New York
(Wade)

The 15-minute Monday through Friday musical stanzas around the dinner hour have reached a rigidity in format that dissipates the full value of the show. This type of program has been identified with sponsorship by Chesterfield, Campbell Soup, and now Aika-Seltzer has come into the act with Curt Massey and Martha Tilton, as a summer replacement for Herb Shriner.

Show makes par for this course. The musical aspects are generally good and the between-tune gab is of a pleasant, harmless variety. Probably, that's all that's expected of any program, especially one that's on five days weekly.

This type of format has by now attracted to itself a fairly steady clientele, to whom it will little matter whether commercials ring Campbell or Aika-Seltzer. It appears that the Massey-Tilton combine has primary appeal to the younger elements, many of whom are too young to get upset stomachs on a regular basis.

The Country Washburn band, long identified with corn, has diminished its rustic mien and does a competent backing in a straight vein. Jose.

MR. FIXIT

With Jim Boles, Loretta Ellis, Arthur Van Horn; announcer, Van Horn
Producer-director: Donald Blauhut
15 Mins., Sun., 5:30 p.m.
GREYSTONE PRESS
MBS, from New York
(H. B. Humphrey)

This 15-minute airtel offers practical advice on "how to fix up your home yourself." It will be listened to avidly by those interested in saving the cost of labor on sundry household improvements. Hints are given by Jim Boles as "Mr. Fixit" in response to the questions of a typical domestic couple, Loretta Ellis and Arthur Van Horn.

Subjects touched upon by Boles included how to hang wallpaper, move sticking drawers, prevent cold water pipes from dripping and raise dents in furniture. It was an easy, patronizing style that made the home repair tips appear simplicity itself. Format shapes up as ideal one to sell the Greystone Press "Fixit Book." Plugs are lengthy. Glib.

LAWRENCE WELK HIGH LIFE

With Lawrence Welk Orch, Helen Ramsey, Dick Hill, Garth Andrews, Roy Woldrum, Bob Cromer; Ted Brown, emcee; Patti Page, guest
Writer-Producer: Bud Ernst
30 Mins.; Wed., 9:30 p.m.
MILLER BREWING CO.
ABC, from New York
(Klay-Van Pietersom-Dunlap)

ABC's replacement for the Grockie Marx quizzier which joins CBS next fall is a pleasant enough musical show. Lawrence Welk's "Champagne Music" is commercially schmaltzy and in the Guy Lombardo genre. As such it will have its greatest appeal for the older set.

Format emphasizes Welk's orch and a number of vocalists, although not all are given billboarding. Bob Cromer, a Welk discovery, vocalized the heavily-plugged "Riders in the Sky" and a novelty number, "Loving Day," ably backed by the chorus. Dick Hill was okay in a romantic solo and Helen Ramsey and Garth Andrews were a fair duet. Roy Woldrum, another of the stick-swisher's finds, whistled a tune, getting a neat effect with a vibraharp accompaniment.

Standout segment of the airing was the final eight minutes, which featured Patti Page as guest thrush in two numbers. Her warbling of "So in Love" pointing up her husky voice to good advantage, was smouldering. However, tearing off with Miss Page, instead of holding her for the finale, would have added pace and punch.

Feature of the stanza will be a cross-country tour with Welk, as "good will ambassador," saluting a different city each week. Heralding of the junket repetitious, but a station master routine, enumerating the cities to be covered was effective. Singing commercials and linking of the orch's "champagne music" tag with Miller Brew ("the champagne of beers") was acceptable. Bril.

CHICAGO THEATRE OF THE AIR

With Donald Gramm, Nancy Carr, Lawrence Lane, Col. R. R. McCormick, WGN orch and chorus, Lee Bennett, emcee
Producer: Marion Claire
Director: Henry Weber
60 Mins., Sat., 9 p.m. (CDT)
Mutual, from Chicago

This WGN musical showpiece moves into its annual summer phase with an impressive salute to the Gold Star Mothers in an hour-long program of semi-classical and old standards.

Format was traditional: solos by soprano Nancy Carr, baritone Donald Gramm and tenor Lawrence Lane, selections by the station orch and chorus under direction of Henry Weber, and a short talk on military history by Col. Robert R. McCormick, Chi Tribune publisher.

"Theatre," like the river, keeps on a-rolling, holding to its policy of presenting good music year in, year out. Program was well paced, and backed by a capable musical group. Lee Bennett's announcing plugs for Gold Star moms was overly flowery, but did no harm against motherhood.

Miss Carr sang "With All My Heart," "Songs My Mother Taught Me" and "Through the Years" with a maximum of zest, but at one time was swamped by strong orch backing. Gramm handled "There Is No Death" well and sustained the effort with the Drinking Song from "Martha."

Lawrence Lane made his Mutual debut with a pleasing rendition of "Mother of Mine." Newcomer showed confidence and an artful sense of timing, as well as a capable tenor voice.

Orch and chorus did well on "Polonaise" and assisted on the various solos. Talk by Col. McCormick treated a phase of the Civil War. Chi Theatre is still good p.m. listening. Mart.

BREAKFAST PARTY

With Rena and Bob Lidyard
30 Mins.; Mon.-Thru-Fri. 9 a.m.
Graybar Electric
WKW, Cleveland
(Gerst)

Rena and Bob go visiting every morning to discuss with neighborhood listeners some of the pet problems of the day. Over coffee cups they verbally toss around such issues as wives wearing bulky socks, moppets attending mothers, or other problems raised by writers. At the same time, the emcees turn the question to the neighborhood dealer handling the Graybar product.

It adds up to a cute neighborhood gimmick, but the overall tenor is not one to attract wide interest. At times the palaver slips, despite the alert attention by the Lidyards, who seek to keep it moving at the fastest possible pace. Too much talk, and not enough diversification adds to the lethargy.

MONTHLY SPONSORS FOR RADIO

Hooper Top 15 and the Opposition

| Program | Hoopering | Sponsored Network Competition | Total network competition |
|----------------------------|-----------|-------------------------------|---------------------------|
| Lux Radio Theatre..... | 21.7 | Fishing and Hunting Club..... | 11.7 |
| | | Telephone Hour..... | 8.4 |
| | | Dr. I. Q..... | 7.5 |
| Walter Winchell..... | 18.7 | Electric Theatre..... | 6.7 |
| My Friend Irma..... | 18.3 | Arthur Gaeth..... | 6.5 |
| | | American Forum..... | 1.5 |
| | | Contented Program..... | 5.5 |
| Talent Scouts..... | 16.8 | Henry J. Taylor..... | 1.6 |
| | | Shellock Holmes..... | 4.7 |
| | | John-Manville News..... | 2.4 |
| | | Voice of Firestone..... | 5.5 |
| Jack Benny..... | 16.6 | (No Sponsored Programs) | 10.8 |
| Fibber & Molly..... | 16.2 | Erwin D. Canham— | |
| | | News..... | 2.2 |
| Suspense..... | 14.2 | Al Jolson..... | 9.2 |
| Bob Hope..... | 13.9 | America's Town Meeting..... | 5.6 |
| | | We, the People..... | 6.5 |
| Bob Hawk..... | 12.9 | (No Sponsored Programs) | 11.5 |
| Mr. Keen..... | 12.7 | Theatre U. S. A..... | 3.1 |
| | | John-Manville News..... | 2.4 |
| | | Burns & Allen..... | 7.9 |
| People Are Funny..... | 12.6 | (No Sponsored Programs) | 8.7 |
| Crime Photographer..... | 12.4 | Namie the Movie..... | 2.6 |
| | | Seafest Variety Show..... | 7.4 |
| Mr. District Attorney..... | 12.3 | Groucho Marx..... | 9.7 |
| Duffy's Tavern..... | 12.1 | Milton Berle..... | 8.0 |
| | | County Fair..... | 5.0 |
| Stop the Music..... | 11.8 | Sam Spade..... | 9.7 |
| | | Lum & Abner..... | 7.5 |
| | | Fred Allen..... | 9.9 |

WOODS ENVISIONS NEW SALES ERA

ABC is mulling ways of getting sponsors on a monthly or even less frequent basis, according to Mark Woods, ABC presy. The network topper points out that monthly mags, for example, spend heavily in newspapers when their publications hit the stands, while network radio doesn't see any of that coin. A setup which permits more flexible schedules would snare some of these expenditures for the webs, Woods feels.

Woods' basic approach is that network radio must evolve a pattern which will attract new advertisers. "In the past," he said, "the webs have relied on some 125 big spenders for the lion's share of their revenue. But today, when television is cutting into AM income, the nets must learn how to tap the thousands of companies which have ad budgets of only \$50,000 or \$100,000 and some companies which spend about \$750,000 a year but have never used network radio."

According to Woods, the web's present format is geared solely to the bankroller who will buy weekly stanzas in 13-week or 52-week cycles. If radio allowed for more flexible insertion skeds, businesses not now using the medium might be able to do so. He pointed out that the chain's new Kate Smith disk jockey stanza is aimed at providing these smaller companies with a vehicle for getting into national radio with a less costly show.

In 1942, Woods recalled, the then-Blue net launched "John Freedom," which featured team sponsorship. According to the "team" plan, four bankrollers backed the stanza—each getting a mention on all broadcasts and a major plug every fourth week in rotation. "The idea was dropped during the war when ad coin was plentiful," Woods explained, "but we might reprise it now as a means of pacting new backers."

Pointing to the growth of methods of paring expenses for the advertiser, Woods said that ABC was the first web to use a national participating show, "Breakfast Club." The net also cites "Stop the Music," AM and TV, which lowers the backer's nick by using multiple sponsorship.

Commenting on ABC's recent budgetary slashes, Woods said that they are a reflection of the "tightening up process" which all industries are going through today. "When revenue and profits climb," the ABC prez explained, "organizations take on additional people necessary in an expanding business. Conversely, when a decline

(Continued on page 44)

Pearson-Allen Ask FCC to Stop Stalling on Their WBAL Application

'County Fair' Moves Back To Day; 'B'way' Switches

The Borden-sponsored "County Fair" is moving back into daytime radio, where it originated.

When Borden dropped its Wednesday night at 9 half-hour musical on CBS some months back, it moved "County Fair" into the spot. Now the show reverts back to Saturday afternoon at 2. This will permit Columbia to push up its 60-minute "This Is Broadway" show. Now heard Wednesdays 9:30 to 10:30, it gets the 9 to 10 slot starting June 25.

WORL on Hot Seat, Throws in Sponge

Boston, June 7. Despite plenty of active bidding to take over, WORL threw in the sponge this week and signed off the air.

Station has been in trouble with the FCC since 1945, and during the prolonged litigation has stayed on the air under temporary permits. The FCC at length denied renewal charging hidden ownership, and the U. S. Supreme Court last month upheld the FCC charges.

WORL thus wound up 23 years on the Hub air as an indie. It was one of the first to introduce disk jockeys and for years plugged its "920 Club," making it one of the top local shows on the local air. In recent years, however, other local stations have perfected the disk jock operation and have long overshadowed the little indie. The station has been licensed during the litigation to Broadcasting Service Organization, Inc., with Ashley L. Robison managing.

Three applicants are now seeking the station's wavelength via FCC and a decision is figured due this week.

'VOICE' BUDGET SHAVED ANOTHER \$2,000,000

Washington, June 7. "Voice of America" appropriation for the fiscal year beginning July 1 was shaved another \$2,000,000 last week by a Senate Appropriations sub-committee.

State Department originally asked \$36,000,000 for "Voice" and associated program, which includes shortwave overseas broadcasts, educational motion pictures, etc.

Washington, June 7. Drew Pearson and Robert S. Allen today put the FCC on the spot with a petition for an immediate decision on their long-pending application to take over the 50kw clear channel facilities of the Hearst station, WBAL, Baltimore. Through their counsel, Marcus Cohn, they told the agency it is now over 14 months since the record was closed on the hearings and nearly three years since they first applied.

"How long," they asked is an applicant expected to hold itself in readiness for the day that the Commission might act? Their petition said that Pearson and Allen informed the agency last January that they have been making substantial interest payments to the Maryland Trust Co. under contractual arrangements for a bank loan. They added that they have continuing obligations of serious concern to them. In addition, they said, they are kept in "continued uncertainty" as to what role they are to play in long standing efforts to obtain the frequency.

The petitioners said that since last February, when the FCC advised that it wished to dispose of the case as soon as possible, they have heard nothing. Their brief pointed out that under the Administrative Procedures Act, the Commission is required to act with "reasonable dispatch." A continuing policy of inaction, it said, "may conceivably have the effect of deciding the disposition of the two applications." WBAL's renewal has been kept on a temporary basis, pending the outcome of the Pearson-Allen application.

The application was filed in Sept. 1946, shortly after the Commission's "Blue Book," defining the responsibility of broadcasters, was published. WBAL was cited in the document as an illustration of a station having unbalanced programming.

'MITCH'S PITCH' GETS U. OF DENVER AIRING

Denver, June 7. How to capture the sales-promotion dollar will be the theme of the Third Professional Radio Clinic to be held at the U. of Denver July 25-Aug. 26. Specially designed as short courses for station personnel will be three one-week clinics, in radio sales, radio for retailers and radio news.

Maurice Mitchell, director of the NAB's new Broadcast Advertising Bureau, will lead off the series of professional clinics the week of Aug. 8. For five days "Mitch's Pitch" will deal with the fundamentals of sales tools and techniques that have proved successful in wooing the advertiser's coin into radio—and making the dough return dividends to the bankroller.

The second clinic, during the week of Aug. 15, will feature Howard Abrahams, sales promotion director of the National Retail Dry Goods Assn., discussing how to sell retailers on radio.

Symph Sid's All-Niter On WJZ After WMCA Exit

WMCA, N. Y. indie, is cutting down from a 24-hour to a 20-hour daily broadcast sked starting Monday (13), and WJZ, ABC's key in Gotham, will start round-the-clock operations June 20. Involved in the switch is the shift of Symphony Sid from WMCA to WJZ.

Torin will be heard from 12 midnight to 5:45 a.m. daily in a participating show on the network outlet. He is being replaced on WMCA by Buckey Kozlov, staff disk jockey, who will broadcast from 11 p.m. to 2 a.m., when the station will take a four-hour daily hiatus. WMCA announced that its new "Night Watch" stanza will drop Torin's bop and jive, Negro-slanted policy in favor of an appeal to a diversified audience.

Radio More Than Holding Own In Cleve. Despite Mounting TV Sales

By SANFORD MARKEY

Cleveland, June 7. Despite mounting sales of television sets in Greater Cleveland's prime listening area, AM outlets continue to hold fast to a solid advertising base.

Top AM consensus is that even with more than 60,000 video sets in the area, WEWS and WBNB won't dent the advertising train for at least three to five years. Cleveland's five major radio outlets say that in the almost two years of TV operations, the number of local accounts that have switched from AM to TV can be counted on one hand.

In fact, two stations report billings are up this year; the other three indicate they haven't suffered any loss.

General manager John Patt of WGAR says revenue is up as against last year this time, due to boosted rates, CBS's landing of ex-NBC shows, and last but not least, "hard selling" by local sales personnel. WJMO, sunup-to-sunset operation also is in the heavier-sugarcoated sales department.

Patt declared that TV's impact here was similar to the survey he made among 20 broadcasters "in

(Continued on page 44)

QUAKER OATS BUYS SAT. MUTUAL SHOW

Quaker Oats has bought a half-hour on the full Mutual network for its "Man on the Farm," a rural-slanted ailer starring Chuck Acree. Show will be heard Saturdays at 12 noon, local time, starting late in August and will be in addition to the sponsor's Roy Rogers series on the same web. The agency is Sherman & Marquette.

Ralston-Purina's "Tom Mix" has been renewed for 52 weeks, effective Sept. 26, when it will shift from five quarter-hours a week to three half-hour periods. Same backer has also renewed its cross-the-board "Checkerboard Jamboree" for 52 weeks. Billings on both programs are estimated at \$150,000.

"True Detective Mysteries" has been resigned for its fourth year by Williamson Candy, starting Sept. 4, when it will move to Sundays at 5:30 p.m. That slot was vacated by "Quick As a Flash," which was yanked off MBS by Helbro's Watches last week.

WOR's 'Runyon Theatre' And 'Friars Frolic' (TV)

Norman Livingston, WOR's commercial program manager, announced that the station has bought the "Damon Runyon Theatre," transcribed series produced by Mayfair. Ailer won't be sked until a bankroller picks up the tab.

The MBS outlet is considering "Friars Frolic" as a tele package when WOR-TV makes its debut late this summer. Lou Holtz is mentioned as a possible buyer.

Daytimers' New Nocturnal Pitch

Washington, June 7. Five daytime stations, including New York's municipal outlet, WNYC, asked the FCC last week to take immediate action on their request of last November for special authority to broadcast after sunset for election returns and other events.

A petition filed by Marcus Cohn, Washington counsel, said the concern of the stations to broadcast public interest programs is of "extreme" importance. With the coming of the fall and winter months, they declared, they do not know whether they will be forced to sign off at early afternoon and evening hours. "Intelligent scheduling," they said, "requires some indication now as to what hours these stations will be permitted to operate in the future."

Joining in the petition were the daytime outlets operated by the Iowa State College of Agriculture (WOI), Michigan State College (WKAR), University of Oklahoma (WNAD), and Cornell University (WHCU).

An effort was made by WNYC last November to obtain permission to stay up to broadcast national and local election returns. The Commission, however, refused to make an exception to a policy denying "after-sunset" authority to daytimers. New York, it held, was sufficiently served by other stations on election reports.

50 Stations Joining in Confabs On Multi-Lingual Field in N. Y.

Pointing up the growing recognition that there's green grass in the multi-lingual field, outlets from all parts of the U. S. will take part in the Foreign Language Broadcasting Clinic at New York's Hotel Roosevelt next Wednesday (15). The confab, which was proposed by WOV, N. Y., at the Chi NAB convention last April, will consider problems of broadening services and increasing revenue for the bilingual indies.

More than 50 stations have already signed to take part in the proceedings, while many others, unable to come because of the long distances involved, have registered to receive transcripts of discussions. Claude Barrere, secretary of the New York Radio Executives club, is assisting WOV in planning the meet.

Agenda will include addresses by Ralph Weil, WOV general manager, and Tod Cotti, chairman of the NAB's Unaffiliated Stations Committee. Read Lewis, director of Common Council for American

Unity, will discuss foreign communities and their future developments. Emil Mogul, agency topper, will hold forth on what the agency wants from FL (foreign language) stations, and Dr. Sidney Roslow, director of The Pulse, will show how FL audiences can be audited.

Panels will include discussions of programming, publicity and sales. Speakers in the program session will include Robert O. Miller, WBSB, Chi; Pierre Crenesse, French Broadcasting System, and Pat Stanton, WJMJ, Phila., with Arnold Hartley, WOV program director, moderating. The sales panel will include George Lasker, WBMS, Boston, Jimmy Milne, WNHC, New Haven; John Dyer, WGES, Chi; Bill Moore, WBXX, N. Y.; and William Jory, WJLB, Detroit. Weil will moderate. Participants in the publicity discussion are to be announced.

Jess Wilhard, NAB executive v.p., will speak on "TV and FL—a provocative preface to a future problem."

THE

VARIETY

OF

NEWS

IN

VARIETY

EVERY

WEEK

GUARANTEES

YOUR

ADVERTISEMENT

A

VARIETY

OF

CUSTOMERS

Page 2 in the DIARY OF AN AD...

WEEK JUNE 1, 1949

Saw lots of people this week... Mm-Mm-
how that Variety is read! from cover to
cover. Fellow further back caused quite
a furore... his boss must be as happy as
mine.

'News Street' was loaded with good trade
info... realize now why Variety is read so
diligently... and why my boss gets clients.

Beginning to understand my job
much better... beside doing a selling job
I'm the boss' goodwill agent.

When you're with America's top money
spenders and earners you're in good
company... and that's me.

Agency men gave me the O.O.... liked
the way I talked and what I talked
about... They're the boys who do a lot
of buying.

My production man is calling... more
Ad.

Variety has 100% Reader-
ship (Via PAID Subscription)
amongst the TOP ad agencies
controlling 95% of ALL the
radio and Television billing!
(Time, Talent, Spot, Transcrip-
tions, Etc.).

That's why VARIETY'S
forthcoming 4th ANNUAL
RADIO-TELEVISION REVIEW
and PREVIEW is the medium
to tell these buyers just what
you as a station, transcription
company, TV film producer,
actor, director, producer or
writer in Radio and Televi-
sion have to offer. And at the
same time show them the

record you have built for
yourself.

Make your space reserva-
tion NOW at any VARIETY
office listed below.

VARIETY

NEW YORK 19,
154 West 46th St.
CHICAGO 1,
360 N. Michigan Avenue

HOLLYWOOD 28,
6311 Yucca Street
LONDON W.C. 2
8 St. Martin's Place
Trafalgar Square

EXTRA
EDITORIAL FEATURE
16th Annual

VARIETY

Survey of
RADIO - TELEVISION
SHOWMANAGEMENT
AWARDS

IT'S STATUS QUO FOR VIDEO

AM'ers Moving Into TV Seen Due For 'Bad Headaches' in Union Problems

Washington, June 7.

Radio stations moving into the television field are in for some "very bad headaches" arising from union jurisdictional conflicts. An analysis of the problem, by Richard P. Doherty of the National Assn. of Broadcasters, warned members last week they can expect increased "segmentized featherbedding" and higher costs of television, both to the station and sponsors.

NAB told members that to encourage jurisdictional strife "is to jeopardize the future efficiency of television operations." It also advised AM-TV operators not now having unions that it would be "very unwise" to foster its development. It is contrary to the labor laws, it said, for management to promote a given union.

Where a union is represented in AM, members were told, "the broadcaster has nothing to lose, and undoubtedly much to gain, by agreeing to the extension of this coverage to the corresponding unit in television." While doing so may entrench a particular union, NAB said, it will tend to minimize "the very real hazards of future jurisdictional trouble."

The analysis found "little, if any possibility" of a jurisdictional problem involving musicians. However, it noted, a most difficult problem might develop if the American Federation of Radio Artists represented AM and TV staff announcers and another union had jurisdiction over actors and singers used in video.

While the technical unions seemed to have worked out an understanding on jurisdiction at the moment, NAB asserted, "chronic jurisdictional schisms appear, from time to time, in many stations where dual representation prevails."

Berle-Kirsten-Mastice Name-Calling Pays Off With Publicity for All

Metopera singer Dorothy Kirsten's threat to sue Milton Berle for an alleged burlesque of her singing on a recent "Texaco Star Theatre" show threatens to become a free-for-all legal battle with plenty of publicity as the payoff. As soon as Miss Kirsten announced her intention of suing Berle, Katherine Mastice, who impersonated Miss Kirsten on the show, similarly announced her intentions of suing Miss Kirsten for making derogatory remarks about her voice and looks.

Miss Kirsten originally said she would sue because the Berle episode lampooned her artistry. She claimed that a scratchy phonograph record played an aria from "La Traviata" while a singer mouthed the words. She didn't like the result.

Miss Mastice, on the other hand, says she did the singing and Miss Kirsten's aspersions reflect upon her artistic stature, adding she will sue the Metop star for \$100,000. Yesterday (Tues.) Miss Mastice invited the press to hear her perform at a suite in the Biltmore hotel, N. Y.

Miss Kirsten will leave the Coast Thursday (9) following her Kraft Music Hall broadcast. She has a singing date Friday in Philadelphia and will confer with her attorney the following day in N. Y.

'Howdy' Shoe Sponsor

Chicago, June 7.

International Shoe Co., St. Louis, has picked up the tab on "Howdy Doody" show 30 minutes, once weekly on Weds., starting Aug. 17 for 39 weeks via NBC, with likelihood of pushing the sked to 52 weeks in the near future.

Agency is Henri, Hurst & McDonald.

Merman's Ford Show

Ethel Merman has been signed as fenceme and hostess for the first of a series of three half-hour variety shows which will replace "Through the Crystal Ball" on CBS-TV starting June 20. With "Ball" yanked after Monday night's (6) airing, Ford Motors has three more weeks to fill to wind up the time commitment.

Trio of vaudeos are to be packaged by the William Morris office, which will supply the talent. Bert Lahr has been set as one of the guests on the first show.

Chi Writers Beef, Vs. Idea 'Piracy'

Chicago, June 7.

Beefs against the use of release clauses in TV auditions are being sounded here by tele writers, with fire directed mainly against WNBQ and WENR-TV. One writer is known to be considering a lawsuit against one station as a result of alleged piracy of his program idea.

Station program directors here have pooh-poohed the charges, pointing out that the system of acts and writers signing releases before their auditions is standard tele practice among all stations. Most important part of release, according to WNBQ program director Ted Mills, is actually the date on it, which is necessary protection for stations and nets against phoney lawsuits.

Both Mills and WENR-TV program chief Fred Kilian pointed out the impossibility of controlling an idea. Most tele shows, they said, are being built around standard entertainment ideas of long vintage.

Headquarters for the writers' complaints is the Radio Writers Guild office here, where many TV ideas and scripts are registered by the scripters. RWG secretary Phyllis Gordon has skedded at least five gripes thus far. No Guild action is planned at present, but one independent scripter has been sounding out legal counsel with a view to taking his case to the courts.

GROUCHO, ELGIN SEEK RADIO-VIDEO FORMAT

Hollywood, June 7.

Groucho Marx and Elgin American, his sponsor, are casting around for a combined radio-video format for the comic's fall stint. Hal Roach, Telefilm Film Tone Corp. and other vidpic producers have already been approached regarding bids on lensing the show.

Groucho, unlike other comedians who have refused to do both air and video stints on the grounds that it would be a back-breaking job, is willing to do both. However, it has to be simultaneously. Under current non-cable conditions, Groucho would be seen and heard on the Coast and heard only in the east that week. Following week eastern viewers would see him in kinship of show.

He won't go east to do the program, his brother-in-law, Gummo Marx said. Additionally, show won't be kinescoped because the brothers feel kinnies don't compare in quality with regular film. "We've succeeded in taping our radio show," Gummo said, "and we want the same quality protection in tele."

Deal hasn't been inked with the bankroller, Gummo said, and won't be until question of facilities and costs for lensing are ironed out.

FALL TO REPRIS SAME FORMATS

Television network program chiefs, with a chance to rebuild their show structure during the upcoming summer hiatus period, look for no drastic format changes when the new season is launched next fall. Consensus is that the general categories of shows will remain the same but that each will be given increased impetus via the entry of new name personalities from the Coast and the development of a large number of house packages during the summer.

Only trend in the works is the emphasis by the program supervisors on domestic and situation comedy programs. According to CBS-TV veepee J. L. Van Volkenburg and program chief Charles Underhill, the vaudeo and revue-type shows will continue to hold a high place on the video menu. But, they pointed out, not many advertisers can afford the budgets which such programs now command. Hence, CBS is concentrating now on building situation comedies, such as "Mama," which tees off this month.

NBC-TV program chief Norman Blackburn similarly expressed a desire for more programs of this type. As a starter, he revealed that "Mary Kay and Johnny," which premed on NBC before switching to CBS-TV last fall, will return to NBC Monday (13) in the 7 to 7:15 p.m. slot as a partial replacement for the vacationing "Kukla, Fran and Ollie." Blackburn disclosed also a television of "One Man's Family" would bow in soon on NBC-TV, with producer Carleton Morse bringing the radio troupe into N. Y. from the Coast.

CBS-TV has no immediate plans for kinescoping Coast-originated programs for transmission on the east and midwestern nets, with the exception of the Jack Benny and Ed Wynn stanzas which start in the fall. NBC may have a few such programs on the air during the summer, Blackburn said a group

(Continued on page 42)

CBS Grabs Off TV 'Blackouts'

CBS has snatched Ken Murray's "Blackouts" away from ABC-TV and has signed the vaude-revue for a three-year ride, 39 weeks a year. ABC had the "Blackouts" on a two-week option, but was unable to wrap up a sponsor in that period.

CBS, meanwhile, brought out a bigger bankroll and reportedly is paying Murray a flat sum, with price of the remainder of the show to be worked out later with the backer. Murray, according to reports, had been asking \$20,000 for the package.

"Blackouts" has been playing at Hollywood's El Capitan theatre for seven years and will wind up its run there in August, to open in N. Y. at the Ziegfeld in September. No starting date or time slot has been set, but the television will be an hour-long stanza using current and old "Blackouts" material as well as specially-written sketches.

'Riley's' Oct. 4 TV Preem

"Life With Riley," recently bought by Pabst Beer to replace Eddie Cantor, bows in on NBC television Oct. 4 in the Tuesday night 9:30 to 10 spot. Time had been optioned by the Warwick & Legler ad agency for Cantor's projected TV show but when the comedian refused to do both radio and tele on a once-weekly basis, Pabst replaced him with "Riley."

Television is to originate in New York. Radio side of "Riley," will continue to originate from the Coast and will take over the Friday night 9 spot, occupied until now by Cantor.

NBC-TV's Sweeping Program Dept. Revamp to Accent House Shows

The Long Voyage Home

CBS news and special events chief Edmund A. Chester, after being with the web almost 10 years, finally made it to the home office. After supervising CBS' short-wave activities for almost nine years in a building across the street from the 485 Madison headquarters, he was shifted to the temporary TV offices across from the Grand Central Terminal studios. As of Monday (6), he became one of the web's tele execs to move into the h.o.

Tele department has now taken over completely the 14th floor of the CBS headquarters. Veepee J. L. Van Volkenburg, program chief Charles Underhill, assistant program chief Jerry Danzig, sales manager David Sutton and other execs moved in on Monday, replacing the radio staffers formerly there.

CBS-TV Tightens Sustaining Belt

CBS television, with many of its sponsored shows leaving the air for the summer, plans to axe a few of its sustainers in an attempt to consolidate part of the loss. NBC-TV, for its part, is mulling the possibility of cutting down its daytime programming to save costs during the summer.

Charles Underhill, CBS-TV chief, admitted that "we're going to be hard hit by hiatuses." Among the web's sustainers now slated for the retrenchment route are "What's It Worth," "Kobbs' Korner," "Manhattan Showcase," "Finale from Flatbush" and "Your Sports Special." While substitutions for the vacationing sustainers have not been set, Underhill intimated they would be replaced mostly by film, least costly method of TV programming. Underhill said, however, that CBS would keep intact its present daytime schedule.

NBC program director Norman Blackburn said his web has no intentions of trimming its evening sustainers, but conceded the daytime log might undergo some changes. Program department is now considering these changes, which might take the form of consolidating two or more programs into one, thereby saving both time and money. Blackburn said that "no definite decisions" have been made yet.

DuMont and ABC-TV will also keep their present daytime programs intact.

TV'S HOTTEST TIME SEGMENT OPENS UP

One of the hottest half-hours in television—Monday night at 9 on CBS-TV—will open up July 4 when the Ford dealers "Through the Crystal Ball" leaves the air. Advertisers have already begun spirited bidding for the time and CBS expects to sew up a bankroller for the segment before the end of the week.

Time is particularly valuable because it is cushioned between the high-rated "Godfrey's Talent Scouts" from 8:30 to 9 and "Goldbergs" from 9 to 10. Former program had a 56.8 Hooper in the May results, with "Goldbergs" coming in at 51.5. Time had been under option to Kenyon & Eckhardt for "Ford Television Theatre," which took over the full 9 to 10 hour on its once monthly airings. With that show returning in the fall at a new Friday night time, the Monday night schedule was thrown open.

NBC television, in a move designated to hypo development of house-built packages, this week effected a sweeping realignment of its program department, creating four new sub-divisions to be supervised directly by program chief Norman Blackburn. Web also created a separate business department for TV, naming as its director J. Robert Myers, former assistant to tele chief Carleton D. Smith. Latter remains as overall director of the deb's tele operations.

According to Blackburn, his department was reorganized to delegate to the new sub-division chiefs some of the authority and handling of assignments that formerly accrued to him. It is also believed the move will permit NBC to concentrate on more network programming within the web, thereby taking the burden off the ad agencies. Blackburn has consistently pointed out there will be no fight for program control between the webs and agencies, but maintains the ad outfits, because of TV's production problems, have neither the time nor personnel to build shows for all their clients on their own.

Named to hand up the new sub-divisions are Robert W. Sarnoff, as production manager; Charles Prince, as manager of talent and program procurement; and Fred Slawn, as operations chief. Director of the fourth department, that of new program development, has yet to be filled. In addition, Warren Wade, heretofore national production manager, was upped to exec producer, and will supervise production on the web's top shows. Fred Coe, Bill Garden, Roger Muir and Vic McLeod were named staff producers, and the film division, headed up by Russ Johnston, is henceforth to report directly to Smith.

Sarnoff, as production manager, will coordinate activities of all producers, directors, writers and other program personnel. Prince is to head up the talent department and will also supervise NBC-TV sports, music, public affairs and education. Slawn, back with NBC after two years as manager of WMAI-TV (Washington), will oversee production facilities, program and studio schedules and master control operations. Coe, Garden, Muir and McLeod will assume increased responsibilities, deciding on the types and quality of all shows in their charge.

Anybody Wanna Buy 'Toast' for Summer? Linc-Mercury Gives OK

CBS television is pitching Ed Sullivan's "Toast of the Town" for sponsorship during the 13-week hiatus being taken by the Lincoln-Mercury dealers starting after the June 19 broadcast. Web will sell it, however, only to a non-competing sponsor.

CBS originally planned to air the show as a sustainer during the summer but decided on second thought there was nothing to prevent it from being picked up another bankroller. According to a spokesman for the web, neither Lincoln-Mercury nor the Kenyon & Eckhardt ad agency, which handles the account, will have a complaint since they will be getting back a high-rated program with a ready audience when they return in the fall.

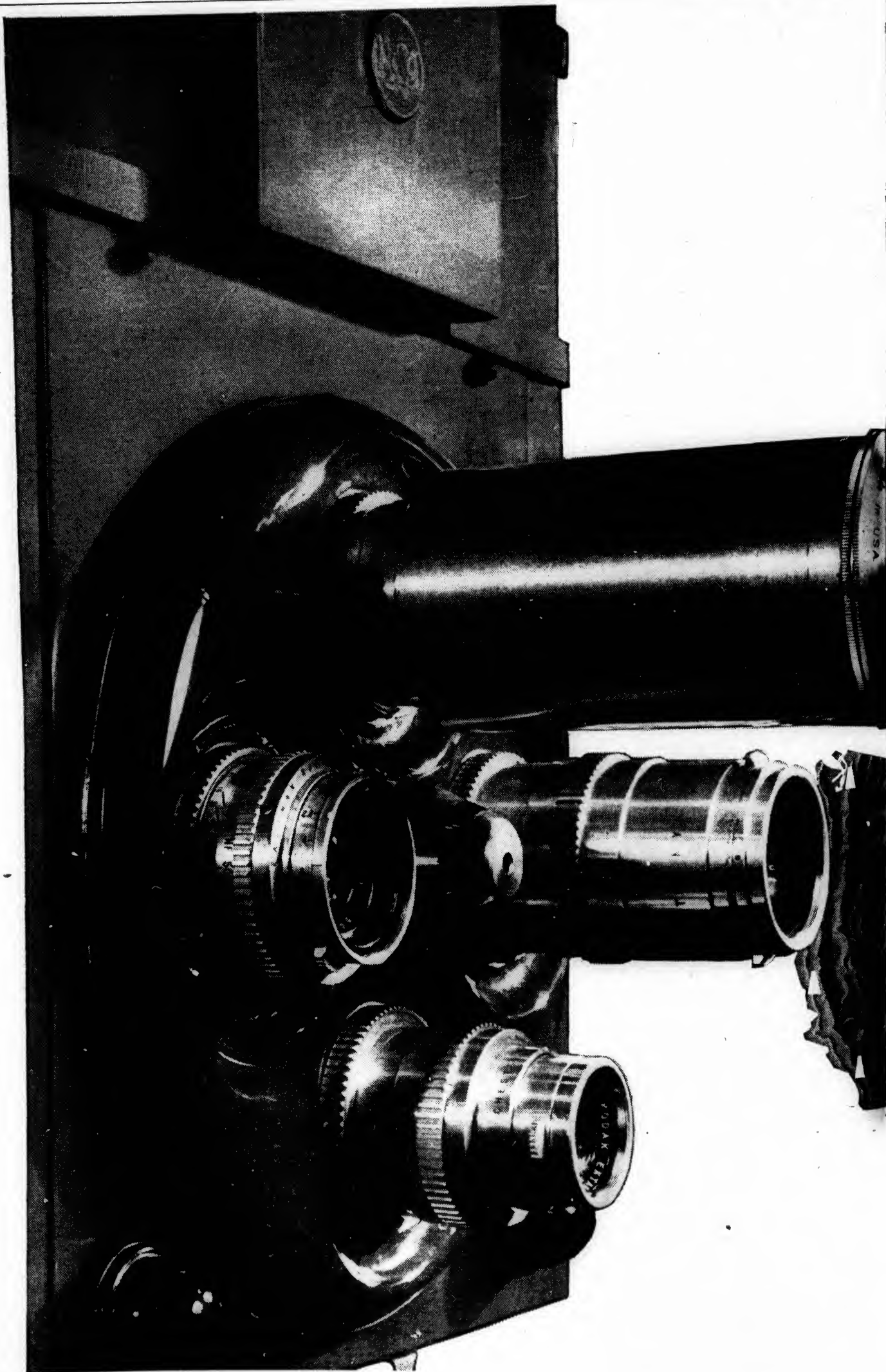
June 19 broadcast will mark exactly one year for "Toast," which premed June 20, 1948, as a CBS-TV sustainer.

'Live' Auto Com'ls.

Detroit, June 7.

An eight-foot square opening has been cut from the north wall of WXYZ-TV's studio "B" to enable Detroit's video-minded auto dealers to display their products.

Autos can now be driven onto the stage for use in commercial message.



Sponsored programs on
NBC Television are viewed in nearly
twice as many major markets
as those on any other network.*

**Averages from April Rorabaugh Report*



IT PAYS TO BE IGNORANT
With Tom Howard, Lulu McConnell, Harry McNaughton, George Shelton; Townsman Quartet
Producer: Tom Howard
Director: Hugh Rogers
Writer: Ruth Howard
30 Mins.; Mon., 8:30 p.m.
Sustaining
CBS-TV, from N. Y.

"It Pays to Be Ignorant," aired Sunday nights on CBS-AM as a sustainer, has been lifted by the web to television as a summer replacement for Arthur Godfrey's "Talent Scouts." Only trouble is, the show was lifted too bodily. Not enough concessions were made to the visual aspects of the medium to make it pay off on TV, with the result that its audience pull, at least in its present guise, will probably be confined to that part of the public which tunes in the show on AM.

Program is admittedly a travesty on radio quiz shows and so has emcee Tom Howard and his panel of "experts" seated at desks, same as with other TV quizers. But, where the others attempt to visualize their questions, that would be a difficult task for the zany questions Howard tosses out. Only visualization on the prem, consequently, lay in the antics of the panel—Lulu McConnell, Harry McNaughton and George Shelton. They deferred to TV only via gag costumes, which was not enough to overcome their obvious attempts to hide the scripts lying before them.

Four leads are certainly visual enough to have a more interesting TV show built around them, which might be created through questions that could be dramatized in some way. With not much to do but cut from one speaker to another, director Hugh Rogers had little trouble in manipulating his cameras. Townsman Quartet handled their single musical interlude okay, but the instrumental number played by the four-piece combo was slightly marred through the lenses concentrating on the wrong instruments at the wrong time. *Stat.*

TED STEELE SHOW
Producer-director: Ken Redford
30 Mins.; Mon. thru Fri., 12 noon
Sustaining
CBS-TV, from N. Y.

Singer-musician Ted Steele, brought over to CBS-TV via a raiding coup on the DuMont web, is duplicating the cross-the-board stint he formerly did over DuMont's WAD. Sample format, carried by Steele on his former opus, paid off with okay ratings then, so there is every indication he will be just as popular as a CBS artist.

On the basis of the show caught (7), it's a one-man variety program. Steele sang, played his piano and chatted intimately with his viewers in the cute manner that lures the housewives, who comprise most of his daytime audience, to the dial. That idea of reading fan mail sent in by viewers is okay but he should dispense with running in photos of some of the kid fans. It gives his show a "Small Fry" touch, which might not sit too well with prospective bankrollers.

The anonymous phantom voice, with whom Steele conversed, added a neat touch to the program, keeping it from dragging during the half-hour. Producer-director Ken Redford, with only the star to concentrate on, could work the show with a single camera but uses two for a greater variety of angles and to cut in those fan pictures. Steele replaced the Warren Hull show on CBS-TV. *Stat.*

FRANK LEAHY
30 Mins.; Sat. (May 28)
Sustaining
WMCT, Memphis

Frank Leahy's preem TV show over WMCT last week proved that the Notre Dame football mentor can easily tote "the national television." The Irish coach, who visited Memphis on his annual football clinic under the banner of the Coca-Cola Co., and Early Maxwell Associates, packaged a breezy spot show which was highlighted by several film sequences of Notre Dame's past grid attractions and spotlight performers. Leahy's adlib commentary in the background was well handled.

Leahy's quick segue of describing plays and players in show proved a socko audience appealer. Televisioners in this sector were given a neat "dressing room" patter which the Irish head coach sold with socko style. Leahy's free-easy style in front of cameras also demonstrated that the South Bend grid director's TV show will catch on when it hits other TV outlets. Prior to moving in and emceeing and directing his own 30-minute stint, Leahy was interviewed by WMCT's Charlie Sullivan on his past football coaching records. *Blatt.*

CAVALCADE OF STARS

Starring Jack Carter; with The Fontaines (3), The Arnauts (2), Joan Edwards, Peter Lorre, McCarthy and Farrell, Sammy Spear's Orch (13).
Producer-Director: Milton Douglas
60 Mins., Sat. 9 p.m.
DRUG STORE TELEVISION
PRODS.
DuMont, from N. Y.
(Stanton B. Fisher)

Another vaudeo show. A better than average one, perhaps, with Jack Carter as the emcee, but still, the same old acts, the same old format—the same old vaudeo.

Carter, a fast-talking comedian, kept this first show together neatly, aided by a good crop of performers. Here and there Carter came up with some of his specialties, namely his impersonations, which he has been doing in the varieties for the last several years. Generally pointed up his capabilities though, at the same time, stressing that he should slow up his routine a little for the video cameras. For this new family time one can't propel comedy as one would in a cafe—it's got to be slower.

Heading the supplementary layout were Peter Lorre, the screen bogeyman, and singer Joan Edwards. Lorre has been around plenty on TV, with his recitation of "The Telltale Heart," and here he again did a repeat of that turn. Later he and Carter did a familiar mad-doctor bit that was short on laughs.

Miss Edwards, self-accompanied at the piano, got over well with her vocalistics, the first from the piano, the second a bit detailing the tribulations of a wife neglected because of her husband's constant desire to watch TV. Then Carter and Miss Edwards dueted "A You're Adorable."

Gene McCarthy and Tommy Farrell went over with a comedy routine, some of it familiar, particularly the newsreel bit.

The Fontaines, two men and a woman, did acrobatics and terns, a good opener. The Arnauts (2), two men, did their standard bird whistling, a big click.

Whelan Drug Stores is picking up the tab in N. Y. on this layout, and featured bargain buys in their commercials. Otherwise, the sponsor is listed as Drug Store Television Productions, comprised of one drugstore chain in each of 10 cities reached by the show. *Kahn.*

CUT
With Carl Caruso, Alan Logan Trio, others
Producers: Jerry Layton and Wilbur Stark
Director: David Lowe
60 Mins., Sat. 8 p.m.
Sustaining
DuMont, from New York

It sometimes seems downright ungrateful for a televisioner to demand that a program just begging to give away thousands of dollars weekly in merchandise do it entertainingly. A lavish hand in doling out gifts is only one requisite in a successful giveaway. The other seems to be an interesting method of dispensing largesse.

DuMont's "Cut" seems to lack the latter requisite. There's little imagination or ingenuity on this show as Carl Caruso as confereency doesn't infuse the show with sufficient spark to make it worthwhile to hang around even for all the handy gadgets in the show's warehouse.

The conception of the show isn't too ingenious. There's a set of actors with amateurish scripts who enact situations that are supposed to suggest something or other. Operator gets a viewer on the phone and if correct answer is given, fan gets a crack at guessing the identity of a personality who's visage he's never heard too rapidly to be readily identified.

For variety, the Alan Logan Trio spins an occasional tune and a cartoonist poses a problem to be deciphered by the viewer.

Entire layout is without warmth. Show needs vast transfusions of humor and personality. After that its wealth will be easier to take. *Jose.*

HERE'S A CLUE

Producers: Bill Green, Maxwell Rakfin
Director: Barry Elliot
30 Mins., Thurs. 10 p.m.
RESTAURANT & GRILL PUB.
WHNC-TV, New Haven

Preem of this new giveaway contained more bugs than a DDT proving ground. Under-prepared and eventually resorting to ad-lib when the script went awry, program still managed to hit viewers with something that indicated a potential draw when they get around to polishing up the working parts.

Although no announcement is made to this effect (there's no commercial), program is a promotion for statewide biz boost in bars. (Continued on page 42)



BEN LUDLOW

MUSIC
Candlelight Review—NBC-TV
Call the Police—CBS
Scattergood Baines—MBS

INDIANAPOLIS RACE
With Dick Pittenger, Earl Townsend, Scotty Favre, Paul Roberts, announcers.
Producers: Fred Mullen, Gene Starbucker

4 Hours, 16 Mins. (May 30) 10:30 a.m.
WFBN-TV, Indianapolis

WFBN-TV premiered here impressively May 30 with telecast of complete 500-mile race at Indianapolis Motor Speedway. Four-hour and 16-minute program, believed to be longest inaugural event and longest remote control sporting show yet televised, went off without a hitch, giving television interest powerful impetus in this territory. Debut was witnessed by estimated 200,000, including thousands in taverns, private clubs and on streets around street window displays. Reports of clear reception received from Chicago, Louisville, Cincinnati and Miles, Mich.

Technical setup included two cameras in press paddock and third atop grandstand E at Speedway, giving fine sweep of main stretch, dangerous southwest curve, pits and milling crowds in infield of 2½ mile track. One crackup was registered instantaneously, allowing newspaper workers in downtown office to scoop their own staff on the spot. Cars were too small for video viewers to identify, but announcers' running commentary brought all the action into near focus. Slick job in long grind was done by Dick Pittenger and Earl Townsend, who divided main chore.

Lulls in race were filled by interviews with racing celebrities present, handled in fine style by Paul Roberts and Scotty Favre. Much feature material on past races, including previous winners and old cars, was introduced from studio on switchbacks. Variety of presentation kept first local TV audience absorbed from spectacular start to the big moment when Bill Holland finally got checkered flag.

Elaborate installation, utilizing 2,000 feet of cable stretched from bus which housed controls to camera on southwest turn, was credit to Chief Engineer Harold Holland. Change-of-pace program was directed by Fred Mullen and Gene Starbucker. Twelve engineers were on job at track.

Rights to televise race were granted by Speedway, Perfect Circle and national network on condition it be sustaining. But WFBN-TV used spot announcements on half-hour station breaks. Sixteen of these plugs were sold at \$100 each. Cost of picking up race was about \$7,800. There wasn't a serious bobble all day. *Corb.*

RUSS DAVID ENTERTAINS
With Russ David, Dottie Bennett
Producer-Director: Russ David
30 Mins., Sat., 7:30 p.m.
RCA-VICTOR
KSD, St. Louis

Musie lovers get gobs of entertainment of this combo program that includes a quizzer and give-away. David, maestro of KSD's orch and widely known dance band leader in this neck of the woods, and Miss Bennett, who is an eye filler, scored solidly with their stint. Format of program: David and the gal sit at the piano, chat informally between piano numbers by David and ditties by Miss Bennett.

They sing and play request numbers. Then the musical quiz highlights the program. David plays four unnamed songs, usually faves of former years and Miss Bennett places phone calls to four persons who write postcards asking they be called. Each of the four receives a mechanical pencil and the prize for identifying the four song titles is an album of RCA Victor home-graph records. *Sahlu.*

Tele Follow-up Comment

"Growing Paynes," aired Wednesday nights via DuMont since last October, has become one of the better situation comedy series on TV. Producer and writers have evolved a neat format which holds audience interest despite the obviously limited budget. Also contributing to the program's general overall quality are the good thesping jobs of Elaine Stritch (former musically actress doing a straight comedy role in this), Ed Holmes as her husband and David Anderson as their young son. Script on last week's show, while slightly contrived, still made for good entertainment. Spots for products sold at Wanamaker's department store, while not integrated, were nonetheless, acceptable.

Studio One's dimensional presentation of Ansky's Jewish classic, "The Dybbuk," was one of the group's best exhibits to date. A difficult proposition to capture on video, in Studio One's adaptation the poetic quality of the folklore was ever-present, and the beliefs of the burghers of this village in Mitteleuropa were presented in a manner that didn't strain credulity.

The production was moving, reverent, smooth-moving and well-gaated, and the enactments were top drawer. Ansky's classic tells of a brilliant scholar who dies for the love of a girl on the eve of her wedding to another. Unable to roam eternally, he invades the body of the girl, and is ultimately exorcised. Immediately afterward the girl joins him in death.

Recital of this plot contained a surplus of problems, such as the Dybbuk's invasion into an earthly body and the creation of atmosphere in which this folklore would seem natural. The problems were solved handsily.

Performances were superior. Mary Sinclair and James Lamphier as the ill-fated lovers and Arnold Moss as the rabbi entrusted to exorcise the wandering soul, gave the production its high dramatic spots. Moss at one point fluffed a line and subsequent cues were audible to the video audience, but digression was extremely minor in light of his effective overall job. Washington Miner's production, Joseph Liss' adaptation, Paul Nickell's direction and incidental choreography by Felicia Rorel contributed to one of the studio's most successful productions.

The Westinghouse commercials were far from obtrusive on this show. The poetry of the drama was interrupted and in a show like this, which depends on sustaining mood, the digressions were jarring. With themes of this type, more good will to a sponsor would result by dropping those middle spiels.

Impact of NBC-TV's "This Time Next Year," produced originally by the web in October, 1947, was completely dissipated in the repeat version offered Sunday night (5). Dearth of interest might have been due to the novelty of tele's wearing off in 18 months or the show might have suffered by comparison with more recent legions. On the more obvious side, however, the program missed through amateurish performances on the part of most of the cast and the fact that producer-director Fred Coe ran out of form on this one.

Story, an original by Coe, had just as much promise as the first time in its fantasy of an aristocratic southern politician bargaining with a Mr. Jordan character to "do away" with Grant's Tomb, but the promise failed to pay off. Cast, apparently not given too much rehearsal, was fluff-heavy, including star Dennis King, William Eythe, embarrassingly ill-at-ease before the cameras, was inept in a role calling for forceful presentation. Mary Alice Moore and Vaughn Taylor, re-creating their original TV roles, were slightly better. Remote pickups from Grant's Tomb, one of the better ideas in the play, came off okay.

Ed Sullivan's "Toast of the Town" Sunday (5) was a snafued production and weak in the next-to-closing spot. Most important segment of the show was relegated to former tennis champ Vincent Richards and Harold Lloyd in a q. & a. session. However, it was so devoid of entertainment that Sullivan sought to put some sparkle into it with some asides. Nothing helped. This long void and subsequent mistiming of the ending left the show with a pair of indefinite breaks. The end commercial was completed and the finale was again brought on.

There were some elements of the

show that did very well. Mindy Carson, for example, came across photographically and songwise. Rolly Rolls, Wilkie & Dare and Steve Evans registered with their usual vaude acts, although some sharper focus might have been achieved had Rolls pruned down his act somewhat, and had Evans introduced himself with a bit that had as much strength as his laugh impressions.

A change of pacing with Todd Andrews and Julie Harris in a scene from "Watling Heights" didn't mesh with the rest of the proceedings. Scene constituted a powerful bit of dramatics, but it didn't seem to belong between a pair of vaude acts.

Sullivan has been maintaining a high degree of interest from studio guests. Thanks to his good newspaper sense, he invariably has a series of interesting faces scattered throughout the audience. This week's cuffs appearance was from the Bronx woman who won the "Sing It Again" jackpot. With phantom voice Harold Lloyd also in the audience, it added up to a good guest selection.

For its seasonal finale, the "Admiral Broadway Revue," on Friday night (3), encored a number of click numbers done during the show's run. Sid Caesar, star of the comedy values, repeated his takeoff on a western film and the hit on a restaurant patron who has lost his check. The airport interview of the foreign film producer wasn't as effective. Imogene Coca repeated her "Afternoon of a Faun," which she originally did on the opening show, with William Archibald, and she clicked in this along with her "fur" number. The one on the woman doctor was spotty, however. In the execution, Marge and Gower Champion returned to the show for their tramp ballet, which again socked as one of the numbers they did. And there can be too great an emphasis laid on the batoning of Charles Sanford, with his complex musical cues. This is a show where the conductor counts.

"Broadway Scrapbook" came close to the censorious Sunday night (5) with a capsule presentation of the current show at the Latin Quarter. N.Y. censors via NBC. Those sexy costumes worn by the line obviously go well at Lou Walters' emporium but the gals looked barely covered before the TV cameras. Cheersake, in fact, really got a ride via lens closeups on the gams of the femme half of the Tanya & Biagi terps and acro-dancer Jacqueline Hurley.

Otherwise, the show was an okay trailer for the L.Q. ably emceed by the nitery Don Saxon. Highlight was the set, built at the web's International theatre, which duplicated the L.Q.'s twin staircase and stage almost perfectly. Comedian Don Tannen impressed with some fresh routines and Ernestine Mercer socked across some satirical impressions of celebs. Dancers likewise showed well, although Miss Hurley was on too long. Columnist Danton Walker, program emcee, fluffed his one line. Show was produced by indie packager Martin Jones and directed by NBC's Craig Allen.

Hollywood Screen Test auditioned a pair of talented legions Saturday (5) when Patrick O'Neal and Ilka Windisch gave a run-through of a pair of sketches with Vinton Hayworth supporting in both situations. Unfortunately for O'Neal and Miss Windisch, bits selected for them were filled with cliché dialog and far-fetched situations, were more fitting for confessions type magas than for this modern medium. However, both did well under the circumstances. A scene between O'Neal and Hayworth, in which former attempted to get an elderly gent to stay away from his girl, was poorly conceived.

Miss Windisch had a somewhat better break inasmuch as the emoting she was called upon to do was on a fairly even keel and didn't necessitate illogical changes of mood. Although bit was melodramatic, both principals carried it off well. Miss Windisch displayed a charming Viennese accent and looks like she will do nicely in any play which calls for a Continental femme.

Omaha—New home service director for WOW and WOW-TV is Martha Bohisen. She starts July 1. At present, she is director of home service programs for the power company.

Inside Television

CBS-TV's special effects chief John DeMott, who has already introduced such Hollywood tricks as rear-screen projection into television, came up with a new process-shot system last Wednesday night (1) for the presentation of "The Dybbuk" on "Studio One." To make possible scenes showing the "soul" of one character entering the body of another, DeMott had the "ghost" performing against a jet-black screen, which gave him the disembodied effect. Other characters performed before the standard set and then, through super-imposing one camera over another, the merging illusion was created.

Actors rehearsed the scene together before the show but worked at opposite ends of the studio during the actual production. DeMott said the process was similar to the split-screen effect used in Hollywood, on which he worked during the filming of Paramount's "Ghostbreakers" several years ago. Fact that one TV image can be super-imposed over another electronically saved the cost of building a duplicate set and working the process via optical printing, necessary in Hollywood.

N. Y. Daily News' WPIX during recent weeks has come closest to the film companies' technique of promoting their future productions via screened trailers. Where other stations use only audio announcements, WPIX has created a library of still slides from photos of shows taken while on the air. Slides combining both sight and an announcer's voice, are used at the start and close of each day and run in as spots throughout the program schedule.

To avoid monotony, several different scenes are used to plug each show. Copy is written to fit the time slot available and slide changes are indicated by cues on the announcements. Amount of time available dictates the number of slides and plugs used between regular shows. According to WPIX execs, for example, the best number for a 45-second break between programs is three.

Bob Hope, adding to his extra-curricular activities, has taken over distributorship of DuMont Tel. sets in the southern California area through the Quality Electric Television Corp., of which he is board chairman. Hope also owns a hefty chunk of the Cleveland Indians baseball team.

Comedian's new enterprise is to be marked with full-page ads in the Los Angeles metropolitan dailies, with plans now in the works for other ballyhoo and publicity. DuMont receiver sales chief Ernest A. Marx and ad manager Henry R. Geyelin are slated to fly to the Coast this week for a cocktail party being tossed by Hope Tuesday (14) to launch his new venture.

A room so quiet it keeps out noises you can't hear has been built in the transmitter building of WOR-TV, N. Y. The "quiet room" is shielded to exclude electrical noises in the vicinity of the transmitter, which might be broadcast along with the programs. Car ignitions, diathermy and similar inaudible noises can be "heard" by the sensitive electronic equipment and turn up on viewers' screens as white specks. The shielded room is sheathed with wire screening and copper to draw off the sounds that can be seen, if not heard.

Bob Saudek, ABC's public affairs v.p., is staging a full hour of documentary films and discussion Friday (10) at 7:30 p.m. on the web's New York outlet, WJZ-TV. Titled "Film Documentaries Today," the stanza will feature two pix by Julien Bryan, ex-director of the International Film Foundation, and a roundtable bull session by Princeton undergrads.

Films to be screened are "Princeton" and "Picture in Your Mind," latter being an outline history of mankind.

Dunninger will attempt to establish telepathic as well as coaxial cable communication between Washington and New York on his NBC-TV show tomorrow (Thurs.) night. Congressman Amie Ferand, of Rhode Island, will be before the video cameras in D.C. while the mentalist, in the web's N. Y. studios, attempts to read his mind. Dunninger claims he has never met the representative.

On the same stanza ventriloquist Paul Winchell will attempt to read the mind of a seal.

Tele Chatter

New York

Regency Productions, indie package outfit, showcasing its new tele film, "India—the World Dances," today (Wed.) at the RCA Johnny Victor theatre, N. Y. Viv McLeod named producer on NBC-TV's "Chevrolet on Broadway" series, replacing the late Owen Davis, Jr. Gordon Hedwig replacing Ed Woodruff as distribution chief of Telefilm Films, indie outfit releasing films for tele. Leueen MacGrath starring in Turgenev's "Smoke," scheduled for CBS-TV's "Studio One" next Wednesday night (15). Lukas Foss has completed his opera composed especially for video, "The Jumping Frog of Calaveras County," based on Mark Twain's short story. It's slated for fall TV production by Roger Englander. Henry T. Ewald, prez of the Campbell-Ewald agency, elected to the exec committee and board of the Arthritis and Rheumatism Foundation. Carnation Co. planning to enter tele with a series of spots, now being filmed on the Coast. Erwin Wasey is the agency. Jo Lyons leaving radio production to sign on as staff director with ABC-TV. WMBR-TV, Jacksonville (Fla.) station which takes the air about Oct. 1, has signed affiliation pact with DuMont. Illustrator Russell Patterson scheduled to introduce several beauty contest winners tomorrow night (9) on NBC-TV's "Swift Show." James N. Manilla, former tele department chief for the Compton ad agency, joining the Newell-Emmett TV staff.

Chicago

Burr Tillstrom winding up 10 years of TV work with Kukla Fran and Ollie show on WBKB June 10. Tillstrom will introduce several puppets from program replacing his... Juggler Billy Hayes guesting on WENR-TV Desert Party

Thurs. (9)... Vocalist Nancy Wright debuting new musical series via WGN-TV Wed. (8). WBKB has skedded a Bashful Blonde contest in connection with the June 16 opening of its new transmitter... Curtis Nations, prof at American Television school has applied for patents on a new hinged background prop, carrying four full scenes... CBS film "Television Today" being offered for showing before Chi clubs and education groups... Cosmo Genovese directing WGN-TV show tonight (7) on care of the aged, in cooperation with Ill. State Medical Society... WBKB has signed Jack Drees to direct delayed telecasts of Arlington and Washington parks horse racing, starting June 30... ABC-TV Skip Farrell show hosted interpretive dancer Ruth Ann Koein... WGN-TV continuity staffer Helene Herzfeld on vacation in Alabama and California... Bob Elson and Vince Garrity announcing girls softball games Sat. nights for WENR-TV.

London

Emlyn Williams' Elizabethan comedy, "Spring 1600," tops the bill on the TV program June 26 with a repeat four days later. Recorded voice of the late Marcel Boulestin will guide Philip Harben, the video cook, in making of the perfect omelet as part of the "Designed for Women" program June 9. Negro dance drama in the Ballet Negre is to be introduced by Edie Connor. Phyllis Monkman is starring in "A Word in Your Eye," an intimate revue, with lyrics by A. P. Herbert and sketches by Herbert Farjeon. Royal Tournament from Olympia will be telecast four times June 17 and 18. Triple bill of one-act plays will be featured June 10, program comprising "A Witness for the Prosecution," an Agatha Christie thriller; "Call to Arms," and Marius Goring in a monolog, "Box for One."

World-Video's 'Front Page' Pitched to Lucky Strike

World Video has bought the television rights to "The Front Page," the Ben Hecht-Charles MacArthur legiter, and is reportedly pitching the program to Luckies as a replacement for "Your Show Time," which bows out in July. The stanza will cast top Broadway talent in the lively Johnson and Walter Burns newsmen's roles, with MacArthur handling the production. Donald Davis, producer of ABC-TV's "Actors Studio," will assist.

Each telecast of "Page" will be a complete unit, but part of an integrated series. Weekly nut is an estimated \$7,500.

4 More TV Set Mfrs. Cut Prices

Four more television set manufacturers joined the price-cutting ranks this week, as increased set sales are apparently proving steadily to set producers that greater volume created by lower prices return them more profit. Companies joining the trend are Emerson, Garod, Motorola and Andra.

Manufacturers conceded that increased consumer demand made possible by the downward price trend was the chief reason for the lower sales prices. They also noted, however, that improved engineering developments, extended assembly lines and increased volume of production also contributed to the price cuts. Equally important, they said, was an increased supply of component parts at lower prices, particularly the kinescope tubes.

Emerson announced a new 12½-inch direct view table model listing at \$229.50, believed to be the lowest-priced name brand set featuring a tube that large. Emerson also offered a 16-inch direct view console, listing at \$499.50. Both sets feature television only. Garod's new contributions are paced by a 10-inch table model selling at \$199.95, followed by a new 12½-inch set at \$239.95. Other models, with screens up to 13½ square inches in viewing surface, are proportionately low priced. Company has adopted a new sales slogan, declaring "Garod does for television what Henry Ford did for the automobile."

Motorola's new model is a 12-inch console, retailing at \$349.95. Company at the same time announced a 40 cut in its 12-inch table model, from \$369.95 to \$329.95. Andra, in unveiling its new 1949-50 line of receivers, showed five models, ranging from a 12½-inch tube table set at \$389.50 (including AM, FM and all-speed record changer) to a 16-inch combination console at \$895.

AFM Easement Will Up More Pix Trailers on TV

Pix advertising on television will start rolling on a large scale once the video music snarl is untangled, according to Herman Robbins, National Screen Service prexy. Several stabs at showing film trailers on video have already been made on an experimental basis but their sales power was reduced by the forced removal of music from the soundtracks.

With the lifting of the American Federation of Music ban, expected before the end of year, Robbins predicted that film execs would go for intensive trailerizing on TV.

Two More Stations Ink For Telenews Reel

Two more upcoming television stations signed this week to bow in with the Telenews-INS newsreel. WBRC-TV (Birmingham, Ala.) will carry both the daily and weekly reel when it preems July 1 and WOW-TV (Omaha) has also signed for both editions starting with its Sept. 1 preem. WFMB-TV, Indianapolis, which debuted May 30, also is carrying both reels, having already bagged sponsors for them. WEWS, Cleveland, picked up the daily reel Monday (6) and WRGB, Schenectady, is scheduled to begin airing it June 27. RCA-Victor dealers, meanwhile, signed this week to bankroll the weekly reel over WHIO-TV, Dayton.

WHEN, Syracuse's 1st TV Outlet, Sets Up Full Dedication Week Pgm.

By HAYDEN HICKOK

Syracuse, June 7.

PEGGY WOOD'S 'MAMA' SET FOR JUNE 17 PREEM

"Mama," CBS-TV house package based on the novel from which "I Remember Mama" was adapted, has been tagged for a June 17 preem. With Peggy Wood in the title role. Half-hour domestic comedy series, labeled a "Norwegian edition of 'The Goldbergs,'" will be aired in the Friday night 8 to 8:30 slot, replacing the vacationing "Adventures in Jazz." Web has had several hot sponsor nibbles for the show and is hopeful of wrapping up a bankroll before the teeoff date. Set for the cast, in addition to Miss Wood, are Judson Laire, as "Papa," and Malcolm Keen, Rosemary Rice, Dicky van Patton, Iris Mann and Ruth Gates. Frank Gabrielson will handle the scripting chores, with Ralph Nelson producing and directing.

Original novel, titled "Mama's Bank Account," was penned by Kathryn Forbes and later produced on Broadway by John Van Druten and in films by RKO.

Salt Lake City's KSL-TV Makes Its Bow; Sked to Be Hypoed Heavily in Fall

Salt Lake City, June 7.

Supplements in the three newspapers here announced the debut of KSL-TV last Tuesday (31). Only 5,000 video-owners caught its first broadcasts of kinescope footage. Radio and appliance stores featured the arrival of the second outlet with spectators pressed against storefronts to herd the rival to KIDY, W6XIS, NBC affiliate. KSL-TV has exclusive agreements with CBS, ABC and DuMont for release of their television programs.

The effective radiated power of 18,400 watts will service all of Salt Lake City and outlying districts north and south of the city. A very light summer schedule of 2½ hours per evening will be maintained until the fall when heavy programming and a staff enlargement are planned.

Station principals are C. Richard Evans, general manager; Ivor Sharp, executive vice-president, and Ralph Hardy, assistant general manager.

The 15-man TV staff (of 90 KSL employees) is headed by Lennox Murdoch, director of sales and programming. Wayne Richards and Alden Richards are in charge of production; Scott Clawson in charge of films, and Verda Mae Miller is copywriter. Cameras are handled by Ray Loveless and Howard Smith.

First of a series of live shows begins Thursday when Hack Miller, sports editor for The Desert News, opens a sports forum.

Ezra Stone to Direct O & J's Tele Series

Ezra Stone has been named director for the upcoming Olsen & Johnson television show, which takes over on July 28 the Tuesday night NBC-TV spot now occupied by "Texaco Star Theatre." Buick will sponsor, through the Kudner agency.

Stone flew to Indianapolis over the weekend, along with writers Arnold Horwitt and Leonard Holton, to huddle with O&J on the show. Program is being brought in as a package by the William Morris office, similar to the way in which "Texaco" is handled, and it is expected that the comedy team will do most of the production, just as Milton Berle produces the "Texaco" sessions.

Harrell's Package Operation

Charles Harrell, former exec television producer at ABC, has formed a partnership with Madeleine Capp and will package shows. Harrell, who worked on the "Stop the Music" show at ABC, will package several new units. Among the shows currently under consideration is a nitery layout built around Virginia Forbes, of the N. Y. Sun.

"Thanks to Syracuse and Central New York" is dedication week theme at WHEN, city's first TV outlet.

Occasion marks completion of more than six months of daily TV programs, and the switch to operating on full licensed power, following completion of a new 537-foot transmitting tower, highest in Syracuse area.

A special one-hour dedication program was televised Monday night (6) with president Edward T. Meredith, Jr., of Des Moines, Ia., on hand to introduce guests and industry dignitaries and express gratitude for civic cooperation in getting WHEN on air in record time of 16 days on Dec. 1, 1948.

TV leaders attending included Commissioner George Sterling of FCC; Jack Poppel, WOR, New York, president of Television Broadcasters Assn., and L. J. McVey of long lines division, AT&T. Representing their respective networks were Lee Jahnke, v.p. of A. B. C.; Dr. Allen DuMont, president of DuMont, and William Lodge and William Schudt of CBS.

Meredith-Syracuse TV Corp., owner of WHEN, is subsidiary of Meredith Co., Des Moines, publishers of Better Homes & Gardens. Capt. William Eddy is director of TV. Heading the staff is general manager Paul Adanti, formerly of WRGB, Schenectady. Edward P. Roden is program director. H. Eugene Crow, chief engineer, William H. Bell, commercial manager, and Ned Ryan, special events director.

N. Y.-L. A. Coaxial in Yr., If the Networks Want It, Telephone Execs Aver

Hollywood, June 7.

Pacific Telephone and Telegraph Co. officials here say that a coaxial cable from N. Y. to L. A. can be readied within one year if the networks request the service. Statement was made here by Lloyd E. Ritter, exec of the company, in response to reports that service could be supplied within 60 days.

"We have a coaxial cable in the ground that connects Los Angeles and New York, via Jackson, Miss. and St. Louis," Ritter said, "which could be equipped to carry television programs should the demand develop. To our knowledge no such demand now exists."

"Should we be asked to provide a television channel from Los Angeles to New York today, it probably would require about a year to have the channel ready for service."

DU MONT 'FIRST ROW' INTO ADMIRAL SLOT

DuMont this week set its vaudeo sustainer, "Front Row Center," to replace the "Admiral Broadway Revue" in the Friday night 8 to 9 slot, with NBC-TV filling the time with a new series of Hopalong Cassidy westerns. "Admiral," carried over both nets during the last season, wound up for the summer last Friday (3) and returns in the fall over NBC-TV exclusively.

Admiral will bankroll the first two weeks of the Hoppy westerns on NBC-TV and return for the last five stanzas of the 13-week hiatus. That leaves the middle eight weeks for NBC to fill and the web has not yet decided on what its replacement will be. Westerns represent a new series which have not yet been seen on video and many of them will not yet have played in theatres.

DuMont's "Center," half-hour program until now, will be extended to a full hour starting Friday (10). Bill Harmon of the Max Gordon office has been named to produce and direct and is aiming the show as a showcase for new talent. Elizabeth Mearns will handle the additions for the program at DuMont. Adelphi Playhouse, N. Y., James L. Caddigan, the web's program chief, has moved "Key to the Missing" into the 9 to 9:30 Friday spot formerly occupied by "Center."

EVERYBODY PERFORMS BMI-LICENSED MUSIC



**OVER 14 MILLION
BROADCAST PERFORMANCES
IN 1948**

EVERYWHERE

**BMI-LICENSED MUSIC
IS USED BY
EVERY PERFORMING ARTIST
ON EVERY PROGRAM
OVER EVERY NETWORK,
EVERY LOCAL STATION AND
CAFE, NIGHT CLUB AND HOTEL
IN THE U.S. AND CANADA
and performed by
EVERY CONCERT ARTIST,
EVERY OPERA COMPANY and
EVERY SYMPHONY ORCHESTRA
IN THE WORLD**

From the Production Centres

IN NEW YORK CITY . . .

Carl Ravazza, who recently signed Marty Goodman as personal manager, will do two guest shots on "Hit Parade," Aug. 14 and 21. . . Jeff Selden, WNEW continuity director, resigns, effective Friday (10) to assume fulltime scripting chores on Chesterfield "Supper Club." Bob Stewart takes over the continuity post and Rick Kane shifts from publicity to the copy dept. . . Elsie Rubenstein replaces Kane as assistant flack chief. . . Return of Palace theatre to vaude has boosted sales of Joe Franklin's "Main Street Memories" transcriptions, which feature oldtime vaudevillians. . . Betty Tevis, WLW (Cinc.) flackess, appointed publicity manager of WINS.

WMGM-Brooklyn Red Cross "Manual on First Aid for Dodger Fans" was read into the Congressional Record by Rep. Louis B. Heller. . . Bob Shaw, "Mr. D. A." scripter, leaves Tuesday (13) for seven weeks in Europe. Trip is possible because stanza is transcribing for the summer. . . Muriel Ames, WHLL scripter, to commentate Hempstead fashion show tonight (Wed.). . . Olga Druce, "House of Mystery" producer, will take a three-week leave to lecture at U. of Colorado starting June 27. . . Bob Houston, WMGM singer, starred Thursday (2) at teenage shindig of the Nassau Daily Review-Star. . . Wilfred Pickles, emcee of BBC's top audience-participation, "Have a Go," to arrive here June 20. . . Franklin Pulaski, WQXR announcer, was cast Thursday (2) as the "monster" on the WNBT Bigelow Show and couple days later played the smoothie on WCBS-TV's "Winner Take All." . . Jeanne Harrison, director of the WOR "Boston Blackie" program, and Henry Sylvern, musical director of the same show, have recorded two children's platies for Caravan Records. . . "Cisco Kid," Fred W. Ziv transcribed series, will be translated into Spanish and waxed for airing on Mexican radio stations. . . Ray Johnson, new to "Helen Trent" cast. . . Palmer Thompson to "Our Gal Sunday." . . John Stanley and Phyllis Creore added to "Just Plain Bill" players. . . Ross Martin, Virginia Dwyer, Joshua Shelley, Sanford Bickert, Eva Condon and George Mathews join "Front Page Farrell" cast. . . Adolphe Menjou lining up a personal appearance tour in key eastern cities in conjunction with his new WOR "Meet the Menjous" program.

Congressman-elect Franklin D. Roosevelt, Jr., will be heard tonight (Wed.) on WMCA's "Report From Israel." . . WHOM's "Afterhour Swing Session," with Willie Bryant and Ray Carroll, now admitting studio audiences. . . Lyn Duddy pactored for Abe Burrows CBS show. . . Treva Frazee, last on B'way in "Sundown Beach," doing "Armstrong Theatre" Saturday (13). . . The Ed Byrons now have a second son, tagged Kevin. . . Ritter Foods, sponsor of ABC's "Betty Clark Sings," extending offer to turn over profits during month of May to Natl. Council to Combat Blindness. Campaign is to run through June 17. . . Singer Johnny Thompson, currently heard every Saturday at 7 p.m. on his own program via WJZ, and who is seen each Friday at 7:30 p.m. as singing star of "The Fitzgeralds" program via WJZ-TV, adds two additional airshows to his schedule on June 28 when he will start in a new series of his own informal musical programs to be heard on Tuesdays and Thursdays at 6:45 p.m.-7 p.m., via WJZ.

Robert G. Swan, producer of ABC's "Carnegie Hall," conducting biz from the Shelburne hotel where he is bedded with arthritis. . . ABC employees to have annual all-day outing at Huntington, L. I., tomorrow

(Thurs.) . . WOR staffers to picnic at Carteret, N. J., transmitter site June 18. . . R. D. Wilber, WLW conductor, has been named musical director of WINS. . . John Masterson, producer of Coast ABC stanzas, visiting New York with TV ideas. . . Dennis James, now seen on "Stop the Music," Tuesday eve boxing, "Original Amateur Hour" and "Okay Mother" (cross-the-board), will add two more boxing and wrestling assignments and will emcee the new DuMont quizzer, "Lady Luck or the Tiger." . . The Ed Kobaks celebrate their 33d wedding anniversary on Friday (10).

Ziv Co. has pactored Guy Lombardo to a new long-term transcription deal, with waxing sessions to start Friday (10). . . A son, Lawrence Kenneth, was born Monday to the Brad Phillipses. He's a WINS announcer. . . The Walter Kings (he's American Cancer Society radio-TV director and wife Betty is an ex-CBS writer) have a new daughter, Diane, their second.

IN HOLLYWOOD . . .

It will be in the nature of a homecoming when Paul Douglas teams up with Irene Dunne on Screen Guild Players airing of "Together Again" June 16. He was the first radio announcer to gather in 1,000 clams a week and has been back only on rare occasions since he clicked on Broadway and later in pictures. . . Ralph Edwards kinned a salute to Horn & Hardart's kiddie show, which he announced when on CBS staff in New York. And the guy hasn't changed one bit, his friends of those early days will tell you. . . Jim Burton took over the producing duties on "Command Performance" from Bob Lehman, who has been doing it for the past two years. . . ABC landed a local drug chain for its co-op'd "Mr. President." . . Carleton Morse and John Charles Thomas teaming up in a packaged radio dramatic series called "The Man With the Plow." Thomas stars in the piece and Morse writes and produces. . . Ames Bros., nitery singers, will fill for Andrews Sisters on "Club 15" while they're at the Roxy in New York. . . Blatz beer will be on NBC next season if it can find the right kind of show. Ed Gardner is said to be very much in the running but brewer is definitely opposed to having "Duffy" taped in Puerto Rico, where Gardner wants to pitch a studio for making pictures. . . Don Quinn is whipping up a comedy piece called "The Halls of Ivy," which has to do with the comedy antics of an ex-showgirl and her college prexy husband. Edna Best and Gale Gordon are slated for the leads. . . Arthur Q. Bryan chugging east for the father role in "Archie Andrews." . . Kay Singer and Dick Chevillat, scripters for Faye-Harris, want to tape a few shows this summer to be used in season when their nimble minds go stale. . . Rod Erickson, radio and TV supervisor for Young & Rubicam, in town "observing."

IN CHICAGO . . .

Leigh Barron and the Sheratones aired five a week via WBBM in new series. . . ABC's back on the job include veepee John Norton from New York conference, flacker Craig Claiborne and sales manager Roy McLaughlin from vacations. . . Wells Barnett of John Blair station reps firm back from Waterloo, after sojourn with parents. . . Nancy Cooley, Chi head of Sidney Roslow's Pulse Surveys, off to Ithaca, N. Y., for marketing conference. . . WLS Dinnerbell show June 9 at Harvard, Ill., for annual milk festival. . . WBBM staffers Bill Duane, Eddie Freckman and Leon Crager on Indianapolis-to-Chi flight of Navy's new Constitution for special tape-recorded show. . . NBC vacationers include salesmen George Morris and George Creech, announcers John Conrad and Grant Hopperstad, Dave Lasley of promotion and Lenore Berner of public service. . . Sportscaster Jimmy Evans winds up his teen-age sports show on WIND June 11 for the summer. . . Jim Ameche starring in new WFJL religious series, heard weekly

Mpls.' WTCN to Telecast CBS Net Shows Starting Late July on Year Pact

Minneapolis, June 7.

WTCN-TV has signed contracts for telecasting of network shows of CBS starting late in July. F. Van Konynenburg, vice-president and general manager, announced. Contracts cover 52 weeks and make available to station all CBS network kinescopes. Shows will supplement ABC network service and WTCN-TV local programs.

The deal splits some CBS product between WTCN, ABC outlet, and KSTP, NBC affiliate, the latter holding individual contracts now for some CBS shows which will, however, revert to WTCN on expiration as part of overall deal.

Neither will station be able to get the ABC Eisenhower series, already signed by KSTP. TVers, however, probably will be able to see such features as Arthur Godfrey, included in the WTCN deal and also held in individual KSTP contract, on either station.

WTCN-TV expects to begin telecasting in mid-July, CBS product becoming available two weeks later. Station plans operations from 6 to 10 p.m. daily as starter. Series of local shows are being tested by Max Karl, supervising TV programming, and Sherman K. Headley, recently signed as TV producer-director. Station has signed a cameraman and film editor as regular staff members and boys are already at work.

In addition to the CBS contract, station is reported negotiating for DuMont shows.

Emerson's \$1,896,126 Net

Emerson Radio & Phonograph, with its television set sales zooming, reported net profit for the first six months of the current fiscal year of \$1,896,126. Compared with \$1,139,244 for the same period ended May 1, 1948.

Current earnings equalled \$2.37 per share, compared with \$1.42 per share last year.

...over
five million
people listen
to one station
every week



**JUNE
12, 19**
*Fritz
Reiner*



**JUNE 26
JULY 3, 10**
*Arthur
Fiedler*



JULY 17
*Sigmund
Romberg*



JULY 24, 31
Wilfred Pelletier



AUGUST 7
Percy Faith



AUGUST 14, 21
*Dimitri
Mitropoulos*



AUGUST 28
Antal Dorati



SEPTEMBER 4
Harold Levey

*Every Sunday Evening
June 12 through September 4*

UNITED STATES STEEL

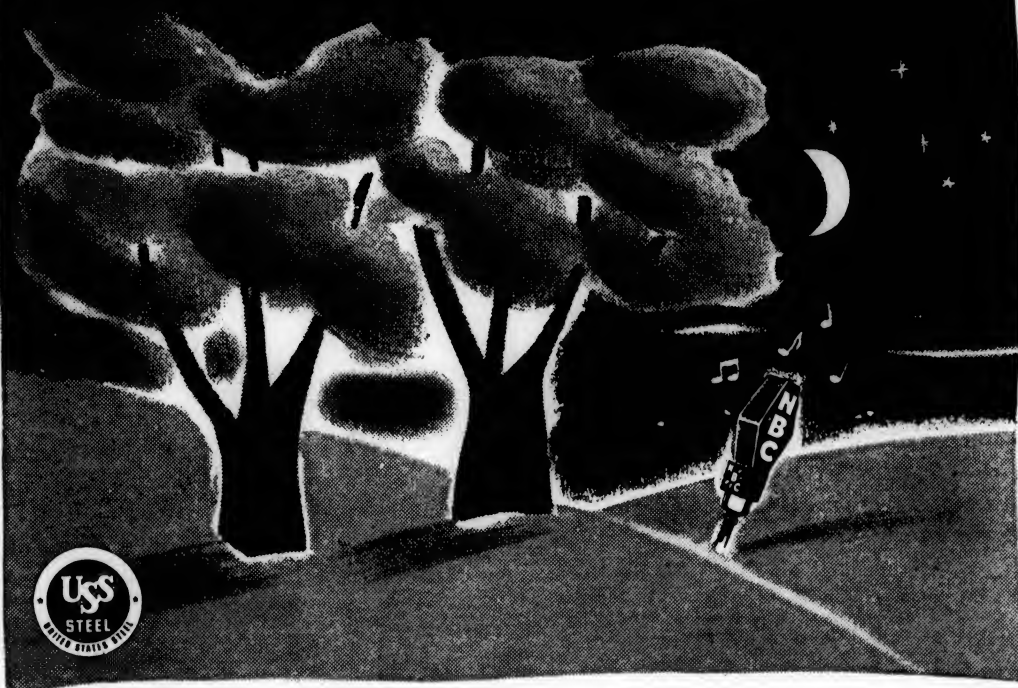
presents the

NBC SYMPHONY ORCHESTRA

Summer Concerts

**WORLD-FAMED CONDUCTORS
DISTINGUISHED SOLOISTS**

...and **GEORGE HICKS**
speaking for U. S. STEEL



U. S. STEEL HOUR • SUNDAYS 8:30 P.M. (EDT) • NBC NETWORK

BMB's Study No. 2 to Uncover TV Data Although AM Still Holds U.S. Interest

Preliminary examination of returns received in Broadcast Measurement Bureau's Study No. 2 show a considerable number of television responses. "But the important fact is that there is still a lot of AM listening," according to Dr. Kenneth Baker, acting BMB top. "When you get outside of New York City it's AM all the time."

Data on TV will probably not be published in the study, although it may be made available to subscribers, Baker revealed. The reason is that there are no satisfactory figures on county-by-county set distribution to project the returns against. The same holds true for FM, the NAB research chief on loan to BMB said.

Baker spoke at a press confab called last week to announce the NAB's guarantee of Study No. 2. The guarantee was made after the measurement bureau satisfied conditions set by the NAB board of directors in Chi last April. These stipulated that NAB would advance \$75,000 for use in April and May, 1949, and that NAB would assume full administrative control of BMB whenever part of the loan was outstanding. Further requirement was that BMB get sufficient waivers and new subscribers by June 1.

Need for the waivers is the fact that present BMB contracts with stations give them the right to cancel subscriptions on 90 days' notice, which could leave the bureau holding an empty money bag and a fistful of bills after publication of the study. Stations were therefore asked to set aside the cancellation clause and agree to remain with the bureau through June 30, 1950. As of June 1, 404 waivers had been received from stations, two networks and two regional webs. (CBS and MBS are still outside the organization, with the prospect of the former coming in reported as good).

According to Baker, the constant flow of income assured by the waivers, plus additional funds coming from new subscriptions, are sufficient to repay the \$75,000 loan by NAB. However, it is still possible that BMB may need additional short-term credits because not all stations will pay up through June, 1950, in lump sums.

While the crisis days are over as far as Study No. 2 is concerned, future of the measurement bureau is still to be decided. The NAB's special committee to plan the organization's future is expected to hold a meeting within the next two weeks.

Meanwhile, Study No. 2 is progressing well, Baker declared. A total of 318,000 ballots has been returned and tracers are going out to those who failed to answer. Tabulation has already started and the study is expected to be out sometime this fall. The 1946 report appeared in November, Baker said, "and we hope to match that date."

Det.'s Radio-TV 'Ribbon'

Detroit, June 7.

More than 100,000 pairs of eyes are going to be focused daily on WXYZ and WXYZ-TV, beginning June 15.

The eyes will be watching the largest Trans-Lux sign ever made by the Trans-Lux Sign Corp. The sign is being erected atop the 15th floor of the Macabees Building, which houses TV studios and offices. The sign, which is divided into two parts, one facing north, the other south, is seven feet in height, and each section is 90 feet long.

It is planned that the flashbeams will be made 14 hours daily Mondays through Fridays and eight hours on Saturdays. It will carry latest news copy, public service advertising, station promotion, and time and temperature reports.

WTMJ Aired Kudosed

Milwaukee, June 7.

"They Can Come Back," public service series aired on WTMJ and WTMJ-FM in cooperation with the Wisconsin Assn. for the Prevention of Alcoholism has been kudosed by the American Veterans of World War II.

Amvets' distinguished service awards went to R. G. Winnie, station manager; Robert Vail, who scripted the series, and the association.

New Tele Biz

New program on WWJ-TV has brought the art of magic to Detroit's television fans. "Famo and His Magic Carpet" features the talents of Karrell Fox. He is presented every Wednesday from 9 to 9:15 p.m. Show is sponsored by Famous Furniture Co., through A. R. Brash agency.

Sachs Quality Stores, N. Y. furniture chain, taking over sponsorship Friday nights of "The Fitzgeralds" via WJZ-TV, N. Y. William Warren agency handles the account.

Ripley Clothes has extended its option another 52 weeks to bankroll Wednesday night wrestling from Queensboro Arena over the N. Y. Daily News' WPIX, through the Bobbley Co. Sportscaster Guy Lebow has been retained as announcer.

Great Atlantic & Pacific Tea Co. has signed as participating sponsor on "Your Television Shopper," DuMont's daytime strip featuring Kathi Norris.

WNBQ, Chi., reported spot announcements for Mitchell Manufacturing through Jones-Frankel agency.

WLW-C, Columbus, sold two-hour telecast of AAU boxing matches from Central Y. M. C. A. on June 7 to Westgate Electric Co., which is using the time to plug Westinghouse electrical appliances.

Cardinals' TV Simulcast Linked to Big Hookup

St. Louis, June 7.

Simulcast over KSD's television station was used for the first time here last week when Harry Caray and "Stretch" Miller not only gabbed the play-by-play of a Cardinal game over video but also simultaneously over a 56-station web, the largest b.b. chain in the U. S. over WIL. The Griesedieck Bros. Brewer Co. has bought the right to sponsor 15 of the Cardinal home games at Sportsman's Park, the deal being made by Ruthrauff & Ryan.

Caray does the play-by-play and Miller, pinch-hitting for Charles "Gabby" Street, former major league manager, chips in with the analysis, etc. The Griesedieck web is broadcast by stations in Missouri, Illinois, Arkansas, Oklahoma, Kentucky, Tennessee and Iowa.

WBNS-TV Names Larson

Columbus, O., June 7.

Randall E. Larson, native of Orange, N. J., has been named film director for WBNS-TV, Columbus Dispatch station set to bow here about Oct. 1.

Larson is now in New York screening and selecting films for station use. He has just completed training course at CBS-TV in New York.

INDPLS.' WFBM TO AIR AMER. ASSN. BASEBALL

Indianapolis, June 7.

WFBM-TV, which premiered with the 500-mile Speedway race on video May 30, will telecast all night home games of the Indianapolis American Assn. baseball club starting June 16.

Deal was completed by Harry M. Bitner, Jr., WFBM-TV general manager, and Frank E. McKinney, vice president of the local club and president of the Pittsburgh Pirates. McKinney, lukewarm to the idea for the past several weeks, was believed to have changed his mind after the success of the Speedway show.

Radio Equipment Co., Philco distributor, will sponsor the first 12 games and Westinghouse Corp. the next six. Sponsors are being sought for the remaining 16. Deal is for this year only.

Bitner also announced that WFBM-TV plans to carry Notre Dame football games this fall, as televised on film by DuMont.

Cincinnati — Dick Nesbitt, WKRC-TV sportscaster, heads the recently sanctioned Starlight Athletic Club which this week inaugurated Monday night boxing in the open, downtown Parkway Arena for two hours of telecasting by his station. WLW-TV picks up Friday night wrestling shows from the same bowl with Schoenling Brewing Co. as the tagger.



WKY-TV Studio on Wheels
a completely equipped
mobile unit.

OKLAHOMA'S first TV STATION

WKY-TV

now on the air...

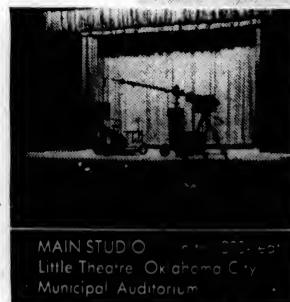
There's new magic in the heart of the Southwest!

It's television over WKY-TV . opening a bright new market for TV advertisers, right in the middle of the great Southwest where business is best. And it's hitting the market with unprecedented impact!

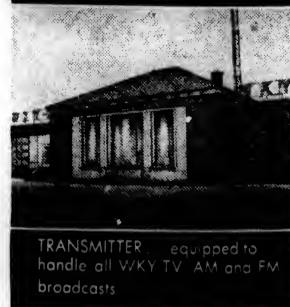
And no wonder! Because WKY-TV has its taproots in the popularity gained from WKY's 25 years of AM broadcasting. It enters the market with the super sales power that only the call letters "WKY" can give a station down here.

This means that when you "buy" WKY-TV, you get more than a picture on the kinescope. You get WKY's prestige and acceptance behind every television message.

THE WORLD'S TALLEST TELEVISION ANTENNA...
Built on top of the WKY-AM radio tower
966 feet above the ground.



MAIN STUDIO - Little Theatre, Oklahoma City
Municipal Auditorium



TRANSMITTER - equipped to
handle all WKY TV, AM and FM
broadcasts

OWNED AND OPERATED BY
THE OKLAHOMA PUBLISHING CO.
WKY, Oklahoma City • The Daily
Oklahoman • Oklahoma City
Times • The Farmer Stockman
REPRESENTED BY
THE KATZ AGENCY, INC.

WKY TV AM FM
CHANNEL 4 • OKLAHOMA CITY

For just eighty-four cents WCBS nighttime station breaks will carry your message into a thousand tuned-in homes!

2,668,180 DIFFERENT FAMILIES listen, *at least* once every two weeks, to the commercials of a seven-nights-a-week WCBS station break advertiser! * That's only 84¢ per thousand actual *listening* families. †

YOU CAN DO AS WELL! WCBS' policy of rotating station breaks gives *every* advertiser an equal chance to reach the greatest number of listeners. (And with WCBS and CBS programs attracting ever-increasing audiences, WCBS station breaks become an even better buy.)

FIRST-COME, FIRST-SERVED. Get in touch with WCBS or Radio Sales right now...for one of the biggest bargains in all radio.

*Based on Nielsen Radio Index, January 1949.

†Class A Rate for 1-25 weeks.

New York key station for the Columbia Broadcasting System



NLRB Slaps Down WMSL in IBEW Squawk on Collective Bargaining

Washington, June 7.

Tennessee Valley Broadcasting Co. (WMSL), Decatur, Ala., was ordered by the National Labor Relations Board last week to bargain collectively with Local 1564 of the International Brotherhood of Electrical Workers (AFL). The company was also required to stop interfering with the organizing activities of the union.

A decision of the Board, which affirmed a trial examiner's report of last December, rejected a challenge of its authority to issue the order on the ground the local went out of existence. "Under the circumstances of this case," the Board said, "the disintegration of the union must be attributed to the respondent's own unfair labor practices, especially to its persistent refusal to recognize the union's existence or to bargain with it."

The Board found that from the time of an election in which the union established its majority the company "engaged in a series of dilatory and evasive measures" to put off recognition. In one case, an announcer's "freelance" program was cancelled, another announcer was discharged without a reason being given, and a technician was fired for "sleeping" and being late. These actions, the Board said, were found to be part of a general effort to smash the union. The company was ordered to make restitution.

The Board had issued a ruling two years ago that the regular staff announcers and the technicians of the station constituted two separate units for the purpose of bargaining after a secret election conducted by NLRB. The company, however, refused to negotiate on the ground it was appealing the Board's certification to the Circuit Court of Appeals. The union thereupon filed an unfair labor practice charge against the station.

Electrical Council to Buy WOW-TV June 13 Preem

Omaha, June 7.

First television show announced here by WOW-TV will start June 13 under sponsorship of the Nebraska-Iowa Electrical Council. Five separate half-hour video shows will be held daily from noon to 8:30 p.m., with no admission charges but tickets procurable at radio dealers.

Preview of the main show will be held for distributors on June 12. This will give prospective set buyers a chance to view television programming on many different styles of sets. Programs will be made up of specially produced film material designed for this particular demonstration.

WOW-TV confirmed previous announcement that it will be ready for regular television service on Sept. 1.

St. Louis—The Kroger Co. has renewed its 52-week contract for three continuous quarter-hour daytime strips on KMOX, local CBS outlet. Kroger company is now going into its 14th year on KMOX with three transcribed shows, "Editor's Daughter," "Hearts in Harmony" and "Linda's First Love."

HEDDA DOING A TELE TRAILER FOR GOLDWYN

Hollywood, June 7.

Special film trailers ballyhooing current releases will be one of the features of Hedda Hopper's new television program that will air over NBC-KNBH here. Subjects are expected to have the columnist giving her opinion of the release as well as showing some of the picture's actual footage as a teaser to attract theatre trade.

One of the first pictures to get the special ballyhoo probably will be Samuel Goldwyn's "Roseanna McCoy." A TV trailer plug for the film was lensed at the Goldwyn studio Wednesday (1) under the direction of Mark Robson. "McCoy" is being rushed for summer release, indicating Miss Hopper's video debut for NBC can be expected shortly. There is a possibility that if Miss Hopper does not go on TV before fall, the ballyhoo reel will be televised in the east for picture's opening, although it was made for her projected program.

Status Quo

Continued from page 31

of representative sample prints had been sent him from KNBH, the web's Hollywood outlet. Home-office program department will screen them this week to determine which to schedule on a regular basis out of N. Y.

Both webs expect to continue to push their house-built packages. NBC auditions a new Jane Pickens show this week and is now collaborating with actor William Gargan on developing an audience participation giveaway program, to be titled "Hold the Phone," which will feature vaude acts, sketches, etc. Show has been tentatively set for the Wednesday night at 8 period.

As for the vaudeo productions, such as Milton Berle's "Texaco Star Theatre" and Ed Sullivan's "Toast of the Town," all program chiefs declared they would probably turn more and more to the revue-type programs in the fall. With the number of suitable performers for such shows definitely limited, they said, it will be necessary to depend more on specialty-written skits.

WOIC's 'Skull Practice'

Washington, June 7.

Advance "skull practice" sessions have been instituted by the Baltimore television station in the Capital, WOIC, to prepare for coverage of football and other special events.

Whenever possible, films and photos of similar events are used to show lighting, camera angles, crowds, band locations, etc. In addition, complete inspection is made by engineering and production personnel of sites where events are to originate. The sessions, says the station, resemble pre-game briefings.

Chicago—"Breakfast Club" is celebrating its 16th anniversary June 23 with a premium offer from sponsor General Mills.

Chicago Theatre Sets Vaude Acts for Preem

Chicago, June 7.

Chicago theatre, for its WBKB tele debut of vaude programs picked up from its stage, is teeing off inaugural program with the Al Trace orch, Joan Edwards, Jackie Green and the Shyrettos. In addition, there will be a square dance session.

Balaban & Katz flagship is also trying to bring in film stars to hypo an hour program set for every Thursday evening, starting June 16. House is trying to begin large-screen video and is trying to obtain rights to the Ezzard Charles-Joe Wolcott fight the following week.

Tele Reviews

Continued from page 34

taverns, grills, restaurants, taprooms, etc. Footing the bill is the Restaurant and Grill Publicity Service, which collects its fee from individual members of the Consecutive food-and-drink association. Show is packaged by Teleshows, of which Gertrude J. Berman is business consultant. WNHC-TV has nothing to do with producing the show, station being in the picture only as telecast outlet.

It's another phone call-participant setup, handled as follows: Although would-be entrants can catch the program from their own homes, or any other place, they must first go to a restaurant association member spot to fill out an entry blank stating where they can be reached by phone when program is on. (This factor was not at all clarified to viewers on the opener.) Skits are the fulcrum of the setup.

Dan Healy emceed, hitting both extremes of good and bad. He was bad when he repeatedly called the program "Here's a Cue" instead of "Clue," and his explanation of why he was called the "night mayor of Broadway" was too longwinded. But he did keep the ball rolling when the script fell apart and managed to cover up some of the fumbles. He should be told not to mention taverns and bars so frequently, blueses being constantly on the alert for such chatter.

"Clue" is signed for an initial 13-week stint. Bone.

CHICAGO NOTEBOOK

With Jim Hurlbut

Producer-Director: Reinald Werneth, Jr.
15 Mins., Wed., 9:15 p.m.
Sustaining
WNBQ, Chicago

Jim Hurlbut manages to make this potpourri of local features and topical events an interesting show for Chicagoans. Films and still-shot sequences backed by Hurlbut's running commentary make up the format. Show caught took viewers on two fire department alarms; followed the efforts of a young couple trying to find a house, and showed off a new type polaroid camera.

Opening found Hurlbut looking out at Chi downtown district by night. Film then took over for a looksee at firemen answering alarms. First chase was false; second was a blaze. Film shot from swaying fire truck had exciting effect of an oldtime Harold Lloyd thriller.

House hunt staged with a still series was less exciting but had the advantage of being everybody's problem. Hurlbut's style is lucid and graphic. Viewers are made to feel an awareness of the big city pulse. Local sponsors could look this one over to their advantage. Mart.

Mayflower

Continued from page 28

Co. decision of 1941, which involved questions of editorial policies of WAAB, Worcester, Mass., the Commission, in renewing WAAB's license, stated flatly that "the broadcaster cannot be an advocate." The issue, it contended, had nothing to do with freedom of speech, but with public protection in view of the limitation of broadcast frequencies. The decision was criticized in Congress and the industry as a violation of free speech, which led to proceedings two years ago to reexamine the issues. Last week's report is the result of these proceedings.

Editorial Greenlight

The report was immediately regarded in the industry as a greenlight for station-sponsored editorials. Justin Miller, prexy of the National Assn. of Broadcasting, calling the decision "the greatest single victory in behalf of freedom of expression" in a century, urged members to be "clearer and more specific in their editorializing than the Commission has been in this vague and wandering report."

Miller, while admitting the decision, "does not in terms reverse the Mayflower case," said it nevertheless "nullifies the uncertain language and faulty reasoning contained in that decision." The report confirms NAB's opinion, he added, that the dicta in the Mayflower ruling represented "an unwarranted invasion of free speech."

The report also brought an announcement from CBS that the web would soon begin carrying editorials.

In addition to the interpretive remarks of Commissioner Webster, the report was notable for a voluminous concurring opinion of Commissioner Robert Jones, which comprised nearly half of the 12,000-word document. Jones thought his colleagues, in granting licensees the right to editorialize, should admit a reversal of the Mayflower opinion and should acknowledge unconstitutionality of that document.

The Commissioner also felt that no restraint should be made upon the station owner's right to editorialize, but he emphasized that the licensee can be held to account when renewal time rolls around.

There was one dissent to the report. Commissioner Frieda Henrich thought it "foolhardy" to permit editorialization by licensees without some method of insuring fair presentation. Difficulties in discovering abuses and the problem of using sanctions via the revocation route should not be underestimated, she said.

Panel to Gab on Writing Techniques for TWG

Third craft meeting of the Television Writers Guild will discuss "Writing Techniques—Dramatic Adaptations and Originals" tomorrow (Thurs.) eve at the RCA Exhibition Hall, N. Y.

Speakers will be Worthington Miner, producer-director; Mary Hunter, director; and John Chapman, N.Y. Daily News drama critic. Panel discussion will include the speakers and Max Wilk and Benjamin Zavin, TV writers. Lee Berg, TWG exec committee chairman, will moderate. Sessions are open only to Authors League members.

25 COMMUNITY CHESTS BUY 'CONTINUED' SERIAL

Chicago, June 7.

WBBM's public service serial "To Be Continued" will air on a nationwide basis under sponsorship of 25 Community Chests and Welfare Councils, who will use show locally to hypo their bids for public support.

Program written and produced by Ruth Moore uses narration plus tape recorded interviews of actual case histories of big city problems. Chi Community Chest and Welfare Council sponsors the Sunday, 15-minute program here.

ABC's Poser

Continued from page 27

bankrolling the web's "My True Story" two mornings a week, and a wrist watch band company Bruner-Ritter, is taking over half of the Sunday night 60 minutes formerly occupied by U. S. Steel's "Theatre Guild" for an audience participation show. The web, too is realizing \$800,000 a year from commercial religious programming.

With the exception of Sterling Drugs, however, the business acquired by ABC represents the results of "raiding maneuvers, acquiring in-and-out clients, a 'fringe' business (religioso) previously held suspect by the webs.

New Economy Wave

That ABC recognizes its plight in the AM picture, in the face of mounting television costs which finds the net saddled with an approximate \$8,000,000 outlay for video operations, is attested to by the new economy wave put into operation last week. This has resulted in a new 10% budget cut; personnel cuts said to involve about 80 at N.Y. headquarters and including the elimination of the Detroit office (which in turn involves long-time salesman Jack Donohue getting axed), retrenchments in the research division, with Ed Evans, co-director, getting his notice, and Earl Mullin, publicist chief, suffering a three-man lopsided split.

At the same time the network's o&o operations have been alerted to the economy sweep. Sharing spotlight attention is Mutual network, with speculation on what newly-elected president Frank White might conceivably have up his sleeve to pull the web out of the doldrums and give it its distinctive status as the No. 1 network. White thus far has shied away from official or public pronouncements and to all intents still involved in "integrating" himself into "Operation Mutual." Or unofficial report has it that White contemplates a revamp in network thinking in terms of co-op programming in a bid to attract national sponsors. But everything, Mutual, so far as the rest of the trade is concerned, remains in "iffy" status.

ABC's Chi Economies

Chicago, June 7.

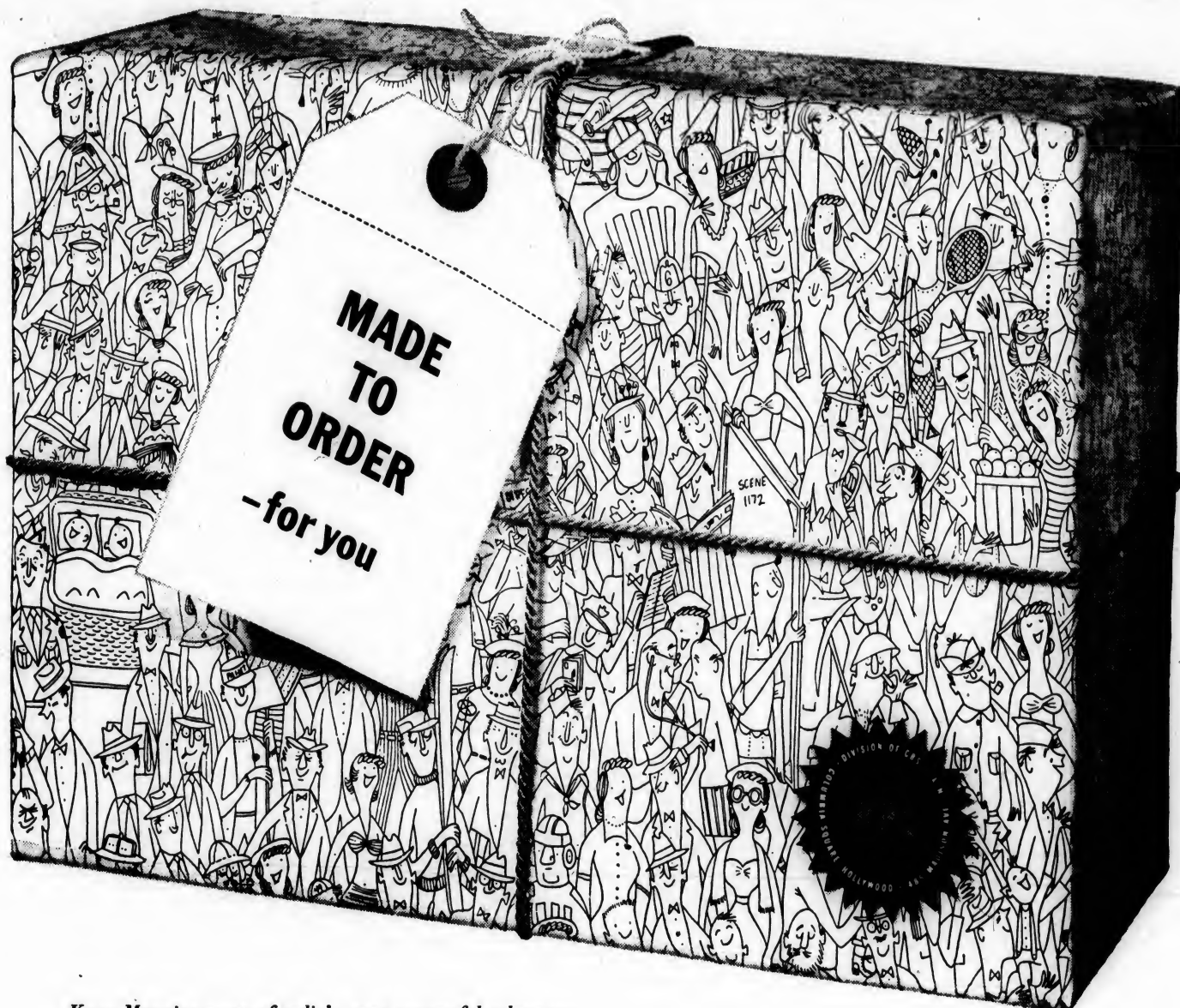
ABC's radio economy firings, the wake of losing several shows, have reached a reported in the Chi offices, with some departments still awaiting the word. Television here has been touched, with only AM staffs shown the door. Department hits were press and publicity, promotion and sales both network and local. Program and engineering haven't official felt the slash yet, but are expected to.

THE ONE AND ONLY!
THE ORIGINAL!
THE AMAZING MR. BALLANTINE
(The Unique and Extraordinaire Comedian)
THE PARAMOUNT, New York, NOW!

The Agent: MEYER B. NORTH

Note: Readyng TV Package Series for the Fall
— Thanks to: COLOSSAL NERVE —





**Knox Manning—one of radio's most successful salesmen—
is the new director of KNX's "Housewives' Protective League—Sunrise Salute"
...Southern California's most sales-effective participating program.**

MANNING IS MADE FOR THE HPL. For a dozen years, Manning has starred in Los Angeles radio... as an actor, announcer, newsman and story-teller. And *result-getting* salesman! (Manning sold 128 cars in nine days... increased a shoe manufacturer's business 50% in one year... was tagged by a big soap company as "the best salesman we ever had on the air.")

THE HPL IS MADE FOR MANNING. For more than fourteen years, KNX's "Housewives' Protective League—Sunrise Salute" has been ringing up huge sales for advertisers. Because listeners know every word said about HPL-advertised products is true... backed by KNX's "HPL Testers' Bureau." And now the program is even more effective. Because listeners *know* and *respect* Manning. This package is made to order to deliver orders for you. Now more than ever!

THE HOUSEWIVES' PROTECTIVE LEAGUE

"The Program that Sponsors the Product"

Radio Reviews

Continued from page 28

stories for adults. Allegedly based on records of the Los Angeles police department, "Dragnet" is well-written and well-paced but also has a well-known flavor. Scripter for this series is sticking to the most venerable formulas for crime mellers, giving it the quality of a slick assembly-line job.

On the preem (3), story involved the tracking down of a couple of payroll bandits. For most part, the police technique was a simple matter of shadowing one of the suspects for vital evidence. At the windup, however, the detectives had to resort to the old chestnut of planting the idea that the crooks had double-crossed each other in order to get a confession. It may have been factually accurate; but dramatically, it was artificial. Cast played their familiar lines in competent style.

Herm.

JUST A FEW MILLION YEARS AGO

With Percy Newman, guests: Larry Paleff, announcer
Producer: Steve Dale
Writer: Newman
15 Mins.; Sat., 7:15 p.m.

Sustaining
CBO-CBC, Trans-Canada, Ottawa

Proven authenticity and fast pace make this a gab show that is much more than that. It's okay Saturday p.m. stuff. Using no music or sound effects, Percy Newman slants his script to the unusual, of which there was plenty in the days his show concerns. Teoff (4) covered the age of reptiles and series will backtrack into history as far as research can bring up facts.

Newman makes buff use of experts, overcoming the customary long-winded monotony associated with them on radio by keeping their lines brief and to the point. He covered 2,500,000 years in the opener, using Dr. Douglas Leechman, of the National Museum; Dr. H. S. Bostock, of the Geological Survey of Canada, and Dr. A. Leahy, soils expert of the Dept. of Agriculture. Script weaves announcer, narrator (Newman) and

experts into an interesting talk fabric to hold dialers for the stanza.

Gorm.

MUSIC FOR YOU

With Billy Leach, Joe Rumoro, Elaine Rodgers, Skylarks, Caesar Petrillo orch; Earl Nightingale, emcee
Writer-Producer: Skee Wolf
30 Mins.; Sun., 3:30 p.m.

Sustaining
CBS, from Chicago

WBBM trotted out its first-string talent stable for the preem of this musical series, and the result was a pleasant 30 minutes for Sunday listeners. Good balance and continuity bolstered better-than-average acts.

Format had musical numbers interspersed with literate comments on music evolution by Billy Leach and Earl Nightingale. Vocals were by baritone Leach, Elaine Rodgers, Skylarks, with a guitar solo by Joe Rumoro. Caesar Petrillo's band gave subdued but satisfactory orch renditions. Show used its sustainer basis to toss in a plug for Jack Benny's later CBS program.

"Music" should catch its fair share of hot-weather holiday listeners. Theme seems to be restfulness for a front-porch audience, and the idea is gotten across capably.

Mart.

Followup Comment

"Horn & Hardart Children's Hour" shaped up as a gala event in Sunday's (5) hour-long simulcast over WNBC-WNBT in the 10:30 a.m. slot in celebration of its 20th anniversary. Many of the program's former stars, who have since graduated to stellar spots in vaude, nitery, radio and tele, participated either in person or via congratulatory telegrams to Alice Clements, who has held production reins of stanza for the double decade.

Ezra Stone piped in his congrats and appreciation from his country home. Arnold Stang, Carol Bruce, Eileen Barton, Jim Kirkwood & Lee Goodman, et al., were among other alumni participating in proceedings, one way or another. Practically the entire program was given over to this sort of thing and it all added up to entertaining listening for the dialers, as well as a top public relations pitch for the program and sponsor. Ed Hurlbly in usual emcee assignment kept things rolling at a swift pace.

Ithaca, N. Y.—It's a boy—his fourth—for the Mike Hannas of MHCU. Anthony Michael weighed in at seven and a half pounds Sunday evening at Ithaca Memorial Hospital.



M-G-M—

"On an Island with You"
THE CAMEL SHOW
Every Friday Night 8:30 P.M. U.S.T.
Mgt.: LOU CLAYTON

IN CHICAGO

NBC and CBS had more audience* BUT...

NOT PER DOLLAR SPENT

W-I-N-D first! in circulation per dollar

W-I-N-D third! in total audience 6 AM-6 PM-7 days' wk

*PULSE—52 WEEKS, '48

560 KC • 400 N. MICHIGAN AVE., CHICAGO, ILL.
THE KATZ AGENCY, INC., NATIONAL REPRESENTATIVES

Denver TV Withdrawal

Washington, June 7.

Applications for television stations in Denver were reduced to seven last week as a result of the withdrawal of KLZ Broadcasting Co. The company was acquired recently by Aladdin Radio & Television Co., which also has an application for video in Denver. One of the applications had to be dismissed under the multiple ownership regulations of the FCC.

Five channels have been allocated to Denver under present assignments. Among the applicants are Alf M. Landon, former governor of Kansas, and Edward W. Lasker, of the advertising family, who has interests in motion pictures.

Circling the Kilocycles

Wichita—Appointment of Thomas P. Bashaw as program director of KFH and KFHF-FM, Wichita, has been announced by Frank V. Webb, general manager. Formerly with NBC and WLS in Chicago as director, producer, writer and sales promotion man, Bashaw comes to KFH with more than 16 years' experience.

Boston—John Wilkoff, promotion and merchandising manager of WCOP, Hub's ABC outlet, signed to lecture at Boston University's summer session. Will give courses in merchandising and sales promotion.

Milwaukee—Milwaukee County Radio Council has awarded first prize to WTMJ for the 1948-49 program contributing to civic betterment. Show netting honor was "Milwaukee Speaks," Sunday discussion airer.

Dallas—WFAA assumed the status of an Army training camp last week end when it added to its staff Private Gerald J. Fields, of the Army's public information division. Pvt. Fields will spend three months at the outlet in an on the job training project in which radio stations and newspapers are providing practical courses of instruction for Army specialists. After his three months' tour of civilian duty, Pvt. Fields will be assigned as public information specialist in the field of radio at Sixth Army Headquarters at the Presidio of San Francisco.

Saranac Lake, N. Y.—Jay Russell, former New York flack, has resigned post of program director-announcer at WNBZ here. Russell will package a disk jockey stanza and do freelance announcing in Gotham.

Houston—The FCC has granted the Texas Broadcasters Inc., owners and operators of KATL, an increase in operating power. Outlet is presently operating full time with 1000 watts on 1590 kilocycles and will go full time with 5000 watts.

Fort Worth—Porter Randall and Hal Thompson, newsmen for KFJZ and the Texas State Network, will leave here next week for a three week trip to England and the Continent, where they'll interview Texans now serving with the U. S. Air Force.

Seattle — Betty Hinnman, continuity writer at KOL, has gone to Germany where she has a public relations job with the Army. Dan Starr, formerly with Ruthrauf & Ryan here, is now television time salesman for KRSC-TV.

Denver—Lloyd E. Yoder, general manager of KOA, has been re-elected president of the Denver Chapter of the American Red Cross. Yoder has been in Red Cross activities for more than 20 years, having served the Denver Red Cross as a member of the Board of Directors for several years and the San Francisco Red Cross before coming to Denver.

Helen Powers to WAAM

Baltimore, June 7.

Helen Powers, one of best-known radio and video personalities here, joined WAAM, local TV outlet for DuMont and ABC this week as administrative director.

Starting in 1931 with WCAO, Miss Powers has had executive spots with WFBR, WFTH and WTOP in Washington, writing and producing Larry Elliott's "Man on the Street" show for CBS and "Take a Break" for MBS.

Cleveland

Continued from page 29

cities with one or more television stations—half of them operating television stations and half of them not yet in TV. More than half of these stations show revenue gains for the first four months of 1949 against 1948. Those whose revenues were about the same or who showed losses are for the most part operators of television stations who have spent most of their energies in developing revenues.

'Not One Loss'

At NBC's two local outlets, General manager John McCormick reports "not one loss in local advertising to TV." AM's outlet, WTAM, has, however, given much talent to its sister TV-operated WNBK.

WHK's Pinky Hunter reports no shift in station advertising, and WJW adds "no client loss." Showing no immediate concern for TV's threat, WERE soon adds AM operations to its FM.

Generally speaking, all AM operators see TV a threat in about five years, when video sets near the 150,000 figure.

TV, however, isn't standing still. It's moving into new programming fields—although the action is understandably limited—and it is tapping advertising fields, primarily in getting sponsors for spot and participation revenue. Among the new customers moving into pictures are groceries, banks, jewelry shops and automobile agencies. Chandler & Rudd, grocers, maintain "television has given the most immediate results ever had from any form of advertising, and it is particularly effective with a new product."

Cleveland's third video outlet, WXEL, is slated for a fall opening, leaving the city with two more channels to be filled by applicants WGAR, WHK, WJW and WER.

Whether WXEL can inject additional video threats to AM's operation remains an unknown and highly doubted factor. Program-wise television in Cleveland appears years away from more than an eight-hour maximum project, unless the networks can feed with more commercial shows to offset costly operations.

Hope, Luckman

Continued from page 27

finally agreed to a product (Swan soap) that could handle the increased budget on the show.

Another issue has arisen in connection with the arbitration that must be decided before a date can be set. Luckman wants the hearing held in New York while Hope is holding out for Hollywood. Chicago law firm of Carney, Crowell & Liebman will represent Lever Bros.

That Luckman is eager to renew Hope for next season is evident from his stand against tape, and willingness to have it arbitrated. Hope and Luckman have been involved in many disputes over the years he has been sponsored by Pepsi and Swan but their differences were invariably composed. Luckman is said to concede that Hope will match his radio popularity in television and is too important a property to jeopardize because of differences in opinion.

Monthly Sponsors

Continued from page 29

comes, the extra personnel and services are cut. When the breadwinner brings home less money, the housewife makes fewer steaks and more stews. Nevertheless, the growth of TV needn't cut into AM revenue, if the medium does a job in changing with the situation and getting in new advertisers.

TV will also have to go into new territory. Woods believes. Typical of the untapped resources, he said, is real estate advertising. "Radio's very first commercial was for real estate, back in the pioneer days of WEAF," he declared. "Now the time is ripe for video, getting coin from the realtors. Perhaps we'll have Sunday morning programs like the newspapers' classified ads, with photos and film clips of houses and apartments."

Philadelphia—Jerome M. Warren has joined the sales staff of WFIL, assigned to sales service and business development.

COSTS STYMIE CBS KINE PRODUCTION

Hollywood, June 7.

CBS has learned that kinescoping of television programs here must be done simultaneously with the telecast or be subject to motion picture rates. Net's plans for kinescoping on closed circuit has thus been stymied by guilds and unions and additionally by the American Federation of Musicians.

Harry Ackerman, in charge of CBS-TV operations here, said web would be forced to pay prop, set, lighting and sound men motion picture scale if program was kinned prior to telenessing. Ackerman said that CBS could make a test case of the problem but is not willing to do so at this time.

There is also a musicians problem on filming of video programs under separate cover. Union, Ackerman related, demands motion picture rates for the performance. In addition it has not been decided whether kinnie would be considered a kinescope or a motion picture. If it were decided to be a motion picture, footage could not be telenessed because of James C. Petrillo's ban on musical soundtrack.

Circus Saints & Sinners As CBS-TV Summer Fare

CBS-TV added another to its series of summer showcase packages this week, when it took over rights to the Circus Saints and Sinners for a projected once-weekly half-hour series. Harvey Marlowe, ex-WPIX program chief who originally acquired the rights for his indie package firm, will produce and direct.

Series is to be based on the monthly luncheon meetings held by the group of show business, political and industrial celebs, at which one of them is roasted as a "fall guy." Showman Tex O'Rourke will be "prosecuting attorney," with ex-Gov. Harold G. Hoffman of New Jersey, prez of the Saints and Sinners, handling the defense. Group is a charitable organization, formed to aid down-and-out circus performers.

JUDY CANOVA AMERICA'S NO. 1 COMEDienne



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.

Beverly Hills, Calif.

"Solid entertainment." 10TH

Valley Times, North Hollywood, Cal.

"WHAT MAKES YOU TICK?"

For Ivory Flakes
CBS, Mon. thru Fri.
2:45-3 P.M.

With JOHN K. M. McCAFFERY

Written and Directed by
ADDISON SMITH

"JINGLES THAT DON'T JANGLE!"

LANNY & GINGER GREY
Radio-Video Programs-Jingles
4300 Madison Ave., N. Y. 28
ATwater 9-1920

BOP GETS BAND BIZ'S BRUSHOFF

Petrillo Warns AGVA vs. Raiding As AFM Opens Frisco Convention

San Francisco, June 7.

Alternating a barrage of investigative against the Taft-Hartley law and the American Guild of Variety Artists, James C. Petrillo yesterday (6) warned AGVA against trying to raid the American Federation of Musicians. Addressing 1,000 delegates to the AFM convention, Petrillo said: "It looks like the AGVA want to muscle in. Believe me, brothers, if you know what's good for you, back up—back up."

Petrillo described AGVA in such unpolite phrases as "outlaw union," "bunch of thieves" and "trouble-makers." Declaring that no musician anywhere need belong to another trade union, Petrillo said: "All was serene until someone got the crazy idea that when a musician plays under a spotlight, it makes him an actor and he must belong to AGVA. We don't scare easily, and we won't permit any raiding."

Petrillo recalled that one of his local officials urged a policy of co-operating with AGVA, to which he replied: "We are going to stop this raiding at the outset because we won't give ground to a bunch of thieves who are trying to muscle in." He wound up his attack on AGVA by instructing delegates to notify all AFM locals to police their jurisdictions against AGVA attempts to raid. Petrillo did not throw light on situations wherein an actor plays an instrument as part of his vaudeville or nightclub act, in which cases AFM has recently insisted that they are instrumentalists belonging under its control.

Petrillo also lashed out against the Taft-Hartley law and at labor leaders who deserted President Truman prior to last November. He urged labor to remain in politics forever and called Franklin D. Roosevelt "the greatest business agent the labor movement ever had."

In addition to Petrillo, who will stand for reelection, Leo Cluesmann, secretary; Harry J. Sleeper, treasurer since the retirement of Thomas Gamble, and all present members of the executive board, are expected to be reelected virtually without opposition.

Kapp Sez Carpenter Changed Lyrics, So Decca Drops Platters

Hollywood, June 7.

Claiming that Ike Carpenter changed the lyrics on "Baby, It's Cold Outside" and "A-You're Adorable," in waxing them for Decca, Dave Kapp has refused to market the platters. Kapp sent word here that lyric alterations were made without his permission.

Sonny Burke, Decca's Coast recording head, hadn't squawked when Carpenter records were made here, but the beef arose after Kapp heard them in New York.

Tunes have been re-recorded with Harry Babbitt and a rhythm section. Although the wax he did was ashcanned, Carpenter received \$1,000 to etch the two compositions and two others. Kapp didn't ask for the coin back even though half the work was scrapped.

Anna Sosenko's Brother, Jay Jerome, Has Own Orc

Philadelphia, June 7.

Jay Jerome and his five-man orchestra are booked into the Warwick hotel here June 13. Jerome, who is Anna Sosenko's brother, had appeared with Eddy Oliver's band and a number of other combos prior to the war. Outfit also features a songstress.

Akin to Jules C. Stein, who started a band while at the U. of Chi, and thus graduated into the band biz, Jerome dittoed while at the U. of Penn. He graduated from the Wheaton School of Commerce & Finance after the war.

Dailey's Name Hiatus For Meadowbrook

Frank Dailey closes his Meadowbrook, Cedar Grove, N.J., to name bands on July 3 and will try a policy of using a local outfit of six pieces for the following two weeks. Eddie Farley's band will be used and the reaction it drew playing recently at Dailey's other operations, the Sherbrook and Ivanhoe, in nearby towns, caused the experiment. If biz warrants, Farley will stay longer.

Dailey won't resume name bands until the fall, at least, and at that there's nothing definite. None of the top names he has used through the winter and spring did especially well for him. Johnny Long, current, is doing the best of all.

64 Out of 80 Indie Diskers Owe Pub Coin

A majority of the independent recording firms with which the average major music publishers do business are invariably delinquent in the payment of royalties due—when they can get away with it. Because of the slump now cutting into publishers' disk earnings, one major firm last week perused its accounts receivable and found that out of approximately 80 indie labels he has had traffic with in the past, 64 owed sums in varying amounts.

Some of the labels involved are widely known despite being indies, and in many cases the unpaid royalties go back two quarters. The list was an eye-opener to the pub, who intends to act immediately on collecting.

Several months back, Harry Fox, agent and trustee for publishers, instituted a rule under which indie firms must pay on the button every quarter. If they don't, the per-disk royalties they owe will be payable immediately on the basis of the legal 2c per side instead of the 1½c to 1¾c per side rate all now receive from pubs. Publisher mentioned above is not one of Fox's clients.

STAN JONES SUES TO BREAK 5-SONG DEAL

Hollywood, June 7.

Stan Jones is suing American Music Co. in superior court here to rescind his deal with them on five songs. He complains that contracts were not signed on Songwriters Protective Assn. blanks but on the music firm's own forms. He claims also that American promised to place the five tunes with an ASCAP firm, but that they were placed with a BMI outfit.

Another angle to the suit is, according to Jones' complaint, that American promised to have Decca and RCA-Victor recordings made within two or three weeks, but this hasn't happened yet. Tunes at issue are "Chuck Wallace Swing," "The Burro Lullaby," "Snowbells and Echoes," "I Forgot to Remember," "The Ole Houn' Dog" and "You and Me."

Decca's 12½c Divvy

Decca Records last week declared a regular quarterly dividend of 12½c a share on capital stock. Coin is based on the company's third-quarter biz, payable June 30 to stockholders of record June 16.

Decca stock, incidentally, hit its lowest point in years last week when it dropped to \$5.25 a share. Capital was being bid at 3½.

MUSICAL STYLE IN FAST FLOPPO

Bop is a flop—commercially. The musical style developed by the jazz tooters in the wake of Dizzy Gillespie, one of its originators, is dying almost as fast as it began, according to maestros who employ it, agents who book it and recording companies which grabbed fast a few months ago to corral its exponents.

There was a time when band agents were rooting mightily for the style to spread in popularity, on the theory that it could light a spark among the embers of the dance band business. For a while, many maestros who wouldn't ordinarily use the flatted-fifth groove were forced to spot such arrangements in their books to satisfy a growing number of adherents in ballrooms, etc., on the road.

But instead of increasing, the number of demands for bop are dropping. Plus which the recording companies that went into milking the new form of jazz in a big way are finding it hard to give the disks away, outside of a minority group of followers.

College committees buying bands for proms, etc., won't have any part of bop. That's witnessed in fact by Fordham U.'s contract a few weeks ago with Hal McIntyre, who was offered a bonus sum, payable after the date, to refrain. And bookers say every other college buyer is of the same mind. Since musical popularity of a name band has for years been based on college opinion, bop is out before it got a b.o. foothold.

Like pure, good jazz which, unfortunately, always has been confined to a minority following, bop still has and probably will continue to have its own houses. Bop City, New York; Blue Note, Chicago; House of Jazz, Detroit, and a few others still profit by it, but the hope for bop in a wider and more profitable groove all around has waned.

HAMPTON'S NEAR 35¢ RECORD IN PHILLY

Philadelphia, June 7.

Earle theatre b.o. took on a wartime look last week, with Lionel Hampton's orchestra setting the highest coin mark the house has experienced in years, breaking an all-time Memorial Day figure. Hampton racked up a total of \$34,925 on the week, exclusive of tax, and his holiday weekend pull lured a few dollars short of \$10,000, also without tax.

Hampton worked with the film, "C-Man." Booked on a guarantee of \$8,500, with a split, he earned fairly close to \$15,000 for his end of the week. Only thing that has come close in the years since the was was Jack Carson's recent booking, with his radio broadcast cast, which grossed approximately \$28,000.

Kay Starr Spurns Law For Cash Settlement

Hollywood, June 7.

Kay Starr has dropped legal proceedings against Gene Norman and Modern Records and the platters will continue to market "Good for Nothing Joe" and "Ain't Misbehavin'," sides over which she had threatened to sue. She dropped her "cease-and-desist" order after signing an agreement which gives her 2c-a-disk royalty on all sales and a flat \$750 advance.

Sides were recorded in 1947 when she was working a Pasadena jazz concert promoted by Norman. She claimed, until the settlement, that Modern had no authority to market the wax.

Howard Sinnott, General Artists Corp. one-night booker, was in auto crackup last Friday in Elizabeth, N. J., but he was unhurt.

CRC Into 49c (Inc. Tax) Disks Via Harmony Label; Oberstein to Distrib

Leeds Gets U. S. Rights To 'Wedding of Lili'

Leeds Music has taken the U. S. rights to "The Wedding of Lili Marlene," currently a hit in England. Tune is by two English writers, Tommie Connor and Johnny Reine, and though the title seems a followup to the German "Lili Marlene," appropriated by Allied troops during the war as a fate tune, it is not.

Box & Cox publish the tune in England.

Publishers Give Diskers Dose Of Own Attitude

Some of the major music publishers are giving the recording companies a dose of their own attitude. In recent months, diskers have been deluged with new tunes from non-name writers, many of which they've accepted. At the same time they've been making direct contact with established songwriters, looking over new songs that haven't been placed for publication. With all this going on, many pubs felt they weren't getting a straight deal with "plug" material. Diskers, it was felt, were too anxious for a "sleeper" tune, that a rival label didn't have, to give legitimately published and promoted tunes much attention.

Now some of the pubs, taking a cue from the recorders, are tossing off the latter songs by the handfuls with the statement, "we have no No. 1 song as such, take your pick of these and if a recording of one shows sales life, we'll push with promotion." This attitude, from several major pubs, including Santly-Joy and Bourne, has riled the major diskers, particularly Columbia. And other publishers are watching the results. They, too, feel that aside from film and show scores the recording men are not interested in "plug" songs as much as they were. And they might as well roll with that attitude.

Pubs say it's too difficult to supply the demands of all diskers. One doesn't want to look at a song for platter until it's on its way to being a hit; another wants fresh material rival labels haven't seen and another wants something else. Hence, the so-called "plug tune" gets short shrift.

HO-HO-KUS, N. J., PLUGS SONG OF SAME NAME

All 12 members of the Ho-ho-kus, N.J., chamber of commerce have turned songpluggers. All merchants and businessmen of that town the group is alternating consistently in placing calls to disk jockeys in northern N.J., and in N.Y. to get the spinners to play the "Andrews Sisters' Decca" recording of "Ho-Ho-Kus, N.J.," released last week by Decca.

Idea of plugging disk jocks to spin the disk was the idea of the c. of c. members themselves, growing out of a meeting they had with Arnold Shaw, Leeds Music promotion head (Leeds owns the tune), and Art Grouhart, Decca promotion director, over a tieup. In addition to seeking performances for the disk, all storeowner members of the chamber are giving full window displays to the disk. Plus which they made Shaw and Grouhart honorary citizens of the town.

C. of c. frowned on only one angle of the whole thing, i. e., spelling the name of the town minus hyphens. Decca and Leeds spell it on disks and copies without the hyphens.

In an unprecedented move, Columbia Records last week completed a deal via which it will issue a Harmony label to sell at 49c., including tax, and allow an outside organization to distribute the disks. Eli Oberstein, former head of RCA-Victor's artists and repertoire division, and since last July head of his own Varsity label outfit, the first low-price record to hit the market since before the war, will distribute the Harmony platters through his firm. Originally the new disks were to be called Okeh.

Columbia's president, Ted Walsterstein, and Oberstein worked out the deal over the past couple weeks. It is reported Oberstein expects to reduce the price of his own Varsity sides to retail at 35c., including tax. In both instances he'll be underselling rivals. Decca's new Vocalion sides sell at 49c. plus tax (52c.), and the low-priced Spotlight and Hi-Tone disks, latter put out by Signature, sell at 35c. plus tax.

In handling the Harmony sides Oberstein will have call on catalog material that once was released on the Okeh and Columbia labels when the former retailed at 35c. and the latter at 50c. The most prominent feature of the revival venture, however, will be a line of current pops performed by new artists.

Oberstein has owned the Varsity and Royal labels since the late '30s, but they didn't work out. Subsequently he started the Hit label, which evolved into the Majestic name when Majestic Radio and Television bought the firm for \$500,000. Majestic last year was sold to the present Mercury label.

Initial release on the Harmony sides will include a long list of standard names culled from CRC's catalog, plus pops by new artists not yet designated. Names whose material have been pulled from the shelves for the first time of the new disks include Bing Crosby, Russ Morgan, Johnny Mercer, Wayne King, Phil Harris, Artie Shaw, Benny Goodman, Guy Lombardo, Freddy Martin, Sammy Kaye, Mills Bros., Claude Thornhill, Al Jolson, Horace Heidt and several others.

Les Brown Cancels Money Date to Play Home Town Benefit

Les Brown last week cancelled a lucrative one-nighter at Ches-A-Rena, Cheswick, Pa., the night of Aug. 1 to be able to take his band to his home town and do a benefit. Brown's home is at Lykens, Pa., and the benefit will consist of a music concert by the band, to be followed by a ball game between the home town team and the maestro's musicians, who comprise a regular team which plays with rival bands and clubs outside the music biz.

Coin realized from the affair will go to pay off the last note due on a \$20,000 lighting system with which the park they will play at is equipped. Brown helped make the down payment on the lights with a similar benefit a couple of years ago.

Leader's father is a music teacher in the Lykens high school.

18-Piece Jump Band, Jazz Unit for Shaw

When Artie Shaw starts out on a concert tour in September with a band composed of 43 musicians, the group will carry within it an 18-piece jump band and the leader's Granatery Five, jazz combo. It's anticipated by his friends that the inclusion of the 18-piece idea might indicate Shaw's eventual willingness to return to the pop band field, though his course during recent years would belie this.

Big band, which will play the music of U. S. composers only, will be called "American Symphony."

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

WEEK
ENDING
JUNE 4

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 record, 9 for a No. 2, 8 for a No. 3, and so on down to one point. Cities and jockeys will vary week to week, to present a comprehensive picture of all sectors of the country.

| Pos. | Pos. No. | Artist | Label | Song | Pub. | Paul Rob. | Art. For. | Hugh D. | Peter F. | Hal Mo. | Robin B. | Ed Farr. | Rob Geo. | Bob Ellis | Buddy | Larry C. | Bill Grif. | Millon | Paul M. | Joe Farr. | Joe Mc. | Paul D. | Fat Kim. | George | Sammy | Ed Mur. | Black G. | Jimmy | May Pe. | S. L. | |
|--|----------|------------------------|-----------|--------------------------------|------------------|-----------|-----------|---------|----------|---------|----------|----------|----------|-----------|-------|----------|------------|--------|---------|-----------|---------|---------|----------|--------|-------|---------|----------|-------|---------|-------|--|
| 1 | 8 | Vaughn Monroe | Victor | Riders in the Sky | Morris | ASCAP | 3 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 192 | |
| 2 | 3 | Perry Como | Victor | "A"—You're Adorable | Laurel | ASCAP | 2 | 9 | 1 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 63 | |
| 3 | 10 | Vic Damone | Mercury | Again | Robbins | ASCAP | 10 | 4 | 3 | 2 | 5 | 3 | 2 | 5 | 3 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 60 | |
| 4 | 2 | Gordon Jenkins | Decca | Again | Robbins | ASCAP | 1 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 56 | |
| 5 | 8 | Perry Como | Victor | Forever and Ever | Robbins | ASCAP | 1 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 48 | |
| 6 | 7 | Russ Morgan | Decca | Forever and Ever | Robbins | ASCAP | 1 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 35 | |
| 7 | 4 | M. Whiting-J. Mercer | Capitol | Baby, It's Cold Outside | Melrose | ASCAP | 4 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 34 | |
| 8 | 17 | Perry Como | Victor | Some Enchanted Evening | Williamson | ASCAP | 4 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 33 | |
| 9A | 15 | Jo Stafford | Victor | Some Enchanted Evening | Williamson | ASCAP | 4 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 33 | |
| 9B | 11 | G. Jenkins-Stardusters | Decca | I Don't See Me in Your Eyes | Laurel | ASCAP | 7 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 31 | |
| 11 | 9 | Russ Morgan | Decca | I Don't See Me in Your Eyes | Laurel | ASCAP | 7 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 29 | |
| 12 | 35 | Mel Torme | Capitol | So Tired | Robbins | ASCAP | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 27 | |
| 13A | 26 | D. Shore-B. Clark | Capitol | Again | Robbins | ASCAP | 8 | 4 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 26 | |
| 13B | 4 | Frank Sinatra | Columbia | Baby, It's Cold Outside | Melrose | ASCAP | 8 | 4 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 26 | |
| 15A | 19 | Billy Eckstine | M-G-M | The Hucklebuck | United | ASCAP | 9 | 6 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 24 | |
| 15B | 6 | Mel Torme | M-G-M | Somehow | Algonquin | BMI | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 24 | |
| 17 | 14 | Frank Sinatra | Capitol | Careless Hands | Melrose | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 21 | |
| 18A | 13 | Blue Barron | Columbia | Ball Ha' | Williamson | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 21 | |
| 18B | 41 | Judy Valentine | M-G-M | Cruising Down the River | Spitzer | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 19 | |
| 20A | 3 | Exile Pinza | Columbia | Kiss Me Sweet | Advanced | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 17 | |
| 20B | 2 | Doris Day | Columbia | Some Enchanted Evening | Williamson | ASCAP | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 17 | |
| 22 | 26 | Frank Warren | Victor | Everywhere You Go | Lombardo | ASCAP | 10 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 15 | |
| 23 | 9 | Blue Barron | Decca | A Wonderful Guy | Williamson | ASCAP | 10 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 15 | |
| 24A | 21 | Eddy Howard | Mercury | Once in Love With Amy | Barron | BMI | 8 | 10 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 14 | |
| 26A | 21 | Peggy Lee | Mercury | Candy Kisses | Morris | ASCAP | 8 | 10 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 13 | |
| 26B | 38 | Perry Como | Capitol | Riders in the Sky | Hill & Range BMI | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 11 | |
| 26C | 46 | Andrews Sisters | Decca | I Don't See Me in Your Eyes | Laurel | ASCAP | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 11 | |
| 29A | 35 | Vic Damone | Mercury | Hurry, Hurry, Hurry | Drever | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 11 | |
| 29B | 12 | Jo Stafford-G. MacRae | Mercury | You're Breaking My Heart | Robert | ASCAP | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 29C | 24 | Kitty Kallen | Capitol | Need You | Choir | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 29D | 1 | Margaret Whiting | Mercury | Kiss Me Sweet | Advanced | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 29E | 8 | Jo Stafford-G. MacRae | Capitol | Forever and Ever | Robbins | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 29F | 3 | Orrin Tucker | Capitol | "A"—You're Adorable | Laurel | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 35A | 1 | Ella Fitzgerald | Universal | I Need Lovin' | Remick | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 35B | 10 | Vera Lynn | Decca | Lover's Gold | Oxford | ASCAP | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 10 | |
| 35C | 31 | Margaret Whiting | Capitol | Again | Robbins | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 35D | 28 | Connie Haines | Capitol | A Wonderful Guy | Williamson | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 35E | 3 | Sammy Kaye | Coral | How It Lies | Morris | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 35F | 1 | Derry Falligan | Victor | Love Me, Love Me, Love Me | Miller | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 41A | 20 | Charloters | M-G-M | Riders in the Sky | Morris | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 41B | 3 | Jack Smith-Clark Sis | Columbia | A Kiss and a Rose | Unit | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 41C | 1 | Russ Morgan | Decca | Cruising Down the River | Spitzer | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 41D | 3 | Burl Ives | Decca | I Hear Music | Famous | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 45A | 2 | Buddy Clark | Columbia | Riders in the Sky | Morris | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 45B | 1 | Lorry Ralme | Columbia | Chapter in My Life Called Mary | Shapiro-B | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 9 | |
| 47A | 16 | Russ Morgan | Decca | It's Too Late Now | Bourne | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 7 | |
| 47B | 28 | Vaughn Monroe | Decca | Cruising Down the River | Spitzer | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 7 | |
| 49 | 16 | Patti Page | Victor | Red Roses for a Blue Lady | Mills | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 6 | |
| 50 | 1 | Art Lund | Mercury | So in Love | T. B. Harms | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 6 | |
| 51A | 1 | Herb Jeffries | M-G-M | Beautiful Blonde, Bashful Bend | Miller | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 5 | |
| 51B | 48 | Jo Stafford-G. MacRae | Capitol | Bewildered | Miller | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 4 | |
| 51C | 4 | Jo Stafford-G. MacRae | Capitol | My One and Only Highland Fling | H. Warren | ASCAP | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | |
| All Rights Reserved. Copyright Variety, Inc. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Jocks, Jukes and Disks

By BERNIE WOODS

Modernaires "Beautiful Blonde from Bashful Bend"—"Senora" (Columbia). Two good sides. Modernaires work the "Blonde" tune, from the film, in commercial fashion. But it's the "Senora" side that really clicks. A good tune, it's tailored to excellent background and beat, and the group pours the semi-novelty through hard and high. It could hit.

Fran Warren "You Can Have Him"—"Homework" (Victor). Miss Warren does a better singing job on these tunes, from Irving Berlin's "Miss Liberty" score. Her best is the first, but it's a better tune as a duet, as Columbia's Dinah Shore and Doris Day use it. "Homework" is a fine bit of writing, melodically and lyrically. It could be big and Miss Warren does it very well.

Lawrence Welk "Weddin' Day"—"Don't Dilly Dally" (Mercury). Welk's orchestra gives "Weddin' Day" a very simple twist and it's become a swell commercial item for jocks and jukes. Bob Cromer handles the vocal in b.o. fashion at a medium beat. Tune is a solid possibility. "Dilly Dally" is a colorfully played, hillbillyish melody that forms good backing and good jock pacing. Cromer and a group vocal.

Alvino Rey "Cheek to Cheek"—"Strumming On the Old Banjo" (Capitol). Rey blasted out one of the best instrumentals since Les Brown's "I've Got My Love in the Cheek" side. At a bright dance beat, it's good stuff that could wear a hit path. Reverse is tasseled corn, good pacing for the drive of the first. Rey's guitar is tastefully prominent on the first. Blue Rey's vocal Banjo.

Art Mooney "Twenty-Four Hours of Sunshine"—"In a Shady Nook by a Babbling Brook" (M-G-M). Mooney is dealing "banjo" sides in pairs, hoping to hit with another "Four-Leaf." Anything could happen with these two. Both are lively, colorful items that use the entire band and vocal staff to pump the vocal. "Hours" is superior, but it's anybody's guess.

Herb Jeffries "Four Winds and Seven Seas"—"Never Be It Said" (Columbia). Columbia's version of "Four Winds," a hot hit prospect, is fair. Jeffries turns out a good vocal, but the application of the echo technique is sloppy and too abrupt, and the string background often interferes. Jeffries' sharp tom-toms slide smoothly over the flip-over, a curious and effective tune. It's from the film, "The Champion." Hugo Winterhalter supplies smart assistance.

Freddy Martin "Weddin' Day"—"It Happens Every Spring" (Victor). Martin's work on "Day" is good. Slightly faster than Welk's (Mercury). It's about on a par with that. Vocal by a soloist and group is snappy. A good jock and juke side. Martin's approach to "It Happens Every Spring" from the film by the same title, is fair. Margaret Whiting (Capitol) has the best disk.

Bob Crosby—**Marion Morgan** "Maybe It's Because"—"Be My Little Baby Bumble Bee" (Columbia). A new combination of voices from Columbia. And a good one. Crosby and Miss Morgan work a smooth lyrical story on "Maybe It's Because," a good new tune and a good side. Cut at an easy speed, it's attractively supported by Jerry Gray's band. Backing is a cute novelty playable on any sort of disk show.

Essie Allen-Ellton Britt "Swiss Polka" (Victor). RCA is ever duetting its hillbilly artists. These two sides by Miss Allen and Britt are nicely turned items. "Lullaby," a solid tune of its type, is colorfully tinted with yodelling vocals, and the instrumental accompaniment bobs with rhythm. "Tennessee," cut in high gear, is equally good and sells.

Jack Fina "Twilight"—"Lora-Belle-lee" (M-G-M). Fina got hold of an excellent new tune in "Twilight." A "Carmen" type thing, the melody is extremely attractive, and the lyric fits the mood. It has a solid chance. Fina's pianistics and strings do a smart job, with a vocal by Bob Darnell. Backing has a good chance on its own. A deliberately corned version of the standard, the side rides smoothly and appealingly at a medium tempo with a beer-garden piano by Fina. Darnell vocalizes nicely.

Platter Pointers

Stan Kenton captured most of South America's frantic leanings in his "Ecuador" and "Journey to

Brazil" (Capitol). **Dick Jurgens'** fine band shows its extreme flexibility on "Hollywood Square Dance," a worthwhile disk (Columbia). "You Can't Expect Kisses From Me" is unexpected corn from a guy such as **Les Paul** (Capitol); it's good. **Ziggy Talent's** first solo sides (Victor) include a neat novelty, "It Looked So Good In De Window." **Joe Costa** shows a warm vocal style on "Sault St. Marie" (M-G-M). Best version of "Row, Row, Row," since **Mitchell Ayres'** prewar blarney is by **Fred Miller** (Hi-Tone). **Supreme Records** turned out an unusually fine recording job on "My Lover," a smooth melody vocally by **Dick Pierce** and "Immediately If Not Sooner," a fair tune. "First Love" seems a likely melody as cut by **Harry Prime** with **Leon Merian's** orchestra (King). **Cab Calloway**, now on Hi-Tone, has a worthy version of "Hucklebuck" riding Mercury cut **Cliff Edwards'** standard performance of "Singin' in the Rain," a nostalgic juke. Decca re-issued **Ink Spots'** "I Don't Want to Set the World on Fire" and "Someone's Rocking My Dream Boat." **Ivory Joe Hunter's** "That's the Gal for Me" and "Waiting in Vain" are both fine faces (King). Crazy novelty, but packed with giggles, is **Slim Gaillard's** "Serenade to a Poodle." Another good novelty is **Fontane Sisters'** "I'm a Little Cuckoo" (Victor). A real corn version of "There's Yes Yes In Your Eyes" is by **Larry Green** (Victor), a saleable side.

Standout western, hillbilly, polka, race, jazz, **Eddy Arnold**, "Show Me the Way Back to Your Heart" (Victor); "I Wish I Had a Nickell." **Red Foley** (Decca). "Cole Slaw." **Jesse Stone** Orchestra (Victor); "Good Time Charlie Polka." "Whoopee" **John Wilfahrt** (Decca); "Who Puts the Cat Out When Papa's Out of Town." **Sam Nichols** (M-G-M); "Sugarfoot Boogie." **Eddie Crosby** (Decca); "Package of Lies Tied in Blue." **Cowboy Copas** (King); "Love Is Beautiful Thing." **David Middleton** (Capitol); "Keep Walkin' and Pray." **Prav, Prav, Ernie Lee** (Victor); "Please Don't Let Me Love You." **Jimmy Work** (Decca); "The Morning After." **Shorty Long** (Victor).

Jock Ross Settles

WMAQ Pay Snarl

Chicago, June 7.
Disk jockey Norman Ross' tangle with WMAQ over salary demands has ended with the Chi station offering Ross a 30-minute additional time slot, Monday through Friday, at 11:15 a.m. Record show starts June 13 on a sustainer basis, with extra money for Ross in the deal.

Tiff came two weeks ago when Ross tendered his resignation after a pay increase was vetoed by station. Disker pointed to a 65,000-mail pull in two weeks after he asked listeners to send in program suggestions to his a.m. "400" hour. Ross threatened to pull out of WMAQ permanently and concentrate on his project of building a chain of collegiate record shops. Hasty conferences with WMAQ executives resulted in the additional time being offered, with a substantial pay boost attached.

DREYER ARRANGING EXPANSION WITH BMI

Dave Dreyer is working out an arrangement with Broadcast Music for an expanded publishing firm allied with the radio-financed performance rights organization. Though BMI has been inclined toward making new publisher-affiliate deals only on an exclusive basis, so many BMI pubs also operate firms aligned with the American Society of Composers, Authors and Publishers, Dreyer apparently is going to maintain his ASCAP houses.

At the moment, Dreyer operates the Dreyer and Biltmore firms, both ASCAP, and Jaydee, the BMI company. The expansion program will in all probability be based on the latter. Maestro Frankie Carle is a partner with Dreyer in all ventures.

VINCENT LOPEZ BIOG

Baltimore, June 7.
Mike Porter, longtime Hearstman, and now with WMCP-FM here, is pretty well along on his biog of Vincent Lopez, the vet bandleader currently at the Hotel Taft, N. Y.
It's a jazz saga dating from the 1920s.

Brit.-U.S. Decca Tie Cut to 1-Way Deal; London to Record Here, Distrib FFRR

Tin Pan Alley Tie-In

With Merchants Parley

Tieing in with National Assn. of Music Merchants' convention to be held in New York the week of July 25, plans are underway for the N. Y. city council to rename the Broadway block between 49th and 50th street "Tin Pan Alley" for the duration of the conclave. A resolution to that effect is slated to be introduced at the next council meeting by Joseph T. Sharkey, vice-chairman of the body.

Proposed resolution, which would also honor New York as the world's most important music publishing center, was discussed by publisher Jack Mills and Sharkey last week on WOR-Mutual's "Luncheon at Sardi's" airer. The N.A.M.M.'s 47th annual trade show, incidentally, will bring an estimated 15,000 music dealers and guests to the city for the July meeting. It's to convene at the Hotel New Yorker and the adjoining Manhattan Center.

BOB CHESTER RETURNS TO LEADING A BAND

Bob Chester resumes as a maestro June 24 after a long run as a disk jockey in Detroit, his home town. Chester is opening at the Arcadia Ballroom, N. Y., for an indefinite period with a 14-piece band. It's now being organized and will go into rehearsal soon.

Chester, a sax player, formed his first band in 1939, breaking up a year or so ago. Joe Glaser's Associated Booking Corp. is handling him.

Disk Jock Gets Doctorate

San Antonio, June 7.
An honorary degree of Doctor of Music has been conferred by Trinity U. here on Max Reiter, conductor of the San Antonio symphony and classical disk jockey featured here over WOAI.

The once strong ties between U. S. Decca and British Decca have been reduced to one-way traffic of the former's disks into England. As the result of a deal between the two companies, London Records, British Decca's U. S. subsidiary, will henceforth record and press its own records over here, and the FFRR (full frequency range recording) classical series, which U. S. Decca distributed in this country for British Decca, will be distributed by London.

Out of this deal, which is awaiting the okay of the Bank of England, U. S. Decca is guaranteed greater circulation of its U. S. artists in England and the territories serviced by British Decca. That the latter firm will extend itself in this direction is evident in its guarantee to U. S. Decca of at least \$225,000 a year from sales of U. S. artists abroad. This coin is to be paid in dollars and is the reason, presumably, that the Bank of England is in the picture.

U. S. Decca, it's said, has never drawn that much coin out of the sale of its artists in England, South Africa, etc. On the other hand, London Records figures it can considerably increase the sale of FFRR material. U. S. Decca averaged, it's claimed, less than 350,000 disks a year in the U. S., which is even more than many U. S. record people suspected were being sold.

By recording and pressing its own sides in the U. S., London figures to increase its margin of profit per disk. Though it is much more expensive to do that in the U. S. due to higher musician scales and higher manufacturing costs, London will not have to pay freight costs from England here, plus import duty to the U. S. Government.

The arrangement makes both sides happy. Decca has never been satisfied with the effort British Decca was making abroad to sell U. S. artists' disks, and English Decca has for some time been unhappy about Decca's efforts in behalf of FFRR. Deal presumably is the result of the trip to London several months ago by Milton Rackmil, Decca president.

Another 2 Years To Dancerize Gay Blades

It will take another two years of work before the Gay Blades, huge New York ice-skating rink, will be made over into perhaps the largest dance spot in the east. It will have a capacity of 6,000 people, not quite matching the Palladium Ballroom, Hollywood, or the Trianon in Chicago.

Owned by the Roseland Ballroom, N. Y., which is tied up with the owners of the Coast's Palladium, the Gay Blades will continue as a skating rink until shortly before time to make the final changes into a ballroom. Meanwhile, all the other refurbishing requirements are being completed. Final cost of the changeover will be approximately \$700,000.

Disk Jockey Review

DICK NESBITT, DAVE UPSON
90 Mins., 8 a.m., Mon.-Sat.
Participating
WKRC, Cincinnati

Seasoned gabbers and Cincy's only teamed platter poppers, Dick Nesbitt and Dave Upson dish out corn that is sugary for early-day consumption.

Self-ribbing and gags about fellow staffers and talent on other stations give tang to the flavoring. To spur laughs the jocks gag on each other's nifties in fetching fashion. On stanza caught, the only label credit and straight out plug was for Barbara Cameron, pop local warbler, on her latest "Feeling Zero" waxing for King Records.

Boys use "Sunny Side of the Street" for a theme. They're spotted opposite WCPQ's Malcolm Richards and Art Jarrett for most of the route.

Upson contributes a vocal daily in falsh voice to his own guitar strumming.

It all adds up to worthwhile participating program fare. KOL

VARIETY 10 Best Sellers on Coin-Machines. Week of June 4

| | | |
|--|----------------|----------|
| 1. RIDERS IN THE SKY (7) (Morris) | Vaughn Monroe | Victor |
| | Burl Ives | Columbia |
| 2. AGAIN (12) (Robbins) | Gordon Jenkins | Decca |
| | Vic Damone | Mercury |
| 3. "A" YOU'RE ADORABLE (7) (Laurel) | Perry Como | Victor |
| | Tony Pastor | Columbia |
| 4. SOME ENCHANTED EVENING (2) (Williamson) | Perry Como | Victor |
| | Frank Sinatra | Columbia |
| 5. BABY IT'S COLD OUTSIDE (3) (Melrose) | Whiting-Mercer | Capitol |
| | Shore-Clark | Columbia |
| 6. I DON'T SEE ME (3) (Laurel) | Gordon Jenkins | Decca |
| | Perry Como | Victor |
| 7. FOREVER AND EVER (7) (Robbins) | Russ Morgan | Decca |
| | Bing Crosby | Decca |
| 8. SO IN LOVE (7) (T. B. Harms) | Dinah Shore | Columbia |
| 9. RED ROSES FOR BLUE LADY (16) (Mills) | Vaughn Monroe | Victor |
| | Guy Lombardo | Decca |
| 10. CARELESS HANDS (5) (Melrose) | Sammy Kaye | Victor |
| | Mel Torme | Capitol |

Second Group

| | | |
|------------------------------------|------------------|----------|
| WONDERFUL GUY (Williamson) | Margaret Whiting | Capitol |
| | Fran Warren | Victor |
| BALI HAT (Williamson) | Perry Como | Victor |
| | Bing Crosby | Decca |
| CRUISING DOWN THE RIVER (Spitzer) | Russ Morgan | Decca |
| | Blue Barron | M-G-M |
| FAR AWAY PLACES (Laurel) | Bing Crosby | Decca |
| | Perry Como | Victor |
| PORTRAIT OF JENNIE (Chappell) | King Cole | Capitol |
| NEED YOU (Choice) | Stafford-MacRae | Capitol |
| LOVE ME, LOVE ME, LOVE ME (Miller) | Eddy Howard | Mercury |
| | Sammy Kaye | Victor |
| COMME CI COMME CA (Leeds) | Tony Martin | Victor |
| | Dick Haymes | Decca |
| MERRY GO ROUND WALTZ (Shapiro-B) | Guy Lombardo | Decca |
| | Art Mooney | M-G-M |
| SOMEONE LIKE YOU (Harms) | Peggy Lee | Capitol |
| | Doris Day | Columbia |
| HOW IT LIES (Morris) | Bing Crosby | Decca |
| | Kay Starr | Capitol |
| CANDY KISSES (Hill & Range) | Eddy Howard | Mercury |
| | Johnny Mercer | Capitol |
| SO TIRED (Glenmore) | Russ Morgan | Decca |
| | Kay Starr | Capitol |
| HUCKLEBUCK (United) | Frank Sinatra | Columbia |
| | Tommy Dorsey | Victor |
| EVERYWHERE YOU GO (Lombardo) | Guy Lombardo | Decca |
| | Doris Day | Columbia |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

ASCAP Renews D. of J. Discussions On Method of Classifying Writers

Conferences between the American Society of Composers, Authors and Publishers with the Department of Justice over a revision of the Society's method of classifying songwriters, have temporarily taken precedence in Society matters. Television discussions with representatives of video networks have been shoved into the background because the net reps have relayed the results of their talks to the National Assn. of Broadcasters.

ASCAP reps were in Washington, D. C., Monday (6), again in huddles with DJ men. It's claimed that "progress" is being made with the Government men regarding the writer ratings, which is a prelude to the general revision of the Society's consent decree. Importance of the writer angle of the decree was brought into focus by the complaints of a group of the Society's younger tunemakers, who have for years been objecting vehemently to the long-used current system under which ASCAP revenue is distributed among top and lower-rated songwriters.

Plan being shown to the DJ reps is said to call for a 20-20-60 split—20% of the writer half of revenue to be distributed on the basis of performances, 20% on the basis of seniority, which itself is based on performances over a given number of past years, and the remaining 60% presumably on the "character, nature, vogue and prestige" measurement method included in the current system of rating. That's akin, but not comparable, to the publisher method of classification, which splits up under 55% for performances, 15% for seniority and 30% availability.

As for the television angle, there have been many questions asked in the past week or two as to why the network reps that have been meeting with ASCAP as individuals want to report to the

NAB on a proposed deal. Particularly since the NAB's video committee couldn't reach a conclusion with ASCAP and dropped the negotiations, after which ASCAP took up with the individual nets.

Explanation for the report to the NAB is that the nets have already been accused by indie and affiliated stations of making deals which ultimately involve the indies in some way, without first consulting the indies themselves.

50G Contract Breach Vs. Marks Music

A claimed failure of Marks Music to go through with a deal whereby it was to publish some 19 grand operas has resulted in a \$50,000 breach-of-contract action filed against the firm in N. Y. supreme court by Alfred J. Mapleson and Richard Hirsch. They charge that three of the works were delivered but the scores were not published.

Suit was disclosed Friday (3) when the plaintiffs sought to examine Herbert Marks, head of the publishing firm, and another employee before trial.

Va. Beach Plagued By Bad Weather

Virginia Beach, June 7. This resort's name band spots, the Surf Club and the Cavalier Beach Club, have had exactly three full days of clear weather since the Beach Club opened May 13 and the Surf two weeks later. Both spots have open-air dancing pavilions, and they've lost a wad since the start of the season.

Cavalier can move bands and patrons indoors when weather is bad to a comfortable-sized room, but the Surf isn't so lucky.

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental; 2 points for sustaining vocal; 3 for commercial instrumental; 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a Commercial Vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of May 27 to June 2

| Songs | Publishers |
|--|--------------|
| A Chapter In My Life Called Mary..... | Shapiro-B |
| Again—"Road House"..... | Robbins |
| Always True to You In My Fashion—"Kiss Me Kate"..... | T. B. Harms |
| A Wonderful Guy—"South Pacific"..... | Williamson |
| "A"—You're Adorable..... | Laurel |
| Baby, It's Cold Outside—"Neptune's Daughter"..... | Morris |
| Bali Ha!—"South Pacific"..... | Williamson |
| Cabaret..... | Duchess |
| Candy Kisses..... | Hill & Range |
| Careless Hands..... | Melrose |
| Comme Ci Comme Ca..... | Leeds |
| Cruising Down the River..... | Spitzer |
| Don't Cry, Cry Baby..... | Santly |
| Everywhere You Go..... | Lombardo |
| Five Foot Two, Eyes of Blue..... | Feist |
| Forever and Ever..... | Robbins |
| Have In' a Wonderful Wish—"Sorrowful Jones"..... | Paramount |
| Hurry Hurry Hurry..... | Dreyer |
| I Don't See Me In Your Eyes Anymore..... | Laurel |
| It's a Big Wide Wonderful World..... | BMI |
| Kiss Me Sweet..... | Advanced |
| My One & Only Highland Fling—"Barkleys of Broadway"..... | H. Warren |
| Portrait of Jennie..... | Chappell |
| Riders in the Sky..... | Morris |
| So In Love—"Kiss Me Kate"..... | T. B. Harms |
| Some Enchanted Evening—"South Pacific"..... | Williamson |
| The Beautiful Blonde From Bashful Bend—"Beautiful Blonde"..... | Miller |
| The Heart of Loch Lomond..... | Crawford |
| Three Wishes..... | Herbert |
| Wedding Day..... | Famous |

The remaining 20 songs, based on Richard Himber's new development in logging broadcast performances.

| | |
|--|-------------|
| Are You Kissing Someone Else?..... | Cavalier |
| Coca Roca..... | United |
| How It Lies..... | Morris |
| I'll String Along With You..... | Witmark |
| I'm Beginning To Miss You..... | Berlin |
| It's Summertime Again..... | Republic |
| Maybe It's Because—"Along Fifth Avenue"..... | BVC |
| Once and For Always—"Connecticut Yankee"..... | Melrose |
| Powder Your Face With Sunshine..... | Lombardo |
| Put Your Shoes On Lucy..... | Bourne |
| Red Roses For a Blue Lady..... | Mills |
| Someone Like You—"My Dream Is Yours"..... | Harms |
| Someone To Love..... | Warren Pub. |
| Sunflower..... | Paramount |
| The Right Girl For Me—"Take Me Out to the Ballgame"..... | Robbins |
| Underneath the Linden Tree..... | LaSalle |
| While the Angelus Was Ringing..... | Melody Lane |
| Why Can't You Behave—"Kiss Me Kate"..... | T. B. Harms |
| You Broke Your Promise..... | Pic |
| You Can't Buy Happiness..... | Bloom |

† Filmmusical. * Legit Musical.

Best British Sheet Sellers

(Week ending May 21)

London, May 31.

| | |
|----------------------------|----------|
| Lavender Blue..... | Sun |
| 12th Street Rag..... | Chappell |
| Red Roses, Blue Lady..... | Wright |
| Faraway Places..... | Leeds |
| Wedding Lilli Marlene..... | B&C |
| Powder Your Face..... | Chappell |
| In a Shady Nook..... | Keith P |
| On the 5-4-3..... | Strauss |
| Put 'em in a Box..... | Connelly |
| Put Shoes on Lucy..... | Gay |
| Cuckoo Waltz..... | Keith P |
| Strawberry Moon..... | Yale |

Second 12

| | |
|------------------------|------------|
| It's Magic..... | Connelly |
| Buy Killarney..... | P. Maurice |
| Candy Kisses..... | Chappell |
| Behind the Clouds..... | Feldman |
| You're Adorable..... | Connelly |
| Forever and Ever..... | F.D.&H. |
| Happened in Adano..... | Maurice |
| Clopin Clopant..... | Imperial |
| My Mother's Day..... | Reid |
| Heart Loch Lomond..... | Unit |
| Dreams Come True..... | Wright |
| Brush Those Tears..... | Leeds |

Bloom's Steam-Up On 'Take It Easy'

Ben Bloom, publisher of "Take It Easy, Arthur," novelty song by Gladys Shelley and Marvin Kaln, is steaming up some extra excitement, aided by the songsmiths, on the sundry disk jockey shows. All are collaborating with WINS' Jack Eigen who had been plugging the tune via a Regent recording by Johnny Dee's band, until it was suddenly cut off in the middle of Randie Richards' vocal chorus because the station felt the wordage censorable. Miss Richards sings regularly with Dee's band at Palisades Amusement Park, New Jersey, which incidentally is owned by the Rosenthal Bros., one of whom (Irving) is married to Miss Shelley.

Eigen has been playing straight for Bloom by making this an issue of station censorship beyond the call of normal procedure. The idea was to cause an avalanche of protest mail so as to cause the Crosley station, a New York indie, which carries Eigen's disk jockey show from the Copacabana nitery, to do a turnaround. As a result, Eldon Park, Crosley v.p. and general manager of WINS, lifted the ban Monday (6) on the premise that Eigen's show is designed for an adult audience.

Mean time other indie stations are soliciting a postcard campaign to WINS, stressing other risqué or saucy lyrics which the networks have okayed through the years. Bloom, a veteran of Tin Pan Alley, has provided them with ammunition from past and current ditties, citing tunes like "Let's Do It," "Body and Soul," "Bess, You Is My Woman," "He May Be Your Man But He Comes to See Me Sometime," "A Good Man Is Hard to Find," "You Do Something to Me," "Lady Is a Tramp," "I Want What I Want When I Want It," "Love for Sale," "I'm a Big Girl Now," "I Wanna Get Married," "Open the Door Polka," "True to You in My Fashion," "She Lost It At the Astor," "Baby, It's Cold Outside," "Honey Bun," "There's Nothing Like a Dame," "Ooh, Doctor Kinsey," plus any number of Harlem ditties such as "Straighten Up and Fly Right." And if it's a matter of "interpretation," Bloom cites Bonnie Baker's version of "Oh Johnny." WINS' objection to "Take It Easy, Arthur" was the alleged boudoir interpretation given it by Miss Richards.

Major Pubs Chase Down Richmond Tune

It's been a long time since a small recording firm launched a song which sent major publishers in pursuit of the copyright. Allen Records, a Richmond, Va., company, had several major pubs hot after a tune titled, "I Challenge Your Kiss," as disked by the Four Jacks. It was causing a commotion in the company's area.

Leeds finally bought the tune and allocated it to its Duchess Music firm, a Broadcast Music affiliate. Stephen Paul and Leon Gary wrote the song, and the latter was publishing.

Lee Petrich is the new midnight-to-dawn disk jockey on KONO, San Antonio, now on a 24-hour schedule. Petrich comes here from Fort Worth Radio.

Disk Sales Slump Seen Levelling Off; Several Indies in Trouble

Recording company executives are generally of the opinion that the sales slump in the disk field has, within the past two weeks, levelled off. They're not saying, that they expect big will immediately begin an upward climb, with the warm months only beginning

to set in, but but the indication they get from sales charts is that the consistent tobogganing of the past three months or more has slowed almost to a halt.

Coincidentally, disk men finally admit openly just how low the sale graph has dropped. It's no secret that several of the more accredited independent firms are in dire financial straits. One of the best of the indie group has experienced red ink in its operations during both April and May for the first time in its comparatively brief history. This company, as well as all others, putting into effect cost-saving measures.

Some of the major firms, meanwhile, are having trouble with distributors. Columbia, for example, has taken over operation of several of its distrib points. Majority of Columbia's outlets in key cities handle all sorts of electric appliance lines, and when the disk field went sour they naturally concentrated more on the appliances, to the further detriment of disk sales. And Columbia wound up taking over.

The feeling that disk sales figure to start moving upward is based upon prewar seasonal graphs. Before the big boom, record buyers always went into hiding in the early spring and didn't come out until mid-August. It's a long way from now until then. And prewar buyers were not in such a state of confusion as they have been over the Columbia Microgroove 33 1/4 rpm and Victor's 45 rpm platters, aligned against the standard 78 rpm platters. And television was not a spectre then either.

Upbeat New York

Ben Selvin, Columbia Records' Hollywood head, back in N. Y. for wedding of his son; second trip east in three weeks... Percy Faith completed first recordings for Victor with orchestra of 40 men... Jack Ellis joined WCFC, Beckley, West Va., as disk jockey... Guy Lombardo broke house record of Mancuso theatre, Batavia, N. Y., Friday (3), grossing \$4,700 for day, to erase mark set by Tommy Dorsey; Lombardo also was hot at Castle Farm, Cincinnati, May 28, grossing \$4,400 to top Woody Herman's previous \$3,900... Criterion Music took publication of "In the Land of Oo-Bla-Dee" from Mary Lou Williams and Milt Orent... Ranny Weeks snared WCOP, Boston, disk show, Howard Malcolm now doing two shows daily... Dick Merrick and Catie Allen recording for Admiral Records... Dave Bernie took over exploitation of Jimmy McHugh's standard tunes in Hollywood... Buddy Stewart's two-year old youngster swallowed 20 aspirin tablets last week and for a while was in serious condition, but now recovering... Babe Frenk, Tommy Dorsey saxist, re-

(Continued on page 51)

Bands at Hotel B.O.'s

| Band | Hotel | Weeks Played | Covers Past Week | Total Covers On Date |
|-----------------------|-----------------------------------|--------------|------------------|----------------------|
| Eddy Duchin..... | Waldorf (400; \$2)..... | 9 | 2,350 | 23,600 |
| Nat Brandwynne*..... | New Yorker (400; \$1-\$1.50)..... | 6 | 700 | 5,825 |
| Lawrence Welk..... | Roosevelt (400; \$1.50-\$2)..... | 11 | 1,000 | 12,473 |
| Dick Jurgens..... | Statler (450; \$1.50-\$2)..... | 2 | 1,075 | 2,325 |
| Carmen Cavallaro..... | Astor (850; \$1.50-\$2)..... | 2 | 3,550 | 7,250 |

* New Yorker, ice revue.

Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2.00 min.-\$1.05 cover). Excellent 2,000 covers.
Dick LaSalle (Mayfair Room, 350; \$3.50 min.-\$1 cover). Boff 3,800 covers for Lena Horne-LaSalle.
Frankie Masters (Boulevard Room, Stevens, 773; \$3.50 min.-\$1 cover). Convention trade; soaring to hefty 4,300 tabs.
Buddy Moreno (Marine Room, Edgewater, 700; \$1.20 cover). Good weather and conventions hiking final stanza to sweet 3,500.
Bill Snyder (College Inn, Sherman, 500; \$2.50-\$3.50 min.). Sock biz continues with "Salute to Rodgers and Hammerstein"; 4,000 covers.
Ted Straeter (Empire Room, Palmer House, 550; \$3.50 min.-\$1 cover). DeMarcos and Straeter garnering neat 3,000 covers.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With Ben Gage, Ruiz and Godfrey, Annette Warren, Stuart Wade, Tune Tailors. Second week okay 3,100 covers.
Chuck Foster (Biltmore, 900; \$1-\$1.50). Good 2,300 covers.
Ted Fio Rito (Beverly Hills, 300; \$4 min.). Poor 750 covers.

Location Jobs, Not in Hotels

Tommy Carlyn (Trianon, \$1-\$1.15 adm.). First week seems fine; 12,000 admissions.
Cee Davidson (Chez Paree, 500; \$3.50 min.-\$1 cover). Final week of Tony Martin off at 2,500 tabs.
Larry Green (Aragon; \$1-\$1.15 adm.). Initial stanza fairish 10,000.
Bobby Peters (Blackhawk, 500; \$2.50 min.). Light 1,500 customers.

(Los Angeles)

Russ Morgan (Palladium B, Hollywood, 1st wk.). Okay 9,000 admissions.

Inside Orchestras-Music

There was quite a bit of doubt in New York music circles last week over whether Edwin H. (Buddy) Morris voluntarily put the squeeze on RCA-Victor and refused a license to market Spike Jones' recording of "Riders in the Sky," or whether Victor put him up to make the move. Victor wasn't too happy about Jones' platter since it could have interfered with the sale of Vaughn Monroe's recording, already a hit. Plus which Monroe himself was unhappy about Jones' diskings. (Jones' contract with Victor allows him to record anything he wants.) Morris himself heard the Jones record on a Hollywood disk jockey show and, without help, blew a gasket. He put the quietus on Jones and Victor without urging.

Current interest in the square dance craze prompted Jack Mills, prez of Mills Music, to assign staff writers Sid Tepper and Roy Brodsky to a series of contemporary square dance tunes to be handled in collaboration with Ed Durlacher, head of the Long Island Square Dance Callers Assn. Organization's chief will write the calls while the songsmiths will create the music, catchlines and verse.

Hassle over record-cutting costs, and not, as reported, royalty payments, was the basis of the original suit filed by Frances Langford against Mercury. Suit was settled on basis of diskery putting out album of singer's etchings.

THE SPOTLIGHT IS ON AMERICA'S NEXT BIG BALLAD HIT!

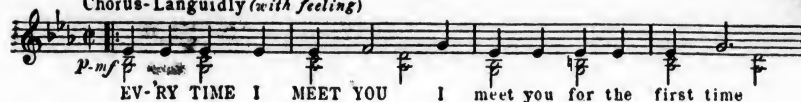
Lyric by **MACK GORDON** • Music by **JOSEF MYROW**

Featured in 20th Century-Fox's Technicolor Musical "THE BEAUTIFUL BLONDE FROM BASHFUL BEND"

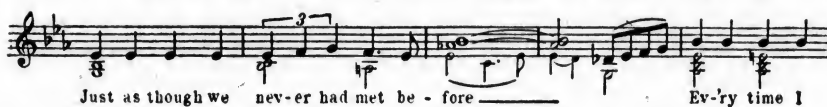
Starring BETTY GRABLE • Written, Produced and Directed by PRESTON STURGES

EVERY TIME I MEET YOU

Chorus-Languidly (with feeling)



EV-ry TIME I MEET YOU I meet you for the first time



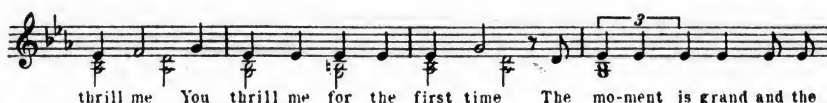
Just as though we nev-er had met be-fore ——— Ev-ry time I



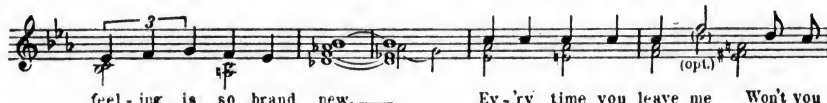
kiss you I kiss you for the first time And my hap-py heart keeps



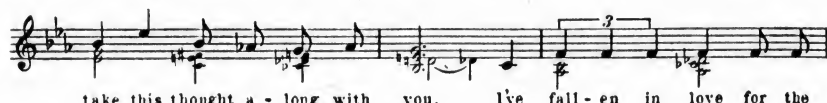
beg-ging you for more ——— Ev-ry time you



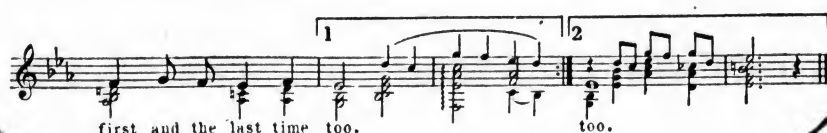
thrill me You thrill me for the first time The mo-ment is grand and the



feel-ing is so brand new. ——— Ev-ry time you leave me Won't you



take this thought a-long with you, I've fall-en in love for the



first and the last time too. too.

Copyright 1947 Twentieth Century Music Corporation, New York, N. Y.
Copyright 1949 Twentieth Century Music Corporation, New York, N. Y.
Rights throughout the world controlled by Leo Feist, Inc., New York 19, N. Y.

**SPOTLIGHTING
THESE GREAT
RECORDINGS**

GLORIA CARROLL ..Dance-Tone
BUDDY CLARKColumbia
PERRY COMORCA Victor
DICK HAYMESDecca
ART LUNDM-G-M
MARGARET WHITINGCapitol

Leo Feist inc. 1619 Broadway N. Y. 19 • HARRY LINK Gen. Prof. Mgr.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTFELD**

(Copyright, Variety Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1911—Continued

They Always Pick on Me. w. Stanley Murphy, m. Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1911.

Till the Sands of the Desert Grow Cold. w. George Graff, Jr., m. Ernest R. Ball, m. Witmark & Sons, cop. 1911.

To the Land of My Own Romance (The Enchantress). w. Harry B. Smith, m. Victor Herbert, m. Witmark & Sons, cop. 1911.

Tres Moutarde—Too Much Mustard. One step. m. Cecil Macklin. London: Cary & Co., cop. 1911.

A Wee Deoch-an-doris. w. m. Gerald Grafton and Harry Lauder, T. B. Harms & Francis, Day & Hunter, cop. 1911 by B. Feldman; cop. 1911 by T. B. Harms & Francis, Day & Hunter.

When I Was Twenty-one and You Were Sweet Sixteen. w. Harry H. Williams, m. Egbert Van Alstyne, Jerome H. Remick & Co., cop. 1911.

When You're Away. w. A. Seymour Brown and Joe Young, m. Bert Grant, Jerome H. Remick & Co., cop. 1911.

Woodman, Woodman, Spare That Tree! w. m. Irving Berlin. Watson, Berlin & Snyder Co., cop. 1911 by Ted Snyder Co.

Every piano in the U. S. was thumping out rags and the music publishing business was a gold mine, especially after the dime stores put the publishers' wares on their counters.

From ragtime came a great batch of new dance steps. Most popular was the turkey trot (which actually had originated in Denver vaudeville circles in 1883). Variations on the turkey trot included the crab step, kangaroo dip, fish walk, the Texas Tommy, the snake, and the grizzly bear. Still popular dances, however, were the waltz and the two-step.

The U. S. Supreme Court ordered the Standard Oil combine and the American Tobacco Co. to dissolve after a wave of trust-busting.

Glenn H. Curtis invented the hydro-airplane. Earl Ovington made the first U. S. airmail flight. C. P. Rogers flew from New York

to Pasadena, Cal., in 84 hrs., 2 mins. elapsed flying time, although the actual journey lasted from Sept. 17 to Nov. 4.

The New York Court of Appeals declared the Workmen's Compensation law unconstitutional.

In vaudeville appeared: Ray Dooley, Chic Sales, Charlie Chaplin (as "Archibald" in a comedy act called "A Night at the Club"), McIntyre & Heath (in "Waiting at the Church")—they had by this time been on the stage several decades), Bud Keaton and Joe Jackson.

Maude Adams' performance in Rostand's "Chanticleer" was a much talked-of stage topic. David Warfield was appearing in "The Return of Peter Grimm," while George Arliss starred in "Disraeli."

By Cobb wound up the baseball season with a batting average of .385, bettering his previous year's average of .377. In 1912 he batted .420, and between 1910 and 1919 there was only one year in which he wasn't American League batting champion (1916), when Tris Speaker topped the league with .386. Boston beat the New York Giants in the world series, 4—3, but the series went to eight games because the second contest ended in a 6—6 tie after 11 innings.

1912

After All That I've Been to You. w. Jack Drislane, m. Chris Smith, F. B. Haviland Pub. Co., cop. 1912.

Around and the Green Grass Grew All Around. w. William Jerome, m. Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1912.

As Long as the Shamrock Grows Green. w. James Brockman, m. Nat Osborne, Watson, Berlin & Snyder Co., cop. 1912.

At the Devil's Ball. w. m. Irving Berlin. Watson, Berlin & Snyder Co., cop. 1912.

Bagdad (The Lady of the Slipper). w. Anne Caldwell, m. Victor Herbert, m. Witmark & Sons, cop. 1912.

Be My Little Baby Bumble Bee. w. Stanley Murphy, m. Henry I. Marshall, Jerome H. Remick & Co., cop. 1912.

Beans! Beans!! Beans!!! w. Elmer Bowman, m. Chris Smith, F. B. Haviland Pub. Co., Inc., cop. 1912.

Dear Old Rose. w. Jack Drislane, m. George W. Meyer, F. B. Haviland Pub. Co., cop. 1912.

Destiny. Waltz. m. Sydney Baynes, Boston: The Boston Music Co., cop. 1912 by Swan and Co., Watson & Wilcock, Ltd.; assigned 1913 to The Boston Music Co.

Do It Again. w. m. Irving Berlin. Watson, Berlin & Snyder Co., cop. 1912.

Do It Again! (The French Doll). w. B. G. DeSylva, m. George Gershwin, Harms, Inc., cop. 1912.

Down in Dear Old New Orleans (The Ziegfeld Follies of 1912). w. Joe Young, m. Conrad and Whidden, Jerome H. Remick & Co., cop. 1912.

Dreams of Long Ago—Italian title: Sogni D'altra Eta. English words, Earl Carroll; Italian words, John Focacci, m. Enrico Caruso, Leo Feist, Inc., cop. 1912.

Everybody Two-Step. w. Earl C. Jones, m. Wallie Herzer, Jerome H. Remick & Co., cop. 1912.

The Ghost of the Violin. w. Bert Kalmar, m. Ted Snyder, Watson, Berlin & Snyder Co., cop. 1912.

Giannina Mia (The Firefly). w. Otto Hauerbach, m. Rudolf Friml, G. Schirmer, Inc., cop. 1912.

Good Night Nurse. w. Thomas J. Gray, m. W. Raymond Walker, Jerome H. Remick & Co., cop. 1912.

Here Comes My Daddy Now—Oh Pop-Oh Pop-Oh Pop. w. L. Wolfe Gilbert, m. Lewis F. Muir, F. A. Mills, cop. 1912.

Hitchy Koo. w. L. Wolfe Gilbert, m. Lewis F. Muir and Maurice Abrahams, F. A. Mills, cop. 1912.

I'm the Lonesome Gal in Town. w. Lew Brown, m. Albert Von Tilzer. The York Music Co., cop. 1912.

In the Evening By the Moonlight, Dear Louise. w. Andrew B. Sterling, m. Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1912.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
June 4

National Rating

This Last wk. wk.

Title and Publisher

| | | | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | St. Louis, S. L. Music Supply Co. | San Francisco, Pacific Coast Music | Indianapolis, Pearson | Cleveland, Grosman Music Co. | Kansas City, Jenkins Music Co. | Philadelphia, Charles Dumont | Minneapolis, Schmidt Music Co. | Seattle, Capitol Music Co. | TOTAL POINTS |
|-----|----|-----------------------------------|---------------|-----------------------|-------------------------------|-----------------------|-----------------------------------|------------------------------------|-----------------------|------------------------------|--------------------------------|------------------------------|--------------------------------|----------------------------|--------------|
| 1 | 1 | "Riders in the Sky" (Morris) | 1 | 1 | 1 | 1 | 3 | 1 | 2 | 1 | 2 | 3 | 1 | 1 | 114 |
| 2 | 5 | "Again" (Robbins) | 5 | 2 | 2 | 8 | 1 | 2 | 3 | 1 | 9 | 3 | 4 | 81 | |
| 3 | 3 | "Forever and Ever" (Robbins) | 4 | 3 | 7 | 4 | 6 | 5 | 3 | 4 | 1 | 8 | 3 | 80 | |
| 4 | 3 | "Enchanted Evening" (Williamson) | 2 | 6 | 6 | 4 | 7 | 5 | 1 | 6 | 2 | 2 | 5 | 75 | |
| 5 | 2 | "Cruising Down River" (Spitzer) | 3 | 3 | 7 | 2 | 2 | 3 | 8 | 5 | 3 | 10 | 2 | 73 | |
| 6 | 4 | "A—You're Adorable" (Laurel) | 6 | 5 | 5 | 3 | 5 | 4 | 6 | 2 | 5 | 6 | 6 | 63 | |
| 7 | 6 | "Careless Hands" (Melrose) | 10 | 7 | 4 | 5 | 8 | 7 | 7 | 4 | 7 | 6 | 5 | 7 | 55 |
| 8 | 7 | "Ball Ha!" (Williamson) | 7 | 8 | 9 | 8 | 8 | 8 | 6 | 8 | 4 | 7 | 6 | 38 | |
| 9 | 9 | "I Don't See Me" (Laurel) | | | 6 | 6 | | | 7 | | | | | 18 | |
| 10 | | "Kiss Me Sweet" (Advanced) | 9 | 9 | | | 9 | 10 | 10 | | | 5 | | | 14 |
| 11 | 11 | "A Wonderful Guy" (Williamson) | 8 | | | | | | 9 | | 8 | | | | 8 |
| 12A | 8 | "Red Roses for Blue Lady" (Mills) | | 10 | 10 | 10 | 9 | | | | | | | 9 | 7 |
| 12B | | "Palin' Around With You" (North) | | | | | | | 4 | | | | | | 7 |
| 12C | 12 | "Money, Marbles and Chalk" (Lois) | | | | | | | | | | | 4 | | 7 |

In Twilight Town. w. C. M. Denison, m. E. F. Dusenberry, F. B. Haviland Pub. Co., Inc., cop. 1912.

Isle o' Dreams (The Isle o' Dreams). w. George Graff, Jr., and Chauncey Olcott, m. Ernest R. Ball, m. Witmark & Sons, cop. 1912.

It's a Long, Long Way to Tipperary. w. m. Jack Judge and Harry H. Williams, London: Chappell & Co., Ltd., cop. 1912 by B. Feldman & Co., London.

Kentucky Sue. w. Lew Brown, m. Albert Von Tilzer. The York Music Co., cop. 1912.

The Land of Golden Dreams. w. C. M. Denison, m. E. F. Dusenberry, F. B. Haviland Pub. Co., Inc., cop. 1912.

Last Night Was the End of the World. w. Andrew B. Sterling, m. Harry Von Tilzer. Harry Von Tilzer Pub. Co., cop. 1912.

A Little Love a Little Kiss—Un Peu D'amour. Original French w. Nilson Fysher; English w. Adrian Ross, m. Lao Sileus, London: Chappell & Co., Ltd., cop. 1912 by L. Digoude-Diodet, Paris; assigned 1912 to Chappell & Co., Ltd.

Love Is Like a Firefly (The Firefly). w. Otto Hauerbach, m. Rudolf Friml, G. Schirmer, Inc., cop. 1912.

Malinda. w. Stanley Murphy, m. Henry I. Marshall, Jerome H. Remick & Co., cop. 1912.

Moonlight Bay. w. Edward Madden, m. Percy Wenrich, Jerome H. Remick & Co., cop. 1912.

My Melancholy Baby. w. George A. Norton, m. Ernie Burnett, Joe Morris Music Co., cop. 1911 by Ernest M. Burnett; assigned 1912 to Theron C. Bennett; assigned 1912 to Joe Morris Music Co.

Oh, You Cutie—You Ever Loving Child. w. Harry H. Williams, m. Nat D. Ayer, Jerome H. Remick & Co., cop. 1912.

Oh, You Million Dollar Baby. w. Eddie Doerr, m. Lou S. Lashley, Royal Music Pub. Co., cop. 1912 by Jeff T. Brannen; assigned 1912 to Royal Music Pub. Co.

On the Mississippi. w. Ballard MacDonald, m. Harry Carroll and Fields, Shapiro, Bernstein & Co., cop. 1912.

Please Don't Take My Lovin' Man Away. w. Lew Brown, m. Albert Von Tilzer. The York Music Co., cop. 1912.

Pucker Up Your Lips, Miss Lindy. w. Eli Dawson, m. Albert Von Tilzer. The York Music Co., cop. 1912.

Row, Row, Row. w. William Jerome, m. Jimmie V. Monaco, Harry Von Tilzer Music Pub. Co., cop. 1912.

Spirit of Independence. Military march—two step. m. Abe Holzmann, Jerome H. Remick & Co., cop. 1912.

The Star. w. Charles F. Lummis, m. James H. Rogers, G. Schirmer, Inc., cop. 1912.

The Sweetheart of Sigma Chi. w. Byron D. Stokes, m. F. Dudley Vernon, Chicago: Melrose Bros. Music Co., Inc., cop. 1912 by Richard E. Varnor Pub. Co.

Sympathy (The Firefly). w. Otto Hauerbach, m. Rudolf Friml, G. Schirmer, Inc., cop. 1912.

Take a Little Trip From Father. w. m. Irving Berlin and Ted Snyder, Ted Snyder Co., cop. 1912.

That Daffydill Rag. w. m. Bill

and Frank Mueller. The Joe Morris Co., cop. 1912.

That's How I Need You. w. Joe McCarthy and Joe Goodwin, m. Al Plantadosi, Leo Feist, Inc., cop. 1912.

That Mellow Melody. w. Sam M. Lewis, m. George W. Meyer, Geo. W. Meyer Music Co., cop. 1912.

That Old Girl of Mine. w. Earle C. Jones, m. Egbert Van Alstyne, Jerome H. Remick & Co., cop. 1912.

They Gotta Quit Kickin' My Dawg Aroun'. w. Webb M. Oungst, m. Cy Perkins, m. Witmark & Sons, cop. 1912 by Stark Music Ptg. & Pub. Co.; assigned 1912 to M. Witmark & Sons.

Wait Until Your Daddy Comes Home. w. m. Irving Berlin. Watson, Berlin & Snyder Co., cop. 1912.

Waiting for the Robert F. Lee. w. L. Wolfe Gilbert, m. Lewis F. Muir, F. A. Mills, cop. 1912.

When a Maid Comes Knocking at Your Heart (The Firefly). w. Otto Hauerbach, m. Rudolf Friml, G. Schirmer, Inc., cop. 1912.

When I Lost You. w. m. Irving Berlin. Watson, Berlin & Snyder Co., cop. 1912.

When Irish Eyes Are Smiling (The Isle o' Dreams). w. Chauncey Olcott and George Graff, Jr., m. Ernest R. Ball, m. Witmark & Sons, cop. 1912.

When It's Apple Blossom Time in Normandy. w. m. Mellor Gifford and Trevor, Jerome H. Remick & Co., cop. 1912 by Francis, Day & Hunter.

When the Midnight Choo-Choo Leaves for Alabam'. w. m. Irving Berlin. Watson, Berlin & Snyder Co., cop. 1912.

Where the Twilight Comes to Kiss the Rose "Good Night!" w. Robert F. Roden, m. Henry W. Petrie, F. B. Haviland Pub. Co., cop. 1912.

When You've Had a Little Love You Want a Little More. w. Arthur Lamb, m. John T. Hall, Chas. K. Harris, cop. 1912.

You Can't Stop Me From Loving You. w. Gerber and Murphy, m. Henry I. Marshall, Jerome H. Remick & Co., cop. 1912.

You're My Baby. w. A. Seymour Brown, m. Nat D. Ayer, Jerome H. Remick & Co., cop. 1912.

You Made Me Love You—I Didn't Want to Do It. w. Joe McCarthy, m. Jam V. Monaco, Broadway Music Corp., cop. 1912.

New Mexico and Arizona were admitted to the Union, completing the roster of the 48 states.

The painting "September Morn" was put on exhibition and much eyebrow-lifting ensued.

On her maiden voyage the "Titanic" rammed an iceberg and sank off Cape Race with more than 1,500 passengers. John Jacob Astor, Isidor Straus and Francis D. Millet, the painter, were among the prominent Americans who drowned.

Mack Sennett, via Keystone, put bathing beauties on the screen. Like the legitimate stage, motion picture companies now began to adopt the star system. Two early stars were William Faversham and Julie Opp, who appeared in 1912 in "Julius Caesar." Meantime, Douglas Fairbanks began his film career.

(Continued next week)

Tops of the Tops

Retail Disk Seller
"Riders in the Sky"

Retail Sheet Music Seller
"Riders in the Sky"

"Most Requested" Disk
"Riders in the Sky"

Seller on Coin Machines
"Riders in the Sky"

Best British Seller
"Lavender Blue"

Kavelin Exits Bourne

Chicago, June 7.

Al Kavelin, Chi rep for Bourne Music Co., resigned last week to go into song and band promotion biz on the coast.

Hank Markbreit, Mills Music's Chicago head, moves over to fill Bourne vacancy.

Nassan "Pop" Concerts, Inc. chartered to conduct a musical and theatrical business, with offices in New York and with a capital stock of 200 shares, no par value.

IDON'T SEE ME IN YOUR EYES ANYMORE

LAUREL MUSIC CO

1619 Broadway, New York

PROGRAM SUGGESTIONS

CARMEN LOMBARDO'S

BOO HOO

SHAPIRO

MAYBE, WHEN IT'S
SPRING AGAIN

INFATUATION

WHAT A SOUTHERN
ACCENT CAN DO

LATEST SONGS FROM
The Oliver Music Co.
ATLANTA, GA.

A NEW JIMMY McHUGH
STANDARD

IT'S A MOST UNUSUAL DAY

Music by . . .
JIMMY McHUGH
ROBBINS MUSIC CORPORATION

PUT YOUR SHOES ON, LUCY

BOURNE, INC.
799 7th Ave. New York

YOU'RE
HEARTLESS

TING-A-LING
(Waltz of the Bells)

THE DREAM OF
OLWEN

MILLS MUSIC, INC.
1619 Broadway New York 19, N. Y.

CAP'S JONES CHECKING TELEFUNKEN REACTION

Dick Jones, of Capitol Records' classical Telefunken staff, is in New York discussing the company's new longhair releases with dealers and critics. Jones is making a survey to determine what dealers think of the new product, buyer reaction, the sort of material that should be issued, etc.

At the same time, Jones is getting reaction from various top-flight classical music critics. Company is making every effort to get the most out of its tieup with Germany's Telefunken, perhaps the largest European producer of classical music, for obvious reasons. A good longhair division makes up for many of the ills that beset the pop side of the disk field.

Andy Perry Resumes Saylorburg Operation

Easton, Pa., June 7.

Andy Perry, Allentown, N. J., dance promoter, resumes his summer operations at Saylor's Lake, Saylorburg, near here. He has Hal McIntyre's orchestra set for June 15, Ray Anthony June 24, Vaughn Monroe, July 10, and others to follow.

Perry has been presenting top names in Allentown, Reading and Saylorburg for years.

Eddie O'Neill's Orch

Chicago, June 7.

Eddie O'Neill, accompanist for songstress Dorothy Shay, will organize his own orch with first booking in the Empire Room, Palmer House. O'Neill will 88 for Miss Shay at the Chase hotel, St. Louis, before fronting his own unit here, July 14.

New unit of 13 men is second band for O'Neill who, under his real name of Eddie Orta, played location stints at the Drake and Palace hotels in San Francisco about two years ago. Music Corp. of America is handling the unit.

NEW HOLLYWOOD PLATTERY

Hollywood, June 7.

Good Time Records is name of a new company formed by Lester Koenig, Paramount screenwriter, to produce platters. Scripter has put \$15,000 of his own money into the venture.

Record Changers, Inc., is the distrib.

Don't Call Me Sweetheart Anymore

ABC MUSIC CORP.
799 7th Ave. New York

SAVE !!

SUMMER TUXEDOS

Direct from
Manufacturer

\$20.00

RICHARD WILLIAMS, INC.

43 West 23rd Street
New York 10, N. Y.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

**Week Ending
June 4**

This Last

wk. wk.

Artist, Label, Title

| | | | New York—(Davaga Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | St. Louis—(S. S. Kresge Co.) | Indianapolis—(Pearson) | San Francisco—(Sherman-Clay) | Cleveland—(Burroughs) | Kansas City—(Jenkins Music Co.) | San Antonio—(Central Radio) | Minneapolis—(Don Leary) | Seattle—(Sherman-Clay) | TOTAL POINTS |
|-----|----|---|------------------------------|-----------------------|---------------------------------|---------------------------|------------------------------|------------------------|------------------------------|-----------------------|---------------------------------|-----------------------------|-------------------------|------------------------|--------------|
| 1 | 1 | 1 | 1 | 1 | 4 | 1 | 1 | 5 | 1 | 1 | 1 | 2 | 1 | 1 | 112 |
| | | | VAUGHN MONROE (Victor) | | | | | | | | | | | | |
| 2 | 4 | | 2 | 3 | 1 | 2 | 5 | 2 | | | 3 | 10 | | 5 | 57 |
| | | | PERRY COMO (Victor) | | | | | | | | | | | | |
| 3 | 2 | | 3 | 2 | | | | 2 | 4 | 3 | | 1 | | | 52 |
| | | | GORDON JENKINS (Decca) | | | | | | | | | | | | |
| 4 | 3 | | 6 | | 6 | 9 | | | 6 | | 4 | 5 | 7 | 4 | 41 |
| | | | RUSS MORGAN (Decca) | | | | | | | | | | | | |
| 5 | 7 | | 5 | | | 6 | 3 | | | 4 | 9 | 4 | 9 | | 37 |
| | | | G. JENKINS-STARDUSTERS (D) | | | | | | | | | | | | |
| 6 | 6 | | 8 | | | | | 3 | | 5 | 5 | | | 6 | 28 |
| | | | PERRY COMO (Victor) | | | | | | | | | | | | |
| 7 | 8 | | 10 | 5 | | | | | 7 | | | 7 | | 3 | 23 |
| | | | D. SHORE-B. CLARK (Columbia) | | | | | | | | | | | | |
| 8 | 9 | | 8 | 10 | 4 | 1 | | | | | | | | | 21 |
| | | | M. WHITING-J. MERCER (Cap) | | | | | | | | | | | | |
| 9 | 7 | | 7 | | | | | | 4 | 8 | | | 5 | | 20 |
| | | | BING CROSBY (Decca) | | | | | | | | | | | | |
| 10 | 10 | | 7 | | 6 | 6 | 7 | 10 | | | | | | | 19 |
| | | | MARGARET WHITING (Capitol) | | | | | | | | | | | | |
| 11A | 15 | | 2 | | | | | | 2 | | | | | | 18 |
| | | | BING CROSBY (Decca) | | | | | | | | | | | | |
| 11B | 13 | | | | | | | | | 2 | | | 2 | | 18 |
| | | | DORIS DAY (Columbia) | | | | | | | | | | | | |
| 12A | 9 | | 9 | | | | | 5 | | 10 | | | | 7 | 13 |
| | | | RUSS MORGAN (Decca) | | | | | | | | | | | | |
| 12B | 15 | | | | | | | | 3 | | | | 6 | | 13 |
| | | | MEL TORME (Capitol) | | | | | | | | | | | | |
| 13 | | | 5 | | | | | 10 | | 6 | | | | | 12 |
| | | | PERRY COMO (Victor) | | | | | | | | | | | | |
| 14A | 12 | | 3 | | | | | 9 | | | | | | | 10 |
| | | | "A—You're Adorable" | | | | | | | | | | | | |
| 14B | 14 | | | | | | | | | | | 3 | | 9 | 10 |
| | | | MEL TORME (Capitol) | | | | | | | | | | | | |
| 15A | 11 | | | | | | | 2 | | | | | | | 9 |
| | | | SAMMY KAYE (Victor) | | | | | | | | | | | | |
| 15B | 13 | | | | | | | | | | | | 2 | | 9 |
| | | | GUY LOMBARDO (Decca) | | | | | | | | | | | | |
| 16A | | | 3 | | | | | | | | | | | | 8 |
| | | | FRANK SINATRA (Columbia) | | | | | | | | | | | | |
| 16B | 13 | | | | 3 | | | | | | | | | | 8 |
| | | | "Some Enchanted Evening" | | | | | | | | | | | | |
| 16C | 15 | | | | | | | | | | | | 3 | | 8 |
| | | | VIC DAMONE (Mercury) | | | | | | | | | | | | |
| 17A | 13 | | 4 | | | | | | | | | | | | 7 |
| | | | BLUE BARRON (M-G-M) | | | | | | | | | | | | |
| 17B | | | 4 | | | | | | | | | | | | 7 |
| | | | BILLY ECKSTINE (M-G-M) | | | | | | | | | | | | |
| 17C | | | | | | | | | | | | | | | 7 |
| | | | FRANK SINATRA (Columbia) | | | | | | | | | | | | |
| 17D | | | | | | | | | | | | | | | 7 |
| | | | "A New Shade of Blues" | | | | | | | | | | | | |
| 17E | | | | | | | | | | | | | | | 7 |
| | | | KITTY KALLEN (Mercury) | | | | | | | | | | | | |
| 17F | | | | | | | | | | | | | | | 7 |
| | | | "Happy Talk" | | | | | | | | | | | | |
| 17G | | | | | | | | | | | | | | | 7 |
| | | | DICK HAYMES (Decca) | | | | | | | | | | | | |
| 17H | | | | | | | | | | | | | | | 7 |
| | | | "Room Full of Roses" | | | | | | | | | | | | |
| 17I | | | | | | | | | | | | | | | 7 |
| | | | SAMMY KAYE (Victor) | | | | | | | | | | | | |
| 17J | | | | | | | | | | | | | | | 7 |
| | | | "Room Full of Roses" | | | | | | | | | | | | |

FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---------------|---------------|--------------------|------------------|-------------|
| SOUTH PACIFIC | KISS ME, KATE | CONNECTICUT YANKEE | MANHATTAN TOWERS | TO MOTHER |
| Broadway Cast | Broadway Cast | Bing Crosby | Gordon Jenkins | Eddy Arnold |
| Columbia | Columbia | Decca | Decca | Victor |

Disk Best Sellers by Companies

(Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|---------|----------------|--------|----------|----------------|--------|
| Victor | 7 | 335 | Columbia | 4 | 56 |
| Decca | 8 | 197 | M-G-M | 2 | 15 |
| Capitol | 4 | 63 | Mercury | 2 | 15 |

Upbeat

Continued from page 48

covering from serious injuries suffered in auto crash in south... Johnny Desmond opens at Click, Philadelphia, July 4, Dizzy Gillespie band preceding him for two weeks June 17.

Chicago

Max Gordon Trio first unit in on revised-show policy at the Silver Frolics, June 10... WBBM putting a line into the Sheraton hotel to pick up Leigh Barron, pianist, and the Sheratones... Al Trace makes his fourth visit in less than a year at the Blackhawk beginning June 29... Buddy Moreno into the Claridge, Memphis, from July 1 thru 14... Bobby Peters takes the stand at Eddy's, Kansas City, July 4... Dick Jurgens orch returns to the Aragon, July 12 for four weeks...

Hollywood

Jack Carson waxed "That Was a Big Fat Lie" and "Give Me a Beautiful Song With a Melody" for Capitol. Tunes are from Warners' "It's a Great Feeling"... Liberace planes to New York for an appearance on the Standard Symphony Hour, returning immediately in time to do his Friday night show at the Mocambo... Jack Hallstrom head of RCA-Victor artists, confabbing here with Walt Heebner, Coast chief for the plattery... Constantine Bakaleinikoff handling musical direction on RKO's "Make Mine Laughs"... George Anthiel winding up the score on Santana's "Tokyo Joe"... Anita Martell into Billy Gray's Band Box... Frankie Laine making one-nighters, beginning July 22, in Russell Pt., Ohio, Dayton and Can-

ton. Laine gets \$2,000 guarantee against 60%.

ACQUIT BILLIE HOLIDAY ON OPIUM CHARGE

San Francisco, June 7.

Jury of six men and six women last week acquitted Billie Holiday on charge of possessing opium. Defense Attorney Jacob W. Ehrlich had emphasized singer was framed.

Concerning her alleged narcotic habit, she said, "I've never smoked opium in all my life. Two years ago I volunteered for a narcotic cure, but it wasn't for opium. I have taken no drugs since 1947."

Singer said she was now entirely without funds. She said that John Levey, her manager, flew to New York last Saturday, taking not only all her money, but all personal belongings as well.

Clinton Noble Snares Cedar Pt. Ballroom

Cleveland, June 7.

Clinton Noble, band-booker and "society" bandmaster here, will take over management of summer ballroom at Cedar Point, near Sandusky, O., which opens its season June 18 with Bobby Bergen's and the Debonnaires' orchestra from Cleveland. Bergen, who recently added Bob Marshall and Julianne Bishop to outfit as vocalists, was booked as house leader for entire season.

Resort on Lake Erie's shores, which kept its dance hall inactive last year, will return to name policy with Tex Beneke for June 25. Mel Torme for week of June 26 and Charlie Barnet for one-nighter June 29. Glen Gray has been tagged for July 2 and 3; Milt Herth Trio, week of July 8; Elliot Lawrence, July 14; Frances Langford and Jon Hall, July 15-16, with Frankie Yankovic's polkteers the week of July 18.

Col. Sets Vagabonds

Columbia Records last week signed the Vagabonds, vocal group, to a three-year contract.

Foursome cut their first records next week.

Welk Sues Singer

Chicago, June 7.

Orch leader Lawrence Welk filed suit in Chi superior court last week against Oliver "Bobby" Beers for \$75,000 damages.

Welk claimed Beers, his former vocalist, broke an agreement with him, causing recording, booking, advertising and arrangement costs and upsets.



FRANKIE LAINE
ON
CONCERT TOUR

MIKE REILLY

and His

"MUSIC GOES ROUND" MEN

Currently and Indef.

VILLAGE BARN, New York

Broadcasting 12 Times Weekly, NBC and MUTUAL
On Television, Mondays, WNET

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York

745 5th Ave. Pl. 9-4600

Chicago

203 No. Wabash

Hollywood

9151 Sunset Blvd

"A" YOU'RE ADORABLE
(THE ALPHABET SONG)

LAUREL MUSIC CO.
1619 Broadway, New York

High Operating Costs, Cagey Spenders Pose Problems for Saloon Circuit

Nitery bonifaces are faced with the necessity of meeting the demands of price-conscious cagey-spenders. While most have known that the prosperity era has run its cycle, many have been unable to reduce expenditures to permit lowering of menu and drink prices to pitch for the moderate spender clientele.

The break-even point in most cafes has been lowered about 10% from the peak prosperity era. However, receipts have dwindled from 30% to 50%. As a result, many cafes are operating in the red at this time, and there's little prospect of a big pickup in the fall, unless the general economic picture changes or they're able to slash budgets that will enable them to operate profitably.

Several clubs have already taken the step. Spots that bought high-

bracket names on a regular basis are now putting in acts at a \$1,500 top. The money saved via the adjustment has permitted some to remain open for the summer. Operators have been able to cut a comparatively larger percentage on the lower priced acts. Opening novelties that used to cost up to \$1,500 just aren't working cafes any more. Currently, they're riding high in fairs, and when the rural route closes in the fall, they'll have to drop salaries if they're to work in cafes. Same situation is true of dance teams. The higher priced ballroomers are finding tough sledding and prices are expected to drop in that category at a faster clip than in other types of acts.

Names, however, are still asking top prices, but there are indications that this market is wobbly. Several in the top brackets have failed to draw expected business, especially in Chicago and Philadelphia. They've been seen too often and have been overplayed in certain areas.

Talent price situation has reached the point where agencies are advising most of their acts to accept reductions until the panic blows over. Otherwise, they'll find avenues of employment scarcer.

Meanwhile, bonifaces are facing increased competition from sources other than television. Night baseball and trotting races lure a great part of the cafe set. They have no way in meeting this competition.

JACK PARKER

"A COMEDY OF ERRORS"

at THE CASCADES

BILTMORE HOTEL

NEW YORK

Mgt. JOHN SINGER



This is the Real Macaw

BURNS BIRDS

VARIETY

Wednesday, May 18, 1949

BILL BURNS & HIS BIRDS
15 Mins.
Glass Hat, N. Y.

This is an amusing novelty slated for a solid reception in any spot. This includes video. Bill Burns has trained his assortment of miniature birds to a fine edge and tops off their tricks with a running line of gag-speckled chatter. Fast pacing of the stunts and Burns' amiable style combine for sustained eye-catching entertainment value.

A dozen educated avis, measuring about four inches apiece, show their stuff on toy ferris wheels, railroad trains and other erectoset models. Birds generally respond promptly to Burns' directions and when they don't, the situation is saved by a bright comment. For an intimate touch, Burns brings his covey to the roadside table on a wand to run through some fancy spinning stunts. Act is climaxed by the birds traveling through a flaming hoop which almost turns them into porcupines. A comely femme, Irene, helps out in the background.

Herm.

COMEDY — VARIETY — NOVELTY

BOOKED FOR 2 WEEKS
HELD FOR 6 MORE

GLASS HAT
BELMONT PLAZA
NEW YORK CITY

JUNE 12TH, ED SULLIVAN'S
TV "TOAST OF THE TOWN"

Direction:

MUSIC CORP. OF AMERICA, INC.

Thanks JOE SULLY

Thanks JOHN WOELFLE

Balto's Chanticleer Restores Floorshows

Baltimore, June 7. The Chanticleer, former big name showcase recently remodeled into a cocktail lounge setup, has switched back to floor shows stressing vaude and a line. No names planned with emphasis on girl angle and modified strips.

Opening layout has Suzanne Shaw, Sammy Smith, Helen Irwin and two orchs.

N.Y. Roxy May Drop Productions For New Format

The Roxy theatre, N. Y., may eliminate all skating, dancing and singing choruses. Step will be taken as soon as a suitable substitute is determined upon and decision is likely to be made when A. J. Balaban, Roxy's managing director, returns from Chicago where he attended the funeral of his brother David.

Theatre has been mulling a change of format for some time in order to cut down expenses and at the same time provide a new formula that would hypno new interest in the programs. It's been estimated that ice show, with the dancing and choral groups, costs \$100,000 on the year. At the same time, the lush production expenditures puts the house into direct competition with the nearby Radio City Music Hall, which spends considerably more and has better stage facilities which enables it to achieve spectacular results. Inasmuch as the Music Hall gets the cream of the picture crop from nearly all studios, Roxy's management feels that it must find a new basis of competition with that house.

The Roxy is one of the few houses in the country on a production basis. Possibility is that it may use coin saved on dispensing with production layouts to entice topnotch filmsters, Metopera singers, and concert artists to play there.

MONTANA SLIM WOULD ENJOIN 'COPY' ACT

Philadelphia, June 7. Jolly Joyce office here, which handles cowboy yodeler Montana Slim, has notified an act operating under the same name at Deer Head Inn, Narrowsburg, N. Y., to change the tag, or else.

In a letter sent to the "Montana Slim" at Narrowsburg, the Joyce agency stated that suit would be entered if the infringement continues. Joyce is personal manager for Wilf Carter, who the letter avers, has employed the name of Montana Slim, both on RCA-Victor disks and in cities throughout in the country where he has made personal appearances.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 7. Floorshow at Durgan's has Stan Carr, Sally Lee and Dick Boscack's orch.

Lydia Rutledge in to visit husband, Andrew. Helen O'Reilly, formerly at the Rogers and now owner of a women's shop here, off to attend the California Fashion Show at the Hotel Statler in N. Y. C.

Mary Lou Weaver, who has been commuting between here and the General hospital for a series of operations, is doing nicely at the Rogers.

Guy Lombardo coming to Lake Placid for Henry Kaiser's speedboat tests prior to meet in Detroit later this month.

Night spot business off all over town, but two conventions — the Volunteer Firemen of Northern New York, on June 9, 10, 11, and the Veterans of Foreign Wars get together on 19-22 are expected to hypno things.

Peter Schmith, Madison Square Garden auditor, in visiting Margie Regan, former secretary of the late James J. Johnston, boxing promoter-manager.

Edna Hagen in from N. Y. C. to spend weekend with Helen Pelchowicz.

Bill Lalis due in for a checkup. Thanks to the Schran Lake hotel for its batch of books donation to the patients' library.

Atlantic City Ready for Summer Influx, But None Too Optimistic on Spenders

By JOE W. WALKER

Atlantic City, June 7.

It's going to be a big season here, they hope.

Vacationists will pay same tariffs as last year. However, it's almost agreed that money will be scarcer than in past few seasons and some adjustments on prices may have to be made.

Whether the vacationist stops at one of the many tourist camps which have sprung up on the outskirts of the city, or puts up at an avenue or beachfront hotel, he will find fun to fit his pocketbook.

With a city fiscal affairs probe on and a tough Superior Court judge watching for violations there will be no open casino gambling. Bookies can be found, if you know where to look, but that's all. Of course there is the Atlantic City racetrack, which opens for 54 days on Aug. 11. It's expected to help boom things.

Things are unsettled with regard to legitimate entertainment. Warners have been experimenting with live shows but it's a question whether they will continue them throughout the summer. Burlesque will come back to Globe June 17. Cops have been pretty tough and shows have been held under wraps in previous seasons.

Nothing is definite with regard to auditorium shows. City's mayor has agreed Convention hall theatre will not be rented if Warners bring in legit shows. If Warner goes back to pictures, David Lowe may install legit in Convention hall.

Niteries Need Casinos

Once again, with a possible weekend or weekly exception, no big names are looked for in the nightclubs. Most spots will operate as they did last year, with lines and acts. Out of the picture at the moment are the Paradise, which gave up after operating as one of the top Negro talent spots, and the Paddock International, closed by ABC last year. The old 500 Club is opening under new management.

Babettes, Cluquet and Club Harlem will again be in operation. Also a number of smaller places, using a few acts or small bands. Most nitery operators are playing it cagey, convinced they can't recoup on name talent shows without casinos.

Steel Pier and the Million Dollar Pier, offer a plenitude of attractions. Former continues its policy of top vaude acts, name bands, motion pictures and television, plus the other attractions.

Latter will attempt a comeback with a new policy. It will offer legit, pix, television, rodeo, water circus, etc.

"Ice-Capades" comes into the Auditorium in July for an eight-week stand. Nothing else is listed there.

In brief, the season will not be as good as last year, but it will be good enough, with any kind of break in the weather. And everything the vacationist has found in other years, gambling excluded, will be on hand again, from deep sea fishing to getting that deep tan at a spot along the 10-mile beach or pacing the boards.

Billy Bishop

QUOTES FROM BISHOP'S CLOSET

"... keeps his truck at a minimum, but interlards the bonus points with these patter, two acts plenty of laughs ... minus are sufficiently sold to win a leg off" Variety.

"... installs motherly urea in every female in the audience from 15 to 80" Portland Oregonian.

P.S. For a fitting call MARK LEROY, LEON KRYMAN, official tutors to his pupils. Bless the almighty.

HELENE and HOWARD

"FRONT ROW CENTRE"

Television and

APOLLO THEATRE, NEW YORK

YOU MUST VISIT

RAILWAY LOST PROPERTY

when in LONDON for Bargains in Furs, Fur Coats, Luggage, Travel and Sports Goods—76a, VICTORIA STREET, S.W. 1.

THE THEATRES OF THE STARS

Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
160 W. 4th St., N. Y. C. • BRyand 9-7800

J. H. LUBIN

GENERAL MANAGER

SIDNEY H. PIERMONT

BOOKING MANAGER

WANTED

Swiss Type Yodeler

Male or Female—Age 20 to 35

Vocalist or Vocal-Instrumentalist

Send Full Length Picture in Costume

LUCILLE BALLANTINE, Bismarck Hotel, Chicago

THEATRE AUTHORITY UNDER FIRE

AGVA AND BENEFITS

AGVA's revolt against benefits, the Theatre Authority, and all that goes with it is something which was inevitable. Surprise is that it didn't occur sooner.

Cuffo benefits and the TA technique are doomed for reasons of postwar antiquity, general resentment, and final awakening to the inequity of the situation. Madison Square Garden doesn't cutrate its \$5,500 nightly rental. Musicians, waiters, stagehands, ushers, caterers, program printers—they all get paid. Everybody but the actor doing the benefit, frequently at the expense of personal health or professional suicide.

Lou Walters, who operates the Latin Quarter, New York, is right in every respect in stressing that one Madison Square Garden benefit eats up the want-to-see desire by the public not only in his place, but in every branch of show business in the metropolitan New York area. It hurts not only that one night but makes inroads on entertainment appetites for days before and after any such big event.

Making show people boil most is the "boiler room" technique whereby promoters have been known to collect up to 45% of the gross from benefits for this or that charity, to which show business and its talents contributed 100% and got nothing.

Theatre Authority "clears" nearly 100 benefits in and around New York annually which means that some big benefit is bucking the commercial boxoffice, some of them on the two cream nights of the week—Saturday and Sunday. TA has been known to collect \$8,000 and \$9,000 as its share, to be disbursed among 13 different theatrical organizations, after some more or less fancy administration fees are retained at the source.

Actors are now curious why the League of New York Theatres and the Dramatists Guild, whose agencies are most casual in these benefits, share and share alike with the more potent actor guilds and unions. That these groups donate their share to the Actors Fund of America is beside the point.

If the mechanics are finally righted, and the pro rata reconciled, there's no disputing that an \$8,000 one-night stand, at salaries up to 50% of clubdate stipends, will buy any organization a plenty bigtime show. That's the best system—nobody does anybody any favors, and everybody's happy. Abel.

Senate Okays \$2,000,000 Subsidy For D.C. Sesqui's 'Freedom Fair'

Washington, June 7.

Senate last week okayed a \$2,000,000 contribution to Washington's National Capital Sesquicentennial Commission for a Freedom Fair next year. The Senate will try to get the House, which has favored only \$1,500,000, to agree to the higher figure.

According to advance plans, Washington is to open the fair next spring to celebrate its 150th anniversary as the national capital. Expenditures to set up the Fair along the Potomac has been figured at \$8,930,000, but this may have to be shaved, since the best that can be expected from the Government is \$1,000,000 under the \$3,000,000 asked by the Sesqui Commission.

Although it will be modest by the standards of the 1938-39 New York World's Fair, it calls for a recreation building including restaurants, a Hall of States, an indoor theatre, big outdoor amphitheatre, a children's center; plenty of concessions; including amusements, industry exhibits by foreign countries, labor, art exhibits, production of a \$50,000 historical film, production of a historic symphonic drama on the history of D. C., etc.

Washington this year has been having one of the heaviest tourist runs in its history and hotels have been reporting sellouts as they did during the war. With the Fair as a magnet, the 1950 season will likely be even bigger, which should also tend to hypo biz for (Continued on page 55)

Chi Bistros Tacking On Cover Charges Again

Chicago, June 7.

While most bistros throughout the country are eliminating cover charges to perk up trade, Chi spots are slapping on the extra tariff. Cafe ops claim the top is necessary to make ends meet. All major Loop spots have cover charges, whereas two years ago one employed them.

Idea has now reached into the nabes spots with the south side Casino tacking a 50c. coverage on the tabs, with the Cuban Village contemplating a similar bite when it opens its remodeled room.

4A'S QUESTIONS GEN'L OPERATION

Machinery has been put into motion to effect a complete change in the current Theatre Authority setup on benefit control. A five-man committee consisting of representatives from the major Associated Actors & Artists of America affiliates, has been appointed to study the situation and recommend changes in Theatre Authority. Report will be considered when TA meetings resume in the fall. Appointments were made last week (2) at the stormiest TA meeting in its 16-year history.

Spearhead of the TA reform is the American Guild of Variety Artists which is seeking a 30% cut of the TA gross because its members are in the majority of those performing at the free shows. AGVA is also seeking a rule whereby acts must be paid if professional promoters arrange the benefit. Variety union is also seeking elimination of the majority of free shows now getting clearance.

AGVA's position was made stronger by a resolution passed Monday (6) at the union's convention in Chicago. Resolution empowers AGVA to step out of TA at any time and to withhold clearance of benefits whenever necessary. Resolution was unanimously passed and is seen as a strong enough weapon to put through any reforms desired by the Guild.

The appointment of a committee to study changes in the current layout was made after Henry Dunn representing AGVA, threatened to pull the union out of TA, and "clear" its own benefits. For the past month AGVA has been forcing payment of one-seventh of an act's weekly salary for performing at a benefit. Since this was instituted, TA's revenue has been cut off. Should AGVA continue this policy, TA's existence is direly threatened. Dunn also made it clear that, pending the committee's reports, AGVA reserves the right to clear free shows when its members are called upon to work.

Benefits' Killing Pace

Movement for a TA revamping has been in the works for several years. Recently, there have been instances where performers have been unable to perform their paid chores because of overwork at benefits. It's also been charged by nitery owners that a benefit at (Continued on page 55)

NO 'JIMCROW' KAYO FOR JORDAN IN CINCY

Cincinnati, June 7.

Louis Jordan will open at the RKO Shubert here on Friday (10) as originally planned. He'll be supported by Paula Watson, Will Mastin Trio, and Peck & Peck.

Jordan was originally set to bow out of the date because it was said that an old city ordinance would forbid Negro and white performers from working on the same bill. It's claimed that if there is such a law it's not being enforced, inasmuch as mixed programs have been customary in this town for many years.

Hollenden, Cleve., Drops Floorshows for Summer

Cleveland, June 7.

Vogue Room of the Hollenden hotel is dropping floorshows for summer and switching to a duo-band setup Thursday (9) when Sammy Watkins' orchestra leaves for annual trek to Deshler-Wallick hotel in Columbus, O., and other mid-western towns.

Watkins will be replaced by Pat and Doris Lee McCormick quintet, one of Cleveland's better known singing bands, and Ramoni's rhumba unit. McCormick combo recently closed seven-months' run at Alpine Village, following a year at the Borsellino's Club.

Many Changes in AGVA's Top Echelon Certain as Chi Confab Gets Underway



LLOYD and SUSAN WILLIS
Satirical Dancers

Currently Strand, New York. "Lloyd and Susan Willis knock about act hinged on clever mugging and gagging of the femme member... is the best item. Open with slapstick bit following a brief soft-shoe tap by the male, go into a comedy routine that goes over big. It's an unusually good turn of it's type."

Wood, VARIETY.
Dir.
GENERAL ARTISTS CORP.

A. C. Probe Reveals 57G In Free Ducats Issued For Muny Stadium

Atlantic City, June 7.

Free passes to the value of \$57,305.23 were issued for performances of "Ice-Capades" the past three summers it played in the Municipal Auditorium.

This was brought out here last Wednesday (1) as the big hall's auditor, James F. Horacek, took the stand in the current fiscal affairs probe. The probe was brought about through a citizens' committee who petitioned for an investigation into city spending. During the past few weeks the auditorium operation has been under scrutiny.

Horacek said that in 1946, 9,700 passes with a face value of \$22,212.89 were issued; in 1947 8,502 passes with value of \$16,924.37 and in 1948 there were 8,716, valued at \$18,167.97.

He pointed out that this did not mean that this amount of business was lost, since in many instances those accepting the passes would not have attended the performances if having to buy in.

Ethel Smith Nixes More European Dates; Sailing

Paris, June 5.

Talent agents in Paris, Rome, Lisbon and Barcelona are offering U. S. acts a series of playdates for which they'll be paid in dollars. Just how agents in some European countries, particularly Italy and Spain, are able to get money export permits isn't known, but these offers to American stars are firm.

Among those that have been offered a series of Spanish dates is Ethel Smith, who last week completed a series of one-nighters around Brussels to sellout audiences. Miss Smith initially had no desire to stay beyond her date at the ABC theatre, Brussels, but inasmuch as tickets had been sold in advance, dates were played.

Miss Smith has booked passage on the Queen Mary sailing June 15.

GREENE WITH SMITH AGCY.

Irving Greene is joining the Eddie Smith agency. He was formerly with William Morris in New York and Chicago.

Chicago, June 7.

Clean sweep in top administrative posts in the American Guild of Variety Artists is imminent. The delegates to the AGVA convention now being held at the Sherman hotel here have indicated that Dewey Barto will be supplanted as national exec secretary by Henry Dunn, now AGVA treasurer, or Jack Irving, midwest regional director of union. There have been sporadic mentions of Vic Connors, of the N. Y. AGVA staff, as a dark horse in the race.

Resignation of Barto is expected by the end of the week. While the formal AGVA convention sessions end today (Wed.), national board which convenes Thursday will take care of all unfinished business.

Attacks on Barto started after the national administrative secretary read his report citing organizational gains, yesterday (Tues.). At the conclusion of his reading, Barto was given a vote of confidence. After that delegates from all over the country started ripping into his administration of AGVA affairs. Charges that he failed to enlarge the scope of organization were hurled. Barto was also taken to task for the administrative snafus in Boston and Los Angeles. Motion will be introduced by delegates to reject Barto's report.

There's still a chance that Barto can survive the attacks at today's meeting and tomorrow, when the national board meets. However, temper of the delegates is such that it's unlikely, especially in view of the low state of the AGVA treasury and the treasurer's report, which was charged to be faultily prepared by Barto. Treasury report showed a \$32,314 cash balance as of last April 30. There was a mixup in balances because the union operates on a fiscal year starting Aug. 1, while reports were prepared as of April 30. Current balance is said to be \$40,493, but whether this includes payments of expenses as they fall due isn't known until further check is made with the books in New York.

Tied in with the attacks on Barto is the status of Florine Bale, who was shifted from Los Angeles to New York, where she hasn't been given any definite assignment. Resolution has been drafted by the San Francisco delegation to have her tenure in Hollywood investi- (Continued on page 55)

JUDY CANOVA PACTED FOR KENTUCKY FAIR

Louisville, June 7.

State Fair Board has completed contracts with local Shawnee Kiwanis Club to sponsor two Judy Canova shows on opening day, September 11. In addition the fair has arranged for Lorry Lott and his Hell Drivers, Esquire model revue, and other top features.

L. Doc Cassidy, director of special events for the Fair, is completing his organization of events for five of the seven days of the fair Sept. 11-17. Fiddling, square dancing, baton twirling and rural gospel quartet singing are on the program, with contest prizes totaling \$2,000.

Midwest Lounges Up Budgets to Snare Biz

Chicago, June 7.

While the borscht circuit is starting in the eastern area, Chicago is developing a similar counterpart—but in lounges. Spots, which have been using the trios and singles, have suddenly expanded and are booking name or semi-name attractions on the weekend. While musical units usually do six shows nightly, the acts only do three shows.

Spots want mostly disk names, current favorites being Patti Page and Harry Cool. Salaries range from \$350 to \$500. Increased budgets are reportedly paying off.

Night Club Reviews

St. Regis Roof, N.Y.

Milt Shaw and Laszlo & Pepito
orchs; \$1.50 and \$2' couvret.

The St. Regis Roof, nee the Viennese Roof but still featuring its done-over original Josef Urban decor, is among the last of a fast fleeting tradition around Gotham. The changes among the old-line hotels have been many. The Hilton people have done over the Plaza, for instance, and only recently the Vincent Astor management (Pierre Bultinck, g.m. of the hotel), which owns the St. Regis, gave up the traditional King Cole room to a 5th Ave. store frontage, moving it into the old Iridium Room site. This meant that the Iridium is no more; and the former Maisonette Russe (sans the Russe part of it, in the billing) is the lone "winter" room. But the Roof remains as a Manhattan showplace-

restaurant; in fact, it's been enhanced via its penthouse cocktailery.

That it's a natural attraction is evidenced by the strong biz here despite the early season and the inclement nonroofgarden weather. Above all, at least from management perspective, it continues to do a natural dining-dancing business, to a \$1.50 and \$2 couvret (Sat.), with just two dance bands; there is no other diversissement.

Unlike the case when the Milt Shaw and Laszlo & Pepito bands hold forth in the Maisonette (grill-room), and an occasional personality is booked, such as Nan Wynn, Julie Wilson and Rolly Rolls, the roof is devoid of anything but the dunsapation. The Maisonette, too, this fall-winter season dispensed with the dinner show, finding that its fashionably late dining clientele didn't want to be interrupted at 9:30-10 p.m. to pay attention to an act, hence only a midnight frolic obtained.

The Shaw band plays for the main dance sets and the alternating Laszlo-Pepito ensemble, built around the Hammond organ, officiates for the waltz and Latin sessions. Both have the right type of "society" tempo, as witness their marathon stay here.

The room is now presided over by August, veteran maitre d' of the Maisonette, now that Jean has resigned with the fold of the Iridium Room. Jean, incidentally, is now co-owner of LaRue's, having bought out Peter Oglietti with another headwater and a third partner (financial backer). Abel.

Carnival Drops Gate Nick

The Carnival this week dropped its \$1.80 and \$3 admission charges in favor of a \$2 minimum. It was felt that door-nick was too high and militated against profitable operation.

Carnival's removal of the admission charge leaves only one N. Y. cafe on an admission policy. Bop City charges 90 cents at the gate.

Beatrice Kay into Ciro's, Hollywood, July 8; follows with Cal-Neva Lodge, Lake Tahoe, Nev., July 29.

Copacabana, N. Y.

(FOLLOWUP)

With the addition of Mary Raye and Naidi, plus Eileen Barton (New Acts), the Copa generally maintains its tiptop quality, with Dean Martin and Jerry Lewis as the holdover headliners. The production also holds.

The ballroom pair are still among the tops in their field. Naidi's lifts being continually amazing. The team's dancing is strictly on the button, and no less important to their work is the well-orchestrated music. A fine dance turn that can play anywhere.

Martin & Lewis still wham 'em with their comedy, Lewis especially emphasizing his ability to get laughs, regardless of what he does. But that business of stressing their respective Italian and Jewish backgrounds, especially the latter, with all the linguistic patter that goes with it, is something they still overdo. And they wouldn't be surprised if Menasha Skulnik were to join the act at any moment. Except that Skulnik might use too much English for Martin & Lewis.

On the night caught Martin & Lewis made exactly 29 Jewish references. That's by actual count. Which practically re-labels the Joint the Koshercabana. The Old Rumanian and the other downtown eastside spots are not going to like this at all.

Another indication of how undisciplined their act has become is in the way Martin is sloughing his songs. More and more he is using his tunes as the fulcrum for his own individual or the team's comedy, and in this way much of the value of a basically legit voice is dissipated. The guy's got a lot of s.a. for the dames, but both seem more intent on selling chopped liver and minestrone asides.

As far as Lewis is concerned, he has developed a unique style that gives him an identity all his own—if he doesn't blow it. He and Martin must learn that nitery audiences are not comprised of just the familiar with their single-strain argot.

Another thing: material. They've got to get new stuff, since most of their material is by now too familiar—including comedy kicked around by other comics, straight or in rewritten form. They have one very acceptable piece of serious material, with just a slight comedy touch, in their Crosby-Barry Fitzgerald bit, and it's a tribute to their own innate showmanship and ability that, immediately following their extremely hectic carryings-on, they're able to make an audience accept so divergent a bit as the latter. Kahn.

Charley Foy's, L.A.

Los Angeles, June 1.

Charley Foy, Ben Blue, Sid Fields, Sammy Wolfe, Uncle Willie, Roberta Lee, Abby Browne Orch; no cover; no minimum.

Charley Foy popped with a new show Tuesday (24) that had the packed house screaming for more. Change of format in the informal offering found him singing an introductory number and clearing off board to make way for other entertainers. In the past Foy has ensued affair.

Top-billed in offering is Ben Blue. Along with his regular stooge, Sid Fields, and stooge waiters topped by Sammy Wolfe, Blue held down the fort for a goodly 35 minutes of the hour and 15-minute offering. Blue dusted off all his old routines for the appreciative crowd who cheered him on for several encores.

Negro comic Uncle Willie all but stole the show from Blue as he pantomimed to diskings of Al Jolson and western tunes. Mimic scores with the crowd and looks set for a long stay here.

Torchier Roberta Lee kicks off with three vocals. Numbers pleased but her charm captured the male element more than the warbling. Abby Browne's band, which has been at the Valley nitery for the past eight years, furnishes the accompaniment for show and customer dancing.

Blue Angel, N. Y.

(FOLLOWUP)

Since there's no longer a sure thing in the way of intimate nitery attractions, Blue Angel bonifaces Herbert Jacoby and Max Gordon have been beating the bushes for new faces. They've been eminently successful so far. Until recently, they used Gordon's Village Vanguard and the One Fifth Avenue to incubate Blue Angel material. Now they're running Prevue Nights at the club, which so far has provided more than a few acts. Stan Freeman on the current bill (New Acts) proved his nettle. Hayes Gordon and Martha Wright (New Acts) came up via the One Fifth Avenue, and Irene Williams made her New

York bow at the Vanguard. Others on the Angel layout have been standards for sometime.

Rose Murphy, for example, a repeater here, pipes her way into popular acclaim with her fetching baby-voiced vocals. Louise Howard finds favor with her comedies and Miss Williams, attractive colored songstress, indicates that with more development she'll make top-drawer grade.

Angel patronage are given the opportunity of helping discover the new talent. At Sunday's (5) session, a pair of promising youngsters were exhibited. Richard X. Carter, who warbled sea chanties with a high degree of feeling, and Lee Kreiger, who indicates he's a comer with a different line of comedies. Lad has a line of dance satires and a burlesque of the modern drug clerk. Both are top material, but he needs better projection before taking on important showcases. Jose.

Bop City, N. Y.

(FOLLOWUP)

Bebop is playing second fiddle to Billy Eckstine in the current layout at this "progressive music" emporium, but it's still okay with the juves who are packing this nitery's left-field bleachers at a 98c. tab. Even more remarkable is the number of adolescents who are spilling over to the regular service sector with his heftier \$2.50 minimum bite. And Eckstine is the reason, judging from the preeminence of young chick parties which are backgrounding his vocals with intermittent squeals of ecstasy.

Eckstine sends them with his creamy headtones. His style is easy and cool but he knows how to turn on the romantic spigot in the crucial passages. Eckstine is dishing up a repertory of his platter faves which are mostly on the slow and sentimental side. Numbers like "Body and Soul" and "Caravan" are buttered up to customer taste and explain the Negro crooner's phenomenal platter and cafe appeal.

Charlie Barnett's aggregation of six reeds, nine brass, and four rhythm dishes up jazz in the bebop vein. Barnett has a hard-driving, expertly-trained crew who go from straight instrumentation to slithering dissonance with equal dexterity. Their decibel rating is a bit too high for the ringsiders' eardrums but this music is tailored to the modern style. Large share of the bebop is supplied by Barnett's ace trumpeter, Maynard Ferguson. Band vocalist Trudy Richards does well on a series of pop ballads, but has trouble in reaching over the orch's accompaniment.

Milt Jackson Trio, a holdover, is filling in with its brand of intricate rhythms. Herm.

Vic Damone tapped for Paramount theatre, N. Y., Aug. 3 or 10.

Ciro's, Hollywood

Hollywood, June 1.

Arthur Lee Simpkins, Phil Ohman Orch (7). Rene Touzet Rhumba Band (5); \$3.00 minimum.

Using a warm personality, Arthur Lee Simpkins scores with a half hour of singing. Negro singer, in for a week, may be booked for another stanza a little later in the season due to his effective single.

Simpkins does best with rhythmic arrangements of "Old Man River" and "Begin the Beguine." At least, the audience response is greater to songs with a beat than it is to such semi-operatic and falsetto deliveries as his "Pagliacci" aria and "Bay of Donegal," which he sings with a true Irish brogue. For nitery patrons used to a full show, Simpkins' turn isn't quite enough, but he is well-liked by the picture crowd because of his solid salesmanship.

He is backstopped by Phil Ohman's orch.

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY
MARCH 9th, 1949

MCA WM. MORRIS AGENCY

GENUINE HIGH GLOSSY PHOTOS 5¢

Made from your negative or photo

Unsurpassed in quality at any price

NO NEGATIVE CHARGE—NO EXTRAS

24 HOUR SERVICE ON REQUEST

8 x 10: \$2.50 per 100; 85¢ per 1000

Fan Mail Photos (5 x 7) 13¢ per 1000; Postcards 12¢ per 1000

Mounted Enlargements: 30x40: \$3.85

(No Negative Charge on 2 or more)

Made by J. J. Kriegerman, The Man Whose

Photographs Grace Billboard's Covers

Plaza 7-0233

165 West 46th St.

NEW YORK 16th N.Y.

WE DELIVER WHAT WE ADVERTISE

IN PHILADELPHIA, PA.

CLINTON HOTEL 10th BELOW

200 OUTSIDE ROOMS

from \$2 DAILY

SPECIAL WEEKLY RATES

HOUSEKEEPING FACILITIES

Beautiful Air Conditioned Cocktail Lounge

Walking Distance of All Theatres

NOW BOOKING ALL TYPE ATTRACTIONS

(Travelling Legit Snows, Vaude Units, Concerts,
Orchestras, One Niters, Etc.)

WRITE — WIRE — PHONE

MR. C. G. KEENEY

RAJAH THEATRE

136-42 North Sixth Street

Reading, Pa.

Phone 4-8373

Theatre last year played Sammy Kaye, Duke Ellington, Guy Lombardo, Tony Pastor, Boyd Roeburn, Ray McKinley, Blue Barron, Lionel Hampton, Horace Heidt, 3 Suns, Art Mooney, King Cole Trio. 'Annie Get Your Gun' (3 days, 4 shows) \$22,000; 'Oklahoma!' (3 days, 4 shows) \$22,000; 'Show Boat' \$15,000; 'Desert Song' \$6,000; 'Harvey' \$10,000.

WINTER SISTERS

Currently
CAPITOL, New York

Thanks to
Sidney Piermont, Max Roth and Bernard Burke

Per. Mgt.: Harry Nathano

EDDIE SMITH BACK AGAIN

Also Takes Pleasure in Announcing Exclusive
Representation for the

HYMAN ZAHL AGENCY OF LONDON, ENGLAND

Attractions, Acts Interested in Personal Management
and European Bookings

WRITE — WIRE — PHONE

RKO Bldg., Suite 902, N.Y.C., Plaza 7-7254

Thanx, HAROLD KOPLAR
For Our 22 Consecutive Weeks
At Your

HOTELS CHASE AND PARK PLAZA

ST. LOUIS

GARWOOD VAN

and Orchestra

On Our Way to
Tahoe-Biltmore Hotel, Lake Tahoe, Idaho
FOR THE SUMMER

TA Under Fire

Continued from page 53

Madison Square Garden, N. Y., at which the majority of cafe entertainers appear, empties their spots for that night at least and for some time to come because the 20,000 or so attending an MSG show see many acts in concentrated form. As a result, Lou Walters, the Latin Quarter, N. Y. operator, for example utilizes the "exclusive service" clause in his performer contracts to keep his acts away from free shows.

The recent AGVA formula of getting one-seventh salary for its performers is not regarded as an ideal solution. Many would like to have regular club date salaries in effect. Club date salaries are generally up to one-half of an act's regular weekly salary. Another criticism of the one-seventh salary plan is that the same headliners are called upon continually. Under the club date salary, plan would

be rotated because act-budget would be an ample consideration.

Report by the committee to be completed by the fall will most likely call for many of the recommendations made by AGVA. The committee is also likely to put a greater bite on the gross receipts from a paid show which could include a percentage of the usually profitable advertisement-laden souvenir program. There's also been some talk of getting a slice out of contributions taken in at a free show. Primarily, it's regarded that certain benefits now held will be outlawed completely because professional promoters, with "boiler rooms," get the majority of the take.

Committee working on the report will comprise Dunn, Florence Marston, Screen Actors Guild; Ruth Richmond, Chorus Equity; Angus Duncan, Actors Equity; Harold Hoffman, American Federation of Radio Actors and Hy Faine, American Guild of Musical Artists.

Aside from the approximate 100 benefits cleared in New York, the eastern section of Theatre Authority has jurisdiction of free shows in most of the midwest including Chicago and Miami. The western branch of Theatre Authority operates as a separate entity. The Coast TA in its divvy gives SAG 30% of the TA receipts on the ground that it contributes most performers. If AGVA stays with the current TA setup, one of the conditions would be a share equal to that of SAG's Coast office.

★THE LANGS★



"TOPS" in DAZZLING THRILL-A-BATICS!

Variety says: "A thriller—wins heavy applause."—Zabe

Billboard says: "Top-notch tumbling and teeter board. Troupe has added wonderful four-to-four, crutch, pulled hefty, sustained mitt."—J. Sippel

Currently

PALACE, New York

Dir.: MILES INGALLS Hotel Astor New York City

EDAL Charged With Death to AF*

• EDALS sure relief from torment of Athlete's Foot is a real boon to all those who have suffered painful steps while going through the "routine" living feet need no longer rub many working hours. EDALS sure formula kills fungi, promotes healthy tissue at first contact! Send for EDAL today—don't delay! Safe Sure way to foot comfort and health.

*ATHLETE'S FOOT

The EDAL Laboratories, Chelsea, Mass.

Enclosed please find check ☐ money order ☐ cash ☐ for \$1.00 for jar of EDAL.

Name _____

Address _____

City _____ Zone _____ State _____

THE NATION'S LEADING CONTROL ARTIST

JACQUELINE HURLEY

ACROBATICS IN TECHNICOLOR

LATIN QUARTER

NEW YORK (NOW)

Rep.: HARRY KANTLEY

Club-dates: NAT DUNN

Per. Mgt.: BERT COLLINS

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

"The ORIGINAL Show-Biz Gag File"

NOS. 1 to 30 @ \$1.00 Ea.

(Order in Sequence Only)

—Special: First 13 Files for \$10.00

All 30 Files for \$25.00

• 3 Bks. PARODIES \$10 Per Bk.

• MINSTREL BUDGET.....\$25.00

• HUMOR-DOE for Emcee.....\$25.00

• 3 Blackout Books.....\$25.00 Ea.

or all 3 Bk. Vols. for \$50

Send for FREE info. on other material. No C.O.D.—Open Daily Incl. Sunday!

PAULA SMITH

200 W. 54th St., Dept. V, N. Y. 19

CIRCLE 7-1130

DC Sesqui

Continued from page 53

the picture houses and niteries in town, as well as hotels and restaurants.

Managers of the Fair estimate that they would gross 10,000,000 admissions at 40c net, and pick up another \$400,000 on royalties from programs and concessions. In addition, they hope to add another \$4,530,000 from rentals of buildings to the various exhibitors. This would make the nut if it all came in. However, it is admitted here that such exhibitions generally wind up in the red and that the bondholders usually have nothing left but their pretty certificates to frame.

As contrasted with the limited Washington Fair, the New York Exposition cost an estimated \$155,000,000 to put together, of which \$3,000,000 was kicked in by Congress. The last big Chicago Fair cost about \$40,000,000 of which Uncle Sam anteated \$2,000,000.

Carter T. Barron, Loew's rep in this territory, is executive vice-chairman of the Sesqui Commis-

AGVA Changes

Continued from page 53

gated. Resolution is supported by the Los Angeles group. Delegates unanimously passed a resolution directing the national administrative secretary to dismiss her.

In Accord on Tele

It's also expected that the convention will ratify proposals made by the 4A's Television Authority on a separate setup for video performers.

Other convention actions include the seating of Charlie Banks as alternate delegate for Lena Horne, unable to attend. Jerry Baker, of the New York group, is convention's chairman.

There's also the possibility that Jackie Bright, head of the N. Y. membership board, may be chosen president, succeeding the incumbent Gus Van.

In another resolution, delegates decreed that no AGVA members shall work with non-members. While this was designed to eliminate amateur performers, it can also militate against musicians who emcee vaude and cafe shows.

Bale to Fight Ouster

Florine Bale, who was ordered dismissed on charges of malfeasance of office by delegates at the Chicago AGVA convention, declared in New York yesterday (Tues.) that she had written a letter several weeks ago to AGVA toppers demanding a hearing on the charges. She is yet to get a reply, she added.

Miss Bale plans to fight the ouster before the Associated Actors and Artists of America, upon formal notification of her dismissal.

Jugglers' 2d Meet

Jamestown, N. Y., June 7.

The second annual convention of The International Jugglers' Association will be held here June 19-22. The American Legion is sponsoring the show to be put on by the jugglers in the high school auditorium.

Outfit, which now has about 150 members, was formed to promote interest in juggling. First honor guest was Jamestown resident, Harry Lind, maker of the standard "Lind" juggling club.

Penthouse's Tea Dansants

The Penthouse, N. Y., is making a bid for the afternoon tea and cocktail trade.

Spot has signed dancers Dennis and Thumson to entertain at these sessions before dinner trade starts arriving.

Al Benson's Takeover Of Cafe for Negro Names

Chicago, June 7.

Al Benson, disk jockey with a wide colored following in Chi area, took over operations of the Beige Room, southside nightclub in the Pershing hotel, with intent of booking top Negro recording names, nightclub acts and an eight-girl line.

Benson, besides jockeying six hours a day, has a TV show, his own ad agency, two record shops, an interest in the Swingmaster Recording Co., and promotes concerts and one-nighters throughout the midwest.

Skylar in Dallas Date

Dallas, June 7.
Sunny Skylar, singer and songwriter, opened engagement at Baker hotel Mural Room.

VICTOR BORGE HURT IN AUTO CRASH

San Bernardino, June 7.

Victor Borge was reported seriously injured in a car collision last week while returning to Hollywood from a date at the Last Frontier, Las Vegas.

Borge's car collided with another auto Friday night near Victorville, Cal. Three of his ribs were broken. Comic's wife and two children, who were in the car with him, escaped injury.

SENNE'S FLORIDA BRANCH

Frank Sennes, Cleveland nitery booker, has opened a branch office in Miami Beach, which will handle bookings there and throughout the south.

Jerry Berger is in charge of the Florida office.



... miracle on 49th street

A Grand Old Name In Cafeterias becomes

NEW YORK'S NEWEST CAFETERIA

Kellogg's

proudly announces its

Gala Re-opening on Monday, June 6th

We've been closed for three weeks, undergoing extensive alterations. We've been swarmed over by architects, hammered by carpenters, reshaped by plasterers... and now, WE'RE READY. We've had a face-lifting job the likes of which you've never seen. WE'RE THE MOST BEAUTIFUL CAFETERIA YOU NEW YORKERS HAVE EVER ENTERED!...

We're modernized from floor to ceiling, from spotless kitchen to gleaming counter. We're the last word in luxury, and STILL... AS ALWAYS... The First Word In Good Food.

Make It The New KELLOGG'S For The Finest Cafeteria Dining You've Ever Enjoyed.

THANKS TO THE MANY ORGANIZATIONS WHO HAVE CONTRIBUTED TO THE SUCCESS OF THE NEW KELLOGG'S

BRENNER ELECTRIC CORP.
159 3rd Ave., N. Y.

MYRON BUCHSBAUM ASSOC.
Beef

442 East 13th Street, N. Y.

CENTRAL COAT, APRON & LINEN SERVICE

514 West 49th Street, N. Y.

CORONA STORE FRONTS

43-42 162 St., Corona, N. Y.

EMPIRE STATE CHAIR CO.

600 Broadway, N. Y.

FIELDS BAKING CORP.

520 West 48th St., N. Y.

FINK BAKING CORP.

Baking Products

510 East 76th Street, N. Y.

H. FRIEDMAN & SONS

Restaurant Supplies

30 Cooper Square, N. Y.

J. P. FRIEDMAN

Dairy Products

119 Broome Street, N. Y.

J. GELDZAHLER

Provisions

2078 Crotona Parkway,

Bronx, N. Y.

HARLEM PAPER PROD. CORP.

Paper Products

1260 Oak Point Ave., N. Y.

HERSHEY FARMS, INC.

Milk

11-02 Bridge Plaza South

Long Island City

J. CANE & SONS

Bakers Supplies

Secaucus, N. J.

KORNGOLD BROS.

Architectural Woodworking

819 3rd Avenue, N. Y.

LOCAL MILK PRODUCTS

607 West 48th Street, N. Y.

MAZUR BROTHERS & JAFFE

Sau Food

252 Front Street, N. Y.

MERCHANTS BEEF CO.

15 Lawton Ave., N. Y.

H. SCHRIER & CO.

Groceries

87 3rd Ave., Bklyn., N. Y.

HERMAN SIEGEL

Architect

1841 Broadway, N. Y.

JACK SIEGMAN

Vegetables

504 Grand Street, N. Y.

VICTORY PURE FOOD CO.

Groceries

79 East 4th Street, N. Y.

W. H. FOODS

Groceries

155 Plymouth, Bklyn, N. Y.

PHILLIP WECHSLER & SONS

Coffee

204 East 23rd Street, N. Y.

YORK SIGN CO.

355 East 26th St., N. Y.

Kellogg's

CAFETERIA, 152 West 49th Street, N. Y.

VARIETY BILLS

WEEK OF JUNE 8

Numeral in connection with bills below indicates opening day of show whether full or split week.
Letter in parentheses indicates circuit: (1) Local; (2) Lowes (M) Moss (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WN) Walter Reed

NEW YORK CITY

Capitol (L) 9
Alvin (L) 9
Lester
Vagabonds
Evelyn Tyler
Los Gatos
Capitol Mall (L) 9
Buck & Bubbles
Gonia Melnikitch
Lerman Thomson
Fernand Nault
Glenn Burris
Paul Morrow
Wyn Mayo
Harold Norman
Lawrence Nikol
Rudels
Rickettes
Corns de Ballet
Sym Ore
Palce (R) 9
Lang Tip
Fred Soren
Talbert & Martin
Dick Buckley
Ben Vind Co
Peggy Taylor 3
Walter Nelson
Lester 10-15
Paramount (P) 5
Louis Prima Band
Vic Adio
Ballantine
Roxey (L) 10
Annette
Remos & Top Boys
Arnold Shoda
McClellan
Sharing Belle
Ledes
Strand (W) 10
Paul Sweeney Ore
Patricia Bright
Hippodrome (L) 9
Art Lund
Alan Caney
Toy & Wing
State (L) 9-11
Corri & Elsa
Ken Card
Duke Art & Junior
12-15

AL Trace Bd

Jackie Green
John Edwards
Shirley
Oriental (L) 9
Gordon McRae
Joy Sande Ore
Coral (to fill)
CINCINNATI
Shubert (R) 10
Louis Jordan Ore
Paula Watson
Will Mastin 3
Peggy & Peck
MIAMI
Olympia (P) 8
J. Marco
Senator Murphy
M. Christopher
T. Dix E. Fellows
3 London
PHILADELPHIA
Carman (L) 9-11
A. & J. Johnston
Steve Evans
Peggy Taylor 3
Walter Nelson
Lester 10-15
Paramount (P) 5
Louis Prima Band
Vic Adio
Ballantine
Roxey (L) 10
Annette
Remos & Top Boys
Arnold Shoda
McClellan
Sharing Belle
Ledes
Strand (W) 10
Paul Sweeney Ore
Patricia Bright
Hippodrome (L) 9
Art Lund
Alan Caney
Toy & Wing
State (L) 9-11
Corri & Elsa
Ken Card
Duke Art & Junior
12-15

Harold Barnes

Wheeler & Wilson
Johnny Lockwood
Shirley
C. Adey & Dawn
MacDonald &
Graham
NEWCASTLE
Empire (M) 6
3 Smith Bros
George Doonan
Latona & Sparks
Menchassy Bros
C. S.
Frankie & Minnie
Molea
Francis & Zandra
NORWICH
Hippodrome (L) 6
Peggy Bailey
Buck Douglas
Sgt. O'Doherty
1 Hothorn
Bunchohova
NOTTINGHAM
Empire (M) 6
Clare Ancester
John & Monty
Phillips & Matta
Evelyn Barry
M. Reid & Dorothy
Western Bros
Harry Worth
Chibolaters
Cooke's Ponies
Peggy Cochrane
POLYTHEATRE
Royal (M) 6
Larry Adler
P. J. Jover & Raf
Pat & Julian
Bill & William
Zin Ancester
7 Volants
CURSON 3
SCUHPHORE
Savoy (L) 6
Albert Grant
Bewie
Fied Hugh
SHEFFIELD
Edward (L) 10
Rey & Bessie
Joey Locke
Mollie & Bakar
Leslie Sarnoy
Dolore
Nomi Nita & Doty
Jenny Howard
3 Sivill Sis
SHERBUDS BUSH
Empire (S) 4
Jane

Meryl Reid

Dr. Crack &
Crackpots
Nancy Bell
Cotton
Margaret
SUNDERLAND
Empire (M) 6
Jack Crisp & Jill
Jill
Conrad's Pigeons
Hil Monty
Ike Freedman
George Wood Co
M. Louise & Charles
C. Warren & Jean
SWANSEA
Empire (M) 6
Lee & Barrie
B. Reid & Dorothy
Cyclo Bros
Sir John & Charles
Campbell &
Rogerson
Harkford & Doyle
Vol. 10 Monty
Jose Moreno Co
Cromwells
LONDON
Palace (M) 6
Nervo & Knox
Bud Plannan
Smyth & Gold
Radio Revellers
WOLVERHAMPTON
Hippodrome (L) 6
J. & M. G. Jones
S. Sandor Sis
Sandler Harrison
Nelson Meadows
D. E. Marsh
Svill Dun
Pat & Fred
B. Merry Maids
WOOD GREEN
Empire (S) 6
Archie Askey
Atrique
Cecil & Morvey
Smyth & Gold
O'Keefe Bros &
M. & Annie
Marie & Ernest
Gold & Cordell
YORK
Empire (M) 6
Smeddie Bros &
J. & M. G. Jones
Ken Noble
Millonaires
Len Koles
Johnnie Lawson 3

Jeff Clay

Walter Nye Ore
Ralph Funt Ore
Savannah
Billy Daniels
Teddy Hales
DePaure & Toulag
Manhattan Paul
Ida James
Paul Mason
Pauline Bryant
Shotsie Davis
Rosetta Davis
Estrella
Lucille Dixon Ore
Versailles
Jimmy Carroll
Bob Grant Ore
Panchito Ore
Village Barn
Mike Riley Ore
Eileen & Carver
Julie Peis
Village Vanguard
Josh White
Josephine Premice
Marion Bruce
C. Williams
Cyril Haines 3
Waldorf-Astoria
Eddy Duchin Ore
Mischa Borz Ore

CHICAGO

Blackhawk
Eloise
Kinky
Charles Hain
Wander Wheeler
Brinkmann Sis
Shooting Stars
Charles & Lucille
Jack Raffler
D. La Salle Ore (L) 2
Chez Paree
Tony Martin
Gene Bayliss
Chez Paree
Adorables
J. & M. G. Jones
C. Davidson (L) 11
Manor & Mignon
Mann Merriman
Heldings
Al Moras
Suzanne King
Johnny O'Leary
Billy Chandler Ore
Hotel Bismark
Casa Franklin
Monica Moore
Tony Gaud
J. Brewer Ore
H. Edgewater Beach
J. & M. G. Jones
Marianne Fedele
Preston Lambert
Tom Gellons (L) 6
Charlie Carter
Di Gitanos (L) 2
The Carleton (L) 6
Panchito Ore
Hotel Stevens
Chicago
Palce (R) 9
Lang Tip
Fred Soren
Talbert & Martin
Dick Buckley
Ben Vind Co
Peggy Taylor 3
Walter Nelson
Lester 10-15
Paramount (P) 5
Louis Prima Band
Vic Adio
Ballantine
Roxey (L) 10
Annette
Remos & Top Boys
Arnold Shoda
McClellan
Sharing Belle
Ledes
Strand (W) 10
Paul Sweeney Ore
Patricia Bright
Hippodrome (L) 9
Art Lund
Alan Caney
Toy & Wing
State (L) 9-11
Corri & Elsa
Ken Card
Duke Art & Junior
12-15

Paris Gyp 'N' Take

Continued from page 2

surcharges as 100 francs (30c.) for the cake of soap which Yank tourists expect to come automatically with their accommodations, especially since there's an automatic 15% surcharge for "service" on all de luxe hotel bills.

In 1947 and 1948, the average hep American tourist traveled with 300-400 pounds of packaged foodstuffs, particularly to England (soap, candy, canned fruit juices, concentrated milk, Nescafe and kindred type coffee, etc.). It was usually as a generous gesture to friends in Britain. But it was found that, even then, the Continent was bountiful, "providing you had money and didn't get too technical about local rationing restrictions."

The same austerity obtains today in London, perhaps even more so, but the French, for all their natural resources, seem to have thrown their consciences away as regards hotel tariffs, restaurant scales, and the like. French hotel controls went off last October, and it's not sufficient excuse for seasoned American globetrotters when the managing directors tell them, "But it is not our fault, Monsieur; the board of directors did this over our heads, and all we are trying to do is make sure that at least old friends like you, Monsieur, are always taken care of," etc.

That "always taken care of" is supposed to be the antidote to the financial rap. And some Broadway and Hollywood folk suspect it also has a connotation of caution that if you gripe too much maybe you won't "always be taken care of." There are instances of \$30 suites having mounted to \$75 a day, and the like ratio for singles.

Cornelius Vanderbilt, Jr., VARIETY's roving European correspondent, cites the case of the Hotel Maurice where, with his wife having 102 temperature, he was raised 10,000 francs (\$30) a day for his room; he doesn't say rooms, nor does he indicate what was the basic fee, which certainly must have been an item, considering a class hotel like the Maurice. The reason given was the "PMC is here, you know," meaning the Prime Ministers Council. (And when a Vanderbilt can't afford it, who can?—Ed.)

'Anniversary' Gag

Paris, June 2.
Making hay while the tourist dollars shines, two of Paris' best known restaurants are promoting business via "anniversary" celebrations. Both are trying to alleviate by this publicity the high-cost-of-living beef which the deluxe hotels and eateries are getting for Paris and for all of France.

Squawks have become so general that French tourist minister Henri Ingrand had to acknowledge it during the French Tourism Congress, which just closed in Vichy.

Tops for the anni celebrants is the Tour d'Argent on the Left Bank, which is run by Claude Terrail. Specialite de la maison is duck, with every client getting a souvenir card showing the number of the duck he ordered. Restaurant made a special event out of the serving of the 200,000th duck last weekend (30) with music, dancing and entertainment, which is unusual for this gourmet's shrine.

Other eatery is the very Parisian Maxim's, a property of the Beaudoules, just back from the U. S. It's more the atmosphere than the food that counts in this spot, with its mementos of Paris' former sporty days. The restaurant's anni celebration is taking the shape of a four-day (May 31-June 3) series of gala dinners at \$15 per plate. Spot is taking advantage of what's currently left of the tourist dollar to commemorate its 50th birthday, although this party is really taking place six years later.

Tourists Bureau Worried

French Tourist Bureaus in sundry key cities, notably in America, are plenty concerned, since they have done an intensive post-war job propagating France's gaiety, hospitality, cuisine, yintages and luxuries. None knows better than they that, of all foreigners, the Americans are the most ardent Francophiles.

"We certainly want Americans to come back from Paris a bunch

of boosters, not beegers," they state frankly.

There is much cross-querying going on now with Paris authorities because it is anticipated that the August season in Cannes will create further ill-will. There were many manifestations thereof last summer, with jazzed-up cancellations, due to some assistant managers and others accepting bribes and leaving many tourists out on a limb so far as the choice hostelrys were concerned. It's expected to be even more aggravated this August.

Palace Policy

Continued from page 1

considerable route at prices just on par with what was received at the Palace. Ordinarily, acts might get more on out-of-town bookings, but inasmuch as theatres will have to pay travel expenses and assume the expense of reopening several houses at whatever deals can be made with the various craft unions, it's felt that at the present time maximum salaries will be just about on a par with New York.

Talent Must Decide

Whether acts will go for this deal remains to be seen, but according to past performances, talent generally will take a lower salary because of prospects of steady work. This was proved during the lush war days when performers worked for a portion of their regular salary on USO-Camp Shows and are still doing it on Veterans Hospital Camp Shows.

RKO is obligated to various craft unions, particularly some locals of the American Federation of Musicians, which have been promised a minimum number of weeks during the year. With shortage of attractions, it's believed that the circuit has fallen behind their timetable of playdates and is anxious to play out the time with the Palace policy.

Expansion of the Palace type of vaudeville was tried this week at the Oriental, Chicago, which put in an eight act bill with performers like Gus Van, Joe Termini and others. While gross wasn't sensational the profit was big in comparison to the overall show costs.

Other New York houses are studying results. Mage Associates, which operates the Laffmovie houses, is mulling a "Palace policy" for the Laffmovie, Boston, formerly the old Normandie where B. F. Keith first played vaude in the Hub. The Hippodrome, Baltimore, is attempting to get a bill with Palace performers, and major as well as indie circuits will make up their mind in direction of vaude if the policy continues to pay off during the summer dog days.

RKO Brandeis, Omaha, Soon

Manager Art Caplane of the RKO Brandeis is prepping for vaude. Stage of the Brandeis is standard 38 ft. opening and 85 overall with 46 ft. depth is ample for all of the uses of vaudeville or roadshows. The house, however, has a limited seating capacity. In case of a vaudeville policy there are 1,250 good seats. This eliminates the top gallery with 500 capacity. House is old-style roadshow setup with separate entrance for gallery but building is in excellent condition.

Vaude news was received here with enthusiasm. Omaha still has a sizeable segment of population which hasn't forgotten the halcyon days of Martin Beck's old two-day Orpheum which was one of the best grossers on the circuit day in and out.

Bandshows are taking it on the chin here. Public seems to be tiring of the band group with emcee, plus a couple of acts.

Fox, Detroit, Vaudefilm

Detroit, June 7.
The Fox begins a summer stage show policy this month, when David M. Izal, managing director, brings in the Frankie Carle orchestra for a week beginning June 24. The Mills Bros. will be an added attraction.

Dick Contino, accordionist, and a unit of other Horace Heidt winners are set for July 16. Dennis Day and his stage show are scheduled for Aug. 12.

Pros and Cons

Continued from page 1

ing, however, Branch Rickey, Brooklyn Dodgers' prexy, took the floor to reaffirm his conviction that TV is presently not hurting the gate and eventually will help it via building new fans. Rickey maintained the Dodgers were grossing more this year than ever before. Consensus among the writers was that the relatively poor boxoffice showings being made by other N. Y. teams, despite their first place positions, could be attributed to poor publicity and promotion, rather than to tele.

Illustrative of the pro-TV contingent is Madison Square Garden prez Gen. John Reed Kilpatrick. He believes tele will benefit those sports on which it can do a good coverage job, pointing specifically to the way TV has revived interest of fans in the roller derbies and wrestling and has reacted well on basketball, football and baseball. Hockey is not too good, Kilpatrick thinks, because the puck is so hard for the cameras to follow. He maintains that a number of factors in addition to tele can hurt the gate, such as weather.

Kilpatrick's O. & J. O.O.

Madison Sq. Garden prez Gen. John Reed Kilpatrick is due in Indianapolis today (Tues.) to huddle with Olsen & Johnson, whose show is now playing here. Comedians are slated to bring the show into the Garden June 27, a day ahead of their debut in the new Buick-sponsored television program, which takes over the Tuesday night at 8 slot on NBC-TV being vacated by Milton Berle's "Texaco Star Theatre."

Fites, Wrestling Slump,

Promoters Blame Video

Boston, June 7.

Hub boxing and wrestling promoters have begun to feel the pinch of improved video pictures and as a result want no more televising of their events unless house is sold out in advance. Walter Brown, manager of Hub's Arena and Garden and Paul Bowser, local wrestling impresario, state that their gate is being hurt and have banned all future picqups.

Both admit that the advent of video hyped attendance and brought out new patrons for a while, but now that engineering difficulties have been ironed out to a great degree, patronage has fallen off to an alarming extent, even the most faithful fans electing to watch the fights from a comfortable arm chair or bar stool.

On the other side of the fence, however, baseball attendance has not been hurt, with figures running ahead of last year's boff figures. Although both teams are pennant contenders, consensus of opinion seems to be that inadequacy of baseball video coverage has brought many new fans to ball parks to see what they miss on video screen.

IRVING GREEN

Formerly Wm. Morris Office
Now associated with
EDDIE SMITH
RKO Bldg., Suite 902
Plaza 7-7254

Allen & Nobles
Dujar
Patris Co
Munro & Adams
CAMDEN
Towers (L) 10-12
The Fredrys
Rev Reagan
T. & R. Sweeney
Fieldier & Harriet
Ralph & Lorraine
Chicago (P) 8

BRITAIN

ASTON
Hippodrome (L) 6
Bartlett & Massey
Hope & Roy
Craig & Voyke
Joe Kerr
Billy Day
T. & R. Sweeney
Ringle Bros &
BIRMINGHAM
Hippodrome (M) 6
L. Elliott
Gertie & Gladys
Lily Shields
Lilly Morris
Kendall Sutton
Tolby O'Farrell
Ralph Danvers
Bob Northard
Serenio & Jay
BRADFORD
Ambira (M) 6
Svd. Amoy
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr
F. Evers & Jackson
Bob Northard
GRIMSBY
Palace (L) 6
P. H. Lewis
Dennis Laula
Vera Lynn
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr
F. Evers & Jackson
Bob Northard
GRIMSBY
Palace (L) 6
P. H. Lewis
Dennis Laula
Vera Lynn
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr
F. Evers & Jackson
Bob Northard
GRIMSBY
Palace (L) 6
P. H. Lewis
Dennis Laula
Vera Lynn
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr
F. Evers & Jackson
Bob Northard
GRIMSBY
Palace (L) 6
P. H. Lewis
Dennis Laula
Vera Lynn
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr
F. Evers & Jackson
Bob Northard
GRIMSBY
Palace (L) 6
P. H. Lewis
Dennis Laula
Vera Lynn
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr
F. Evers & Jackson
Bob Northard
GRIMSBY
Palace (L) 6
P. H. Lewis
Dennis Laula
Vera Lynn
Vera Lynn
David Poole
Lester Watson
Oliver & Sea Lion
Vale & Diane
Moran & Eloy
George Meaton
BRISTOL
Hippodrome (M) 6
Tess & Bill
Billy Cotton Bd
Tess O'Shea
3 Hotlives
Joe Blake & Mundy
Alan Clive
Cooper Twins
BRISTOL & Vassil
Empire (L) 6
Svd. Seymour Bd
Constance Evans
Curtis & Layne
Barbara Leigh
Paul Williams
Adelle Speedies
Madhaters Bd
Lester Gray
Seymour Lovies
CARDIFF
Empire (S) 4
Herschel Henlere
R. Kaves' Pekinese
Lester Stanton
Hilda Baker
F. Marx & Iris
CHISWICK
Empire (L) 6
Jimmy James
Gladys Hay
L. Carroll & Ross
Donald B. Stuart
3 LeRoy's
2 Flabbers
Duncan's Colles
DERBY
Grange (S) 4
Nal Jackley
Castello Twins
Marianne Lincoln
Jack Franks
Armand & Anita
EDINBURGH
Empire (M) 6
Jack Radcliffe
Ben Yost Co
Jervyn Saunders
Jacqueline Dunbar
Helen Norman

YOUNGSTOWN
Hippodrome (L) 12-15
Lester Watson Ore
Nellie Luther
Pat Henning
Lewis
CANADA
EAST HAMPTON
Towers (L) 10-12
3 Karloffs
P. O'Farrell Co
Jenny Hayes
George August

BRITAIN

AGNETTE & SYLVIA
FIBRIL
Empire (M) 6
Kirma & Karen
S. & J. Hackett
A. Kay & Gloria
Jon Pertwee
Boy Andrew
Doreen Harris
Scott & Foster
7 Ashton
3 Jokers
Baro & Rogers
GLASGOW
Gertie & Gladys
Denny Kaye
Snyrokettes Ore
Lilly Morris
Bill Kerr

Minimum of 11 Shows Likely To Play Broadway Thru the Summer

Minimum of 11 shows will probably play through the summer on Broadway. That's three less than spanned the hot months last year. However, if several of the uncertain entries also continue, the list this summer may equal or even top that of 1948.

From recent indications business may be disappointing over the summer. Grosses, which had generally been bettering the 1948 figures, recently sagged, and for the last few weeks have been running below the level of last season. If that trend continues, the list of shows may even drop below 11. On the other hand, if there is a boxoffice spurt, some of the questionable offerings may continue into the fall period.

There are several unfavorable factors about this summer's prospects for Broadway attendance. One is that general business conditions have deteriorated recently, with no improvement in immediate sight. Another is that legit operating costs are somewhat higher than last year. From reports, the expected decrease of New Yorkers going away for vacations, so there may be more local theatregoers in town. But that is expected to be offset by a slump of tourist business from out-of-town.

Light attendance on weekends, a boxoffice pattern during recent summers, has already begun to be felt again on Broadway, and it may become even more marked as the warmer weather arrives. That reverses the tendency of the cool months, when bullish weekend trade provides the operating margin for some shows.

The current productions apparently set to span the summer are "As the Girls Go," at the Winter Garden; "Death of a Salesman," Morosco; "Detective Story," Hudson; "Goody, My Fancy," Fulton; "Howdy, Mr. Ice of 1950," Center; "Kiss Me, Kate," Century; "Lend an Ear," Broadhurst; "Mister Roberts," Alvin; "South Pacific," Majestic; "Streetcar Named Desire," Barrymore, and "Where's Charley?" St. James.

Definitely slated to lay off from June 25 to Aug. 22 are "Anne of the Thousand Days," Shubert, and "Madwoman of Chailott," Belasco. Figured doubtful bets to continue over the summer are "Along Fifth Avenue," Imperial; "At War With the Army," Booth; "Born Yesterday," Miller; "High Button Shoes," Broadway, and "Two Blind Mice," Cort.

"Miss Liberty," which premieres July 7 at the Imperial, will force "Along Fifth Avenue" out of that house, if it hasn't already folded by then. "Liberty," scheduled to open next Tues. (13) for a tryout run in Philadelphia.

'RECOMMENDED' PACTS USED IN AUTHOR DEALS

New "recommended" production contracts, approved yesterday (Tues.) by the Dramatists Guild, are already being used in author-producer deals for new shows. Revised contracts, replacing existing ones negotiated under the now-outlawed Guild minimum basic agreement, will be drawn out from time to time as individual circumstances require.

The "recommended" form pacts, containing the same general terms as the old but without referring to the basic agreement or providing for enforcement by the Guild, are in three categories covering dramatic plays, dramatic-musicals and revues. They are understood to be somewhat simpler in language, as well as shorter than the old form contracts.

Special membership meeting of the Guild will be held Wednesday of next week (15) at the Astor hotel, N. Y., to explain the background of the recent court decision nullifying the basic agreement and outline the present situation governing author-producer dealings.

'Salesman' for Dallas

Dallas, June 7. Arthur Miller's Pulitzer Prize play, "Death of a Salesman," is due here next season. No actual date announced.

Company would be the Chicago group, now being readied.

N. Y. Legit Reporters Call Selves 'Drama Desk'

Organization of New York legit reporters, formed two months ago, decided this week to take the name Drama Desk. It was also voted to confine the membership to those who actually cover the legit beat (including critics who double as reporters), excluding gossip columnists, copyreaders, makeup men, etc. Luncheon meeting was held Monday (6) at Al & Dick's Steak House, N. Y.

Off-the-record talks by prominent figures in the legit field are to be a feature of future sessions, of which the next will be July 11. Sam Zolotow, of the N. Y. Times, presided at Monday's meeting, with Robert Sylvester, of the N. Y. News, heading a heckling minority. Mrs. Greg Davidson, who covers legit for VARIETY in Chicago, was a guest.

Smaller Agcies. Used as 'Gyps' By Bigger Outfits

Evidence that some of the bigger and more reputable theatre ticket agencies have been using the smaller "gyp" outfits to carry out wholesale speculation in desirable seats to the top Broadway hits has been uncovered by N. Y. commissioner John M. Murtagh, it's reported. The illegal practice has been carried out by means of "exchanges," according to members of the commissioner's staff.

That is the latest slant in Murtagh's probe of ticket-scalping on Broadway. If the suspected complicity of some of the big agencies is conclusively shown by continued questioning of broker records, license revocation proceedings will be brought against the top offices, the commissioner's office indicates. Latest agency to come under Murtagh's inquisitive eye is Acme, of which Michael Atlas and George Solitaire are the heads. Its books and records are being studied by the commissioner's accountants, and Atlas has been questioned at some length. He will be recalled for further inquiry.

Meanwhile the license of the John T. Ahearn agency was revoked yesterday (Tues.) by license commissioner Edward T. McCaffery. And Murtagh yesterday recommended the revocation of the license of the Louis Cohn agency on charges of wholesale violations in the sale of tickets to "South Pacific," "Death of a Salesman," "Detective Story" and "Kiss Me, Kate."

According to the commissioner, Cohn's books showed that he had sold 182 tickets to "South Pacific" for an average overcharge of about \$7 apiece. The average illegal markup was about \$5 for "Kate" tickets, \$4.25 for "Salesman" tickets and \$4 for "Detective" tickets, Murtagh said.

Wing's 'Brigadoon' In Overseas Dates

Something of a return to the old USO-Camp shows days is seen in the overseas booking of the American Theatre Wing's hospital tabloid show, "Brigadoon." Musical, which recently completed a tour of 30,000 miles, playing 42 states in 120 hospitals, goes overseas next week under Army Special Services aegis, to play theatres in occupied territory for four weeks.

Most of the original 12 members will make the trip, including Shirley Dwyer, Bob Dwyer, Stuart MacIntosh, Henry C. Neslo, Michael Higgins, Thelma Fuller, Pat Rogers, Vic Smiley and Jeff Warren. Added are Henry Gresham, John Anderson and Hugh Williamson.

This is second hospital show to go abroad, other being the Wing's "The Butter and Egg Man."

Mavor Moore, Canadian radio actor-producer and author-director of the New Play Society, of the Museum Theatre, Toronto, is currently in New York on a radio assignment for the United Nations.

So Near, So Far

Nat Karson, who designed the physical production for the Virginia State Theatre revival of "Hamlet" at Elsinore, went to Denmark several months in advance to look over the courtyard of the castle, where the performance will be given. When he left he hired several people to do research about types of costumes and armor in use around the time the Hamlet legend is supposed to have taken place.

Back in New York the designer received a cable from his representatives, notifying him that Danish authorities said that the most complete and authentic data on the subject was in the Metropolitan Museum, N. Y.

Ballet Theatre Again Makes Offer of Tour To Russia Anytime

Russian Embassy, which last week turned down an offer of Ballet Theatre to tour Russia this fall, on the grounds that it was too late to make bookings for the coming season, has been approached by BT again. On behalf of Blevins Davis, who made the original offer, BT has written the Embassy, asking just when the Russians could take a visit of the American dance troupe, stating that satisfactory arrangements could be made for any time. Davis is president of Ballet Theatre Foundation, BT's sponsors.

Davis is at present in Denmark, having gone there with an Equity troupe to stage a Virginia State Theatre Co. production of "Hamlet" at Elsinore. Davis is backing the venture, with the U. S. Army having flown the troupe abroad as a cultural goodwill token. Davis had volunteered to back the Ballet Theatre visit to Russia for a month's tour, at an estimated cost of \$100,000 for transportation, maintenance and salaries. It's believed now the cost would be much less, as it's understood Davis planned to enlist aid of the Army to fly the dancers over.

Scalping Furor

Continued from page 1

opening, when it reached about \$460,000. More or less similar situation is said to exist at "Kiss Me, Kate," "Death of a Salesman," "Detective Story" and the lesser hits.

Mail orders for "Miss Liberty," the Robert E. Sherwood-Irving Berlin musical which premeys July 7, has already reached about \$250,000, with the management hoping it will top \$500,000 by opening night. But it remains to be seen whether it will react to the wholesale talk of corruption in the ticket distribution setup.

Coming at the traditional low-point of the season, plus the fact that attendance is apparently reacting to the general business uncertainty, the publicity about ticket abuses is figured having a particularly ill-timed impact. If producers felt that any permanent solution of the ticket problem were likely to emerge from the present situation they might not be so discouraged. But they fear that any improvement is likely to be only temporary. So they see the present uproar as merely accentuating the seasonal decline in business, without promising any lasting benefit.

On the other hand, Murtagh is emphatic in declaring that his probe, though it has obviously only scratched the surface of the ticket situation, has already uncovered deeply entrenched and wholesale abuses. He sees the investigation as centering attention on an essentially antiquated setup for ticket distribution, and he believes that the result may be the elimination, or at least substantial improvement, in the whole ticket system.

The commissioner expects to put most of the price-hiking ticket brokers out of business by the revocation of their licenses. After that, he hopes that the theatre itself will find a way to police the ticket distribution setup. He expects the system to be revised and modernized, but is understood to be determined to keep on riding herd on the situation as long as the existing abuses remain.

B'way Producers Seen Ignoring Benefit Agents on Show-of-Month

Trudi Schoop Doing Dances for 'My L. A.'

Hollywood, June 7.

Trudi Schoop, comic ballerina, has been signed by William Trenk to do the choreography for "My L. A.," musical revue which he will produce at the Biltmore here in August. Miss Schoop, who has been operating a niter in Zurich, Switzerland, has already arrived here.

Milt Gross, Larry Marks, Larry Gelbart and William Manhoff, latter three radio writers, are working on the book. Manhoff writes for the Dennis Day show; Marks and Gelbart for Bob Hope. Comic gave them the green light to work on the revue, which is being adapted from a book by Matt Weinstock, Los Angeles Daily News columnist.

Out-of-Town Tix Distrib For B'way Does Fade

Two attempts to work out new methods of out-of-town ticket distribution for Broadway shows appear to be disappointments. One is the ticket office set up in Swern's department store, in Trenton. The other is the proposed sale of tickets by American Express Co. offices in various cities. Neither project is dead, but both now appear doubtful.

The Trenton ticket office, for which advance prospects were optimistic, had sold only 53 seats as of yesterday morning (Tues.) for all six shows available. Of these, 19 were for "Mister Roberts" and 12 were for "Streetcar Named Desire." Something over 20 orders were involved.

Although additional sales may come in during the week, it's believed unlikely that there will be enough to cover the cost of the operation. It remains to be seen whether the disappointing results on this first attempt are conclusive. Managers of some shows involved think it may take longer to educate the out-of-town public to patronize such local offices. Or it may be that the project would work better during the height of the legit season. In any case, another attempt will probably be made in Trenton or some other sizable town within reasonable distance of New York.

American Express officials, approached last week, appeared cool to the idea of the company selling Broadway theatre tickets at its offices in various cities. The outfit has for years arranged hotel bookings and rail and steamship reservations, but still looks askance at the theatre ticket proposal. According to its representatives, they are not anxious to risk getting the company involved in the corruption prevalent in Broadway ticket distribution. However, they have not definitely turned down the suggestion.

Mamouliau to Coast For 'Country' Casting

Rouben Mamouliau, who will stage the Maxwell Anderson-Kurt Weill adaptation of Alan Paton's "Cry the Beloved Country," went to the Coast last week to cast several white actors for the drama about South African racial conditions. He'll cast the remaining white and all the Negro parts on his return about June 30.

Play, which may be retitled, goes into rehearsal early in August for a September tryout and an October preem on Broadway, possibly at the Music Box. The Playwrights' Co. is presenting.

H'wood-B'way Axis

Glasgow, May 31.

Glasgow Unity Players interrupted their filming of a slum play, Robert McLeish's "The Gorbals Story," to present the drama at the Empress, Glasgow.

Then they resume filming.

Move by the Assn. of Theatre Benefit Agents to force Sylvia Siegler out of the theatre party field will apparently be ignored by Broadway managements. Majority of them have indicated they will continue to accept theatre party bookings from Miss Siegler, or anyone else, regardless of agitation by the ATBA.

Producers were urged last week by the ATBA to confine Miss Siegler to "subscription tickets only," through her Show-of-the-Month Club. Letter signed by Ivy Larric, ATBA president, claimed, "This will protect us against unfair competition created by her subscription business." Miss Siegler reported that she had turned the matter over to her attorney. Meanwhile, she is going ahead with the booking of theatre parties as well as her regular SOMC operation.

Mrs. Larric's letter to the producers stated, "We have no quarrel with Show-of-the-Month getting the regular allotment of 30 to 50 tickets per evening; more than this amount would constitute a theatre party." It added that ATBA members handle all "saleable" plays and thus "provide business where it can be used to advantage" and do not necessarily "single out hits which can run on their own momentum."

Mrs. Larric subsequently explained that her organization requires that theatre parties be at least half a house, and usually an entire house. Miss Siegler's acceptance of smaller bookings is ruining the theatre party field, the ATBA prez claimed. She argued that Miss Siegler should be confined to either subscription business or theatre parties, but not permitted to handle both.

Miss Siegler, noting that there is nothing unethical in engaging both policies, said that many organizations cannot afford to buy an entire theatre at any single time, but that some of these can take part of a house several times a season. In that way, such a group is not swamped with more tickets than it can handle and isn't thereby tempted to dispose of its unsold tickets through brokers.

All managements queried by VARIETY predicted they would pay no attention to the ATBA move. Several questioned whether it would be legally permissible for them to carry out such a proposal.

HUROK SEEKS HOUSE FOR SPANISH REVUE

Sol Hurok is negotiating with the Shuberts for a Broadway house to present a Spanish revue, "Cabalagata." Finding the house has been the main snag, with the Broadway being most frequently mentioned, if "High Button Shoes" decides to vacate. Billy Rose's Ziegfeld was considered for a time, but nixed. Revue would be presented by Hurok on his own, similar to his previous Broadway presentation, such as "Tropical Revue."

Hurok would bring the revue in immediately. Production, consisting of about 50 Latin Americans in variety acts, opened recently on the Coast to okay reviews, after an eight-month run Havana and engagements in Central America. Nut for the troupe in N. Y. would be about \$20,000 weekly.

Hurok, meantime, flew to Europe Sunday (5) to finalize details of the visit of the Sadler's Wells Ballet, of London, to N. Y. in October, and arrange a U. S. tour of the Vienna State Opera for the 1950-51 season. He'll also attend to bookings abroad of his U. S. artists. He's due back in N. Y. in mid-August.

Moncrieff's 'Maid' Record

Perth, May 31.

Glady's Moncrieff, vet native musical comedy star, who is here for Williamson Theatres in a revival of "Maid of the Mountains," has just chalked up her 2,289th performance in the lead role. "Maid" is about the most revived show in the Antipodes, a la "Student Prince" in the U. S.

Miss Moncrieff, an Aussie idol, has appeared on the London stage and has visited the U. S. She prefers acting at home.

Producers of Touring Musicals Beef At Shuberts' Stiff Chicago Terms

Producers of touring musicals are aroused over the steep rental terms being gotten by the Shuberts for the Shubert theatre, Chicago. Sharing deal is believed to be the stiffest for any house in the country. However, apparently nothing can be done, since Chicago is by far the best road town in the country, and the Shuberts have the theatre situation completely tied up there (and practically everywhere else) through their control of the United Booking Office.

Terms for the current engagement of the Arthur Schwartz revue, "Inside U.S.A.," at the Shubert call for the house to get 35% on the gross to \$20,000, plus 30% on all over that. On top of that tough split, the theatre doesn't share on musicians, the cost of which comes to about \$1,100 a week. It's figured that on last week's gross of \$40,000, the theatre rental came to almost \$3,000 more than for any other house in the country. Same terms are understood to have applied when "Finian's Rainbow," "Brigadoon," "Carousel" and "Oklahoma!" played the Shubert. In every case, the management protested bitterly, but when it came to a showdown each had to give in, since there is no suitable opposition house available in Chicago—and that's the best money town for legit shows outside New York.

Terms for the Shubert are stiffer than for any other Chicago theatre, although the Shuberts also control the other local houses. Understood that the reason for the steep rental for the Shubert is that, when it was bought several years ago, the purchase price was relatively high, and that the Shuberts are anxious to recoup the investment as soon as possible.

As far as known, no current theatre rentals in New York are on such prohibitive terms. For instance, the deal for "Lend an Ear" revue at the Broadhurst, N. Y., reportedly calls for 30% of the gross to \$20,000, plus 25% on all over that. The house shares in the cost of stagehands and musicians. At the Majestic, N. Y., where "South Pacific" is playing, the theatre gets 25% of the gross to \$30,000 and over \$40,000, but doesn't share between \$30,000 and \$40,000. It shares the stagehand and musician bill.

1-NITE LEGITERS FOR THE CATSKILLS

Circuit of a week's one-night dates in the Catskill resort belt will be played this summer by legit tryout shows. Single performances will be played at White Roe Lake, Livingston Manor, N. Y.; Grossinger's, Ferndale; the Concord, Klamath, and other spots. Bookings are being set by Sylvia Siegler, resort circuit talent agent, and Julius Weiner, operator of White Roe.

First tryout to play the mountain one-nighters will be "The Woman With Red Hair," by Sam Locke and Paul Roberts, for which Francis Lederer is being sought as star. It will play the week of July 4. Other shows will be booked after Miss Siegler scouts them during their original tryout runs at regular strawhats.

Equity stock regulations will be followed.

Burl Ives as the Man Who Came to Dinner

Burl Ives will make his straight-play debut the week of Aug. 1, acting the role of Sheridan Whiteside in a revival of "The Man Who Came to Dinner," at the Westchester playhouse, Mt. Kisco, N. Y. Singer has received several bids to do dramatized versions of his folk ballads, either for concert-legit appearances or in television, but he's booked through next season in regular concert.

Currently vacationing in Boston, the singer will play an engagement early in July at the Thunder Bird, Las Vegas. After the Mt. Kisco strawhat date he goes to England for concert appearances for BBC. He has 88 concert dates for next season, starting Oct. 1 in Boston.

'Streetcar' in Oct. 12 Opening in London

"A Streetcar Named Desire" will open Oct. 12 in London, after a two-week tuneup run in Manchester. The presentation will be by Hugh Beaumont (Tennent Productions), in association with the Arts Council of Great Britain, and Irene Selznick, producer of the original Broadway edition. Vivien Leigh will play the femme lead, Renee Asherton will have the second feminine part, with the male lead yet to be cast. Sir Laurence Olivier will stage.

After settling details for the production and being on hand for the change of the three leading roles of the original Broadway version last week, Mrs. Selznick left for a five-week stay on the Coast. She'll attend the London premiere.

Terms Unusually Stiff for London 'Detective Story'

London, June 7. Terms for Jack Buchanan's presentation of "Detective Story" here are believed to be the stiffest on record for an American play in the West End. Largely as a result, the show will be unusually expensive for a one-setter, and will have an abnormally high operating nut.

Deal negotiated by Buchanan with author-director Sidney Kingsley, on behalf of himself and co-producers Howard Lindsay and Russell Crouse, calls for the payment of a \$15,000 advance against 15% of the gross and 25% of the profits. Since 12 American actors will be brought over to do the play, Buchanan must pay about \$12,000 additional in transportation. Also, with salaries regularly much higher for players from the States, the show's payroll will be boosted considerably.

Most one-set productions in the West End can be done for \$15,000-\$20,000. But the transportation and advance payment involved in "Detective Story" will push its production nut to an estimated \$40,000-\$50,000, which is virtually unprecedented here. With that initial expense to be repaid, the extra salaries for U.S. actors and the 15% royalty will raise the operating to a difficult level.

Even under such long-shot conditions, Buchanan must still pay 25% of the profits to Kingsley and Lindsay-Crouse.

Howard Bay Named Prexy of Scenic Artists

Howard Bay has been elected president of the United Scenic Artists, Local 829 of the Brotherhood of Painters, Decorators & Paperhangers of America, AFL. Election was held at the union's annual meeting Monday night (6) in N. Y. The designer, who succeeds Charles E. Lessing, previously served three years as president.

Others elected were Woodman Thompson, incumbent vice-president, over Robert Paddock; Emeline C. Roche, incumbent recording secretary, over William Kline; Arthur Romano, incumbent financial secretary, over Arthur Aronson; George Everett, incumbent treasurer, over Edward Kerner; Peggy Clark to the vacant office of trustee, over William Carbone, and Ruby Karnolt, incumbent business representative, over Salvatore Danna. Nine members of the executive board were also chosen.

Prize Play for Edinburgh

"Eros at Breakfast," one-act play by Robertson Davies, editor of the Peterborough (Ont.) Examiner, will be presented this summer as the Canadian entry in the Edinburgh drama festival.

The author's "Fortune, My Foe" was the winning play last month in the annual Canadian national drama festival.

Bea Lillie Smoked Out

Chicago, June 7. Sunday performance of "Inside U.S.A.," was cancelled when Beatrice Lillie, star of the show, was found overcome by smoke in her hotel room earlier in the morning. Small fire set by unknown source, but attributed possibly to oil rags that Miss Lillie uses in painting, filled the room with smoke. She has no understudy.

Revue is slated to resume tonight (Tues.), with Miss Lillie back in the cast.

Equity Write-Ins Get Vote Brush

After administering a rebuke to its council in connection with a write-in campaign in the annual election, the membership of Actors Equity defeated the write-in ticket, voting in the regular slate of officers and council members. The action took place at the union's annual membership meeting Friday afternoon (3) at the Astor hotel, N. Y. About 600 attended.

The council call-down, believed to be unprecedented in Equity affairs, took the form of a resolution expressing "extreme displeasure" at the council's public announcement of "matters of moment and concern" to Equity before they were taken up with the membership. This referred to the Council action of several weeks ago, in which an alleged write-in campaign was publicly condemned.

The membership voted down a constitutional amendment that would have given membership meetings the right to oversee action by the council. But it adopted an amendment giving officers the right to vote at council meetings. It also approved the proposed agreement covering joint administration of television by a 4A's Television Authority.

Clarence Derwent was reelected president for a term of three years. Other officers elected for similar terms were John Kennedy, first vice-president; Cornelia Otis Skinner, second v.p.; Ralph Bellamy, third v.p.; Augustin Duncan, fourth v.p.; Paul Dulizell, treasurer, and Basil Rathbone, recording secretary. Named to the council were Edward Andrews, Philip Bourneuf, Alfred Drake, Henry Fonda, Dennis King, Ben Krantz, Winston O'Keefe, Frederick O'Neal, Robert Perry and William Tallman.

Only One Window Used for Big Volume Of 'Pacific' B.O. Sale

Despite the current public uproar about the difficulties and abuses of theatre ticket distribution, only one of the two available windows is being used to handle the boxoffice sale at the Majestic theatre, N. Y., where "South Pacific" is playing. When observed one morning last week, the line extended nearly to the stage door of the Broadhurst, a couple of hundred feet east on 44th street.

The previous day, when the line was a trifle shorter, it took 55 minutes to reach the window. In both instances there were occasional disputes between those waiting in line and people hanging about the lobby near the window. Both times, some people in line grew impatient.

LEGIT TO MAKE BOW AT A.C.'S STEEL PIER

Philadelphia, June 7. Legit makes its initial appearance on George A. Hamid's Steel Pier when Bert LaRue in "Burl Ives" opens late this month. Shows will be put on in Ocean Hall, now used by Steel Pier as a film house.

Admission arrangement is being worked out so that the theatre tab will admit to the Pier as well as the show, with the Hamid management getting a straight cut from the ticket price.

Shows in Rehearsal

"Kiss Me Kate" (Road)—Saint Subber-Lemuel Ayers.
"Miss Liberty"—Robert Sherwood-Irving Berlin-Moss Hart.
"Pretty Penny" (Strawhat)—Leonard Field.

Broadway Producers Still Baffled On How to Correct Ticket Evils

Munsell, Schaeffer May Join in 'Crowd' Prod.

Warren P. Munsell and Joseph Schaeffer may join in the production of "One's a Crowd," by Eugene Raskin, on Broadway this fall. Comedy was given an off-Broadway tryout last season. Final decision on whether to go ahead with the venture was to have been made yesterday afternoon (Tues.).

Munsell is also still contemplating a Broadway production of "Comin' Through the Rye," play by his son, Warren P. Munsell, Jr., about Robert Burns, with some of the Scotch poet's songs as incidental music. Show was tried out last summer at the Berkshire playhouse, Stockbridge, Mass.

Boxoffice Men Seen 'Victims' Of 'Ice' Situation

Boxoffice men, the principal "villains" in the current agitation over ticket distribution evils, are seen as the victims of an economic setup growing out of long-standing theatrical practice. The essential fact, it's pointed out, is that the theatre treasurer's economic status is generally precarious, yet his position frequently gives him access to large amounts of "easy money."

Moreover, this extra money, in the form of "ice," has always been considered in the business as a more or less legitimate source of income, and his salary has always been determined accordingly. The situation is regarded as somewhat analogous to that of waiters and such employees who depend largely on tips. Considering the uncertain continuity of employment among boxoffice men, "ice" is frequently a necessary adjunct to regular salary.

For instance, all shows on Broadway played a total of 1,230 weeks during the 1948-49 season. That means that the boxoffice employee of all theatres worked an average of only 38 weeks out of 52. At that rate, the average treasurer received a salary of \$4,180 and his assistant got \$3,420.

Under such circumstances, it's figured inevitable that after a few lean seasons, when his earnings may have been considerably less than average, the b. o. man will try to cash in on a hit, in order to make enough to carry him over the slim periods. Moreover, the treasurer and assistant obviously don't retain all "ice" payments from brokers, but usually have to split with house managers, company managers and sometimes general managers, theatre owners and producers.

Furthermore, the Government is an accessory to the payment and acceptance of "ice," since it merely requires that such money to be declared as income subject to taxation. It does nothing to cooperate with state or city regulations prohibiting "ice" payments or otherwise controlling ticket distribution.

The real culprit in the ticket mess is figured to be the relatively small public which patronizes scalpers and thus demands and supports the distribution evils. As long as people are determined to get desirable seats to the top hits, regardless of the limited supply or scruples about bribery or the violations of the law, there will inevitably be people willing to supply the hot commodity. It's merely a repetition of the breakdown of prohibition.

Schwartz Signs Zamar

Maurice Schwartz has engaged Moshe Zamar, French singing actor to play the title role in his forthcoming "Yosie, the Nightingale," Sholem Aleichem's folk comedy, with music by Sholem Secunda. It opens Oct. 17 at the Yiddish Art theatre, N. Y. Schwartz will also be in the cast; he'll also direct.

Broadway producers are still baffled as to how the admittedly unsatisfactory theatre ticket distribution setup may be corrected. Subject will be virtually the sole item on the agenda at tomorrow's (Thurs.) meeting of the new Committee of Theatrical Producers, at the St. Regis hotel, N. Y. Members of this group are also cooperating with the League of N. Y. Theatres in an effort to clean up the mess.

Most attempts to solve the problem have thus far failed to help, and various proposed steps have been ruled out as involving restraint of trade. However, some hope is held out that the organization of ticket brokers being formed under the leadership of Saul Lancourt, of the Leblang agency, may be able to police its own field.

One suggested move, for the League and the CTP to set up a list of "accredited" brokers and refuse to franchise or allot tickets to any who violate a code of rules, would violate the law, attorneys have informed the League. It's pointed out that no organization has the right to prevent any individual from engaging in business. And while individual producers have the right to allot tickets to brokers or withhold them, as they see fit, any agreement on the subject by two or more producers would constitute "illegal conspiracy in restraint of trade."

General Rating System
Another suggestion, that allotments be set on the basis of a general rating system, has also been condemned by lawyers on similar grounds. Under this plan, brokers would be rated according to their sales of tickets to lesser-demand shows. Obviously, any broker could sell unlimited numbers of tickets to "South Pacific." But ratings would be based on sales for shows doing only moderate business. Thus, a broker who made a strong showing in sales for "At War with the Army," etc., would receive a bigger allotment for "South Pacific."

With N. Y. commissioner of investigation John M. Murtagh digging up evidence for wholesale

(Continued on page 61)

SELECTED PARTS OF 3 REVUES FOR TOURER

Selected parts of the three intimate revues, "One for the Money," "Two for the Show," and "Three to Make Ready," will be combined as a single show for a tour of Canadian cities and towns next fall and winter. Nancy Hamilton, sketch writer and lyricist, and Morgan Lewis, composer, are making the selections for Canadian producer Brian Doherty.

The revue will be a modest-budget operation, with simplified physical production and non-name cast, so it can get by on modest grosses in towns that rarely play legit shows. Also, it must play many houses without adequate backstage facilities. Doherty's production of "The Drunkard" played the same circuit last season before going into Chicago for a run.

The producer was in New York last week to arrange for the show.

Fabray Starred, Gets % in Guild 'Pursuit'

Nanette Fabray will be starred for the first time on Broadway in the Theatre Guild's musical version of "The Pursuit of Happiness," due for production in the fall. It will also be the first show in which she will be getting a percentage of the gross.

Actress-singer leaves this week-end with her husband, pressagent Dave Tebet, for Dallas, where she will star in a Starlight Operetta production of "Bloomer Girl," the week of July 11. She played the same part on Broadway. Couple will then visit her home on the Coast, returning east for the start of "Pursuit of Happiness" rehearsals. They'll travel by motor.

Dowling May Do 'Truth'

"To Tell the Truth," Morley Callaghan play tried out last spring in Toronto, may be produced on Broadway this fall by Eddie Dowling.

It was optioned until recently by producer John Yorke.

Tallu-Lives' Wow 11G at Olney; Citronella Circuit's Strong Start

Olney, Md., June 7. Tallulah Bankhead in "Private Lives," supported by Donald Cook and the rest of the Broadway revival cast, launched the season at Olney theatre with a record-breaking gross of \$11,000 for eight performances in the 700-seat barn theatre, with house scaled to \$3.

Extra performance Monday night (6), usually dark under the Tuesday preem pattern of house, will bring second week of the Noel Coward opus to phenomenal \$12,500 for nine performances, or a grand total of \$23,500 for the fortnight in the country.

Bankhead, always a sock draw in Washington, from which Olney garners most of its audience, proved such a lure to the legit-starved capital that show was a complete sellout days before its preem last Tuesday night (31).

Newport Casino Set
Newport, June 7. Sara Stamm has set the full season for her Casino theatre here, starting June 27 with "The Medium" and "The Telephone," with Marie Powers. Final week, Sept. 5, will have a tryout not yet announced.

Schedule for the 23d summer season includes: "Candlelight," with Jean Parker, July 4; "The Winslow Boy," with Ian Keith, July 11; "The Philadelphia Story," with Sarah Churchill, July 18; "For Love or Money," with John Loder and Betty Caulfield, July 25; "Present Laughter," with Edward Everett Horton, Aug. 1; "Accent on Youth," with Paul Lukas, Aug. 8; "Her Cardboard Lover," with Hella Stoddard, Aug. 15; and "The Heiress," with Basil Rathbone, Aug. 29.

Pitt Revue for Me. Strawhat
Pittsburgh, June 7. "Of All Things," the original revue which closed a five-week run at Pittsburgh Playhouse Saturday night (4), has been acquired for a strawhat production at Ogunquit, Me., summer theatre. Wesley McKee, co-producer of that spot, came here last week to catch the show and offer followed. It'll be done for two weeks at Ogunquit, and other rustic bookings may follow.

Ken Welch, composer of most of the tunes and lyrics, and Margaret Jones, musical director of "Of All Things," will go to Ogunquit to prepare the show there, and seven of the local players, Florence Lord, Robert Parks, Collette Crawford, William Leech, Corinne Kessler, Jacqueline Sloan and Rosemary O'Reilly, have also been invited to go along and recreate their original roles.

Lawrence Langner, Armina Marshall and Paul Crabtree, all of the Theatre Guild, caught "Of All Things" and were considering parts of it for inclusion in an original summer revue to be done at the Country Playhouse, Westport, Conn., but so far there has been no word from them.

Woodstock Exits 'Star System'
Woodstock, N. Y., June 7. Michael Linenthal, managing director, reveals that the Woodstock Playhouse is abandoning the "star system" this season. He's addressing to public taste, he reveals.

Permanent company includes Anthony Ross, Jane Lloyd-Jones, Randolph Echols and Fay Sappington. Resident director is Joseph Leon.

"I Remember Mama" will be the initial offering, featuring Ruth Hammond as Mama and Ross as Uncle Chris. Hella Stoddard will

join the company to play in "O Mistress Mine," "Anna Lucasta," and "The Skin of Our Teeth." Other shows are to include "Mornings at 7," "Androcles and the Lion," "The Heiress" and "My Sister Eileen."

The Woodstock is reducing its prices from \$3 top of last year to \$2.40. Playgoer clubs in Dutchess, Ulster, Greene and Orange counties are being formed to foster interest in the theatre as a Hudson Valley institution.

Midland Players' Shuffle
London, Ont., June 7. Under the sponsorship of the Midland, Ont., chamber of commerce, the Midland Players, whose headquarters are actually in Toronto, will shuttle between Hamilton and Midland this year in a summer stock program.

Under Jack Blacklock, the company, in its second summer season, will play at the Brant Inn at Burlington (in the Hamilton area), 40 miles west of Toronto, two nights a week and for four nights will play in the Georgian Bay vacationland theatre at Midland, where it uses the curling rink. Midland is 95 miles north of Toronto. During the off-season, retaining its Midland identity, the troupe has played in the small theatre in the Royal Ontario Museum.

Company includes Marjorie Douglas, Elwyn Yost, Adrienne Walsh, Edith Haig, Catherine McKie, Hardin Greenwood, Ken Johnson, Cameron Langford, Roy Johnson and Joan Armstrong. Brant Inn opening is July 4; Midland, June 29.

Old Log's June 15 Opening
Minneapolis, June 7. Old Log theatre at Lake Minnetonka, only local strawhatter, opens its annual season June 15 with Don Stolz again managing director. Initial offering will be "The Front Page," featuring local newspaper people and the Hennepin county sheriff, all playing their counterpart roles. Offering proved to be last season's outstanding attraction presented similarly.

Current season will run 13 weeks and company will include Guy Arbury, Kelly Flint and Diana Kemble, newcomer recruits from N. Y.

Show Shop in 10th Season
Hartford, June 7. With an 80-seat increase in capacity, the Show Shop, in nearby Canton, has started its 10th season. House now seats 340 and is operating under the Equity banner. Operated by Stanley and Joan Coleleigh since its inception, Elizabeth McCormick is in as director for the fifth consecutive year.

Show Shop this season will operate 14 weeks, with each production skedded for two weeks. Current company consists of 10. John Balmer has dual role of business manager and drummer. House opens June 27 with "Spring 1865." Opening production is the G. B. Shaw comedy, "Arms and the Man." Other productions pencilled in are "Made in Heaven," "John Loves Mary" and "Three Men on a Horse."

Strawhat Jottings
A summer tryout (Aug. 10) of Josephine Victor's and Irving Strouse's new play "Spring 1865," will be put on at the Pitchfork Playhouse, Sharon, Conn., in anticipation of a London production.

Tryout of Michael Clayton Hutton's new play, "Arrangement for Strings," contemplated for John Drew theatre, Easthampton, L.I. Arrangements made for Anne Revere to star. Barn begins its season June 27 with Signe Hasso in "Love from a Stranger." Other scheduled productions include "George Washington Slept Here," "Male Animal," "The Late George Apley," "Happy Birthday" and "Streets of New York." James O'Rear has been engaged as director. Ocean Playhouse, Atlantic City, begins its season June 28. The Millstream Playhouse, Sea Girt, N. J., operating under an Equity franchise, begins a 10-week season July 5 with "John Loves Mary." Thousand Islands Playhouse, Alexandria, Md., begins season June 28 with "Private Lives." Robin Hood theatre, Arden, Del., begins a 12-week season June 14 with "O Mistress Mine." Artists Theatre, Inc., will operate the theatre again this summer with Windsor Lewis directing.

Gate Theatre, Dublin, To Do Coulter Play
"Oblanoff," dramatization by John Coulter of a Russian novel of the same title, will be produced next fall by the Gate Theatre of Dublin. The author has also completed a new play, "Riel," based on the life of the French-Indian half-breed patriot of that name, which may be presented late this summer as the feature event at the annual festival at Halifax. Coulter's "The Drums Are Out" was done last summer by the Abbey Theatre, Dublin.

A native Irishman, Coulter is now a permanent resident of Toronto.

SADLER'S NO. 2 FIRE
Ballet troupe which lost all its props and costumes in a fire at Hanley, Eng., last Thursday (2), is not, as reported generally, the famed Sadler's Wells Ballet of Covent Garden, which will make its first U. S. appearance at the N. Y. Met in September.

Troupe involved is Sadler's Wells' so-called second company, which dances at Sadler's Wells Theatre instead of Covent Garden.

Plays Abroad

Drei Maenner im Schnee (Three Men in the Snow)
Zurich, May 17. Rudolf Bernhard production of comedy in four acts by Robert Neuner, based on novel by Erich Kaestner, directed by Albert Pulmann. Sets by Florin Mueller. At Bernhard theatre, Zurich.

Tobler..... Rudolf Bernhard
Hertha..... Olga Gebhardt
Mensing..... Walburga Gmuer
Johann Seidelstueck..... Willi Stettner
Dr. Georg Schenkl..... Tony Niessner
Frau von Haller..... Lilly Mascher
Baron Raehnitz..... Ernest Bolsterli
Hotel Manager..... Jean Yv
Concierge..... Albert Pulmann

This is the dramatization of Erich Kaestner's novel of same title, filmed in 1938 by M-G under the title "Romance for Three." Play is a hit here and might have U. S. chances.

Plot concerns a millionaire who disguises himself as a poor man to find out about the reaction of people towards him. The play does not reach the book's sarcastic humor, but still offers enough gags and comic situations to make the audience roar with laughter. This, however, is chiefly due to the high-spirited performances, topped by Rudolf Bernhard, popular comedian and owner of the theatre.

Other excellent portrayals are by Willi Stettner, as the butler, and Albert Pulmann, who directed the play. The romantic leads by Olga Gebhardt and Tony Niessner are equally satisfactory. Two sets by Florin Mueller are good. Mezo.

Le Roi Est Mort (The King Is Dead)
Paris, May 21. Riveau de Paris presentation of drama in three acts by Louis Dureux. Directed by Jean Marchat. Scenery by Denis Martin; incidental music by Louis Dureux. At the Theatre des Mathurins, Paris.

Chiaverina..... Michel Bouquet
Marthe..... Laurence Aubray
Rugues..... Claude Larue
Prof. Ninary..... Jean Marchat
Rantz..... Jean Yv
Lucien Gervil

Theme of this interesting play is the struggle for power of those who haven't it against those who have but are disinclined to use it. In 1880 the "last king in the world" rules with a declining might that infuriates his ambitious uncle and his mistress, who has fought her way up from the gutter to become a successful star. The uncle cooks a plot whereby a double of the king is assassinated and then forces the king to assume the role of the double, a young revolutionary student, while he himself seizes power.

The singer, however, leads a rebellion against the usurper, and appeals to the king, with whom she falls in love in his role as the student, to denounce the intrigue and to seize the throne. This ironic situation, in which the rightful king is replaced on the throne by a woman who believes him to be the false double, makes excellent theatre.

The piece is admirably acted, particularly by Laurence Aubray in the role of the singer, Chiaverina, while Jean Marchat gives one of his customary fine performances as the uncle. Michel Bouquet is a king, but is effective nonetheless. Jean d'Yd is excellent as the professor and Claude Larue is amusing as Marthe, the king's secretary. The two settings, of the king's bedroom and a village living room in the Tyrolean style, are attractive. Fred.

John Chapman published in last Sunday's (5) N. Y. News his selections for "The Burns Mantle Best Plays of 1948-49," to be published next fall. The choices are "Death of a Salesman," "Anne of the Thousand Days," "Madwoman of Chailiot," "Detective Story," "Edward, My Son," "Life With Mother," "Light Up the Sky," "Goodbye, My Fancy," "The Silver Whistle" and "Two Blind Mice."

Richard Watts, Jr., of the N. Y. Post, also picked a 10-best list last week, as follows: "Death of a Salesman," "South Pacific," "Detective Story," "The Victors," "Life With Mother," "The Silver Whistle," "Set My People Free," "Light Up the Sky," "Madwoman of Chailiot" and "Edward, My Son."

Meg Mundy, who left the cast of "Detective Story" last week, was parted by other members of the cast after her final performance. The affair took place on the stage of the Hudson theatre, N. Y. The actress was given a spun-glass chafing dish and set, and the attached card read, "From your friends of the 21st Precinct."

Anne Burr, who took over the part of the detective's wife, received a huge bouquet from Miss Mundy for her opening performance the next night.

Irving Berlin has sold a slice of his share of "Miss Liberty" on a dollar-for-dollar basis to a group including his children and Joshua Logan, Jay Blackton, Jerome Robbins and Don Hershey. Latter three are musical conductor, dance director and stage manager of "Miss Liberty," of which Berlin is composer and co-producer with librettist Robert E. Sherwood and Moss Hart, who is staging.

Play on Broadway

Yes Is for a Very Young Man
Off Broadway, Inc., production of drama in two acts (five scenes) by Gertrude Stein, originally published under title "In Savoy." Directed by Lamont Johnson. Setting and lighting, Edwin Wittstein. At Cherry Lane, N. Y., June 6. 9:45. \$1.80 top. Ferdinand..... Anthony Franciosa
Denise..... Kim Stanley
Henri..... Michael Vincente
Gazzo..... Beatrice Arthur
Olympie..... Jane Moutrie
Clothilde..... Leola Le Sand
George..... A. L. Dreblatt
German..... Gene Saks

As its initial production the newly formed Off Broadway, Inc., staged the last complete dramatic work of the late Gertrude Stein. At times captivating in its simplicity, "Yes" at other intervals is completely unintelligible in certain symbolic references. As a potential Broadway offering, the play's obscure aspects shadow it with an experimental flavor that makes it an implausible bet for midtown theatregoers.

Nevertheless, the theme of intra-family friction among the French people during the German occupation has been clearly presented. It is only in individual character study that Miss Stein tends to become confusing, and the symbolic usage of the words yes and no, which are constantly employed to signify other than their common-place meanings, is one of the play's major weaknesses.

Anthony Franciosa, as the young man of the title, registers pathos in both his love for his country and for an older American woman, who is capably portrayed by Beatrice Arthur. As a member of the French resistance, Michael Vincente Gazzo gives a credible performance, and Kim Stanley is amusing and pathetic as his wife. Jean Moutrie adds an effective comedy touch as a maid. Leola Le Sand, A. L. Dreblatt and Gene Saks give lesser roles a sincere touch.

Direction by Lamont Johnson is standard, and Edwin Wittstein's sets appropriate.

Legit Bits

George Abbott will make the Broadway presentation of "Thank You, Just Looking," the revue recently produced at Catholic Univ. with sketches and lyrics by Walter and Jean Kerr, and music by Jay Gorney. It will open early in the fall, with Kerr directing. Joseph Kipness, who had expected to be associated in the production with Abbott, will not be included. . . . Geraldine Fitzgerald reportedly plans to star in and produce an untitled play by Denis Johnston and Marianne Riesser on Broadway next fall or winter.

Nick Holde resigned as company manager of "Two Blind Mice," with Charles Stewart succeeding. William Conway, general manager for Hugh Beaumont (H. M. Tennent, London), sailed Saturday (4) on the Queen Mary, after arranging details for the West End productions of "Death of a Salesman" and "Streetcar Named Desire" . . . Reinhold Schunzel, who closed recently in "Big Knife," sail last week for a film assignment in Munich. . . . William Taub sails Friday (10) for England to arrange contractual details there for the Broadway presentation this winter of "People Like Us." He's dickering with Basil Rathbone to direct, from an adaptation by Ouida Bergere (Mrs. Rathbone).

Actress Peggy Cass, wife of house manager and television production manager Carl Fisher, fractured her collarbone in a fall downstairs, and has had to call off plans for a European vacation. . . . Contrary to report from London, Richard Rodgers and Oscar Hammerstein, 2d, will not attend the party there Saturday night (12) for the second anniversary of the West End "Annie Get Your Gun" production.

Legit Follow-Up

A Streetcar Named Desire (BARRYMORE, N. Y.)
After a year-and-a-half's run and the substitution of three new leads, "A Streetcar Named Desire" stacks up more than ever as primarily an individual triumph for author Tennessee Williams. Granted that Ella Kazan's production is brilliantly arresting, that Jo Mielziner's skeletonized scenery is dramatically compelling and that the various performances have been skillful. The fact that stands out on a second visit is the inherent quality of the play itself. It is a terrifying drama.

With the start of the new season, Uta Hagen has been shifted from the second company to succeed Jessica Tandy in the principal featured lead. Ralph Meeker has replaced Marlon Brando as the male lead, and Carmelita Pope has taken over for Kim Hunter as second female lead. Others new since the preem are Lela Haynes in place of Gee Gee James and Vito Christl instead of Wright King. Still in their original parts are Karl Malden, Peg Hillias, Rudy Bond, Nick Dennis, Edna Thomas, Ann Dere and Richard Garick.

With the revised cast, "Streetcar" is still irresistibly moving. It is expertly played, though the performance seems somewhat deliberate. Miss Hagen gives a fine pre-

LADIES REDUCE at ABBEY SLIM GYM SALON, Ltd.

New Low Rate for Limited Time Only

30 Treatments \$25

\$75. Value for Only

• 10 1/2-Hour Massages

• 10 Turkish Baths

• 10 Gym Sessions

Under Strict Medical Supervision

ABBIE SLIM GYM SALON, Ltd.

HO 4L ABBEY 151 W. 51st St. NEW YORK CITY Tel.: PL 7-3295

Total Legit Grosses

The following are comparative figures based on VARIETY's boxoffice estimates, for last week (the first week of the season) and the corresponding week of last season:

| | BROADWAY | This Season | Last Season |
|---|-----------|-------------|-------------|
| Number of shows current | 19 | 19 | 28 |
| Total weeks played so far by all shows | 19 | 19 | 28 |
| Total gross for all current shows last week | \$464,300 | \$464,300 | \$556,000 |
| Total season's gross so far for all shows | \$464,300 | \$464,300 | \$556,000 |
| Number of new productions so far | 0 | 0 | 1 |

| | ROAD | This Season | Last Season |
|--|-----------|-------------|-------------|
| Number of current touring shows reported | 15 | 15 | 18 |
| Total road gross reported last week | \$317,400 | \$317,400 | \$390,000 |
| Season's total road gross so far | \$317,400 | \$317,400 | \$390,000 |

Prods. Baffled

Continued from page 59

license revocations, the number of licensed brokers may be sharply reduced. But there's no assurance that licenses will not be obtained by new applicants. That would swell the number of agencies again and presumably lead to the same abuses as before. For although one of the basic causes of the situation is the excessive number of brokers, there appears to be some question whether the city has the right to refuse a license to a reputable applicant to engage in legitimate business.

Favors Consolidated Distrib

Murtagh is believed to favor the establishment of a consolidated distribution setup to handle tickets for all shows. Howard S. Cullman, chairman of the N. Y. Port of Authority and a prolific theatre investor, has publicly urged the same thing. But it has been argued that a joint ticket bureau, with branch offices in various parts of the city, would drastically increase distribution costs, since it would still be necessary to maintain a boxoffice at each theatre. Moreover, with a staff of employees at the various joint offices, it would be virtually impossible to control scalping by individuals.

One of the things most puzzling to producers is how they can protect the legitimate brokers from the unfair competition of scalpers. For instance, there's obviously no way for either the city or the state to curb the activities by brokers outside the state. So it's tough to keep out-of-state speculators from catering to New York patrons, taking orders by phone and delivering tickets and receiving checks by mail.

Also, there's a question of controlling boxoffice men in Broadway houses. Although most theatre contracts provide for "joint control" of tickets, the Shuberts almost invariably control the distribution at their houses. And Lee Shubert testified before Murtagh last week that he leaves such matters mainly to subordinates and that the management has only partial supervision of boxoffice men.

Several things about the situation are clear, however. One is that practically everyone involved is angry over the course of events. The producers, who feel that they are getting a public black eye for abuses for which they aren't responsible and that the known corruption in ticket distribution is siphoning off substantial revenue that the theatre itself needs, are determined to clean up the middle.

Also sore at the clamor and criticism are general managers, company managers and house managers, who claim that the present turmoil smears the innocent and guilty alike and that no permanent good will come of it all. Boxoffice men and brokers are likewise resentful at the wholesale criticism they're getting.

However, one good aspect of the situation is that, not merely from Murtagh's disclosures but also from the agitation his probe has aroused, considerable information is being gathered about a setup that has long been unsatisfactory to virtually everyone concerned, including the public. Some of those involved in the matter hope that all this study and controversy will bring about some long-needed reforms.

Fay-Harvey Good

\$20,000 in Frisco

San Francisco, June 7.

"Harvey," with Frank Fay, shuttered Saturday (4) after hitting a nice \$20,000 for its third and final week at the Curran (1-776; \$3.60). Spike Jones brought his "Depreciation Revue" into the Curran Monday (6) with a \$3.60 top. Jones premed his revue here at the Curran two years ago.

"Cabalgata," Spanish revue, opens at the 1,550-seat Geary tonight (7) under the S. Hurok and D. Cordoba banner.

'Born' 7G, Boston

Boston, June 7.

"Born Yesterday" remains the only legit in town at this point, doing a good estimated \$7,000 at \$1.80 top in the 1,500-seat Colonial. Only other legit activity is in the Shubert theatre, currently getting a complete refurbishing job.

B'way Hits Seasonal Skids Again;

'Shoes' \$26,900, 'Ice' \$40,200 for 11, 'Girls' \$34,900, 'Mother' Out at \$9,200

'BLACKOUTS' \$16,900, 'WALTZ' 48G, L. A.

Los Angeles, June 7.

Legit should perk up locally this week with three new offerings taking to the boards after the Memorial Day doldrums, followed by an election day slowdown, had kept boxoffices becalmed. Opening yesterday (6) were "Brigadoon," at the Philharmonic; "Harvey," with Frank Fay, who hasn't been seen here before in that fantasy, at the Biltmore; and "Anna Lucasta," delayed for five days, opens today (7) at the Coronet.

"Blackouts" nudged slightly upward; "The Great Waltz" held steady and "Cabalgata," slipped badly on its third and final week at the Biltmore.

Estimates for Last Week
 "Blackouts of 1949," El Capitan (363d wk) (1.142; \$2.42). Up over the past two weeks, to \$16,900.

"Cabalgata," Biltmore, (3d wk) (1.636; \$4.20). Final week slid back to \$13,000. This gave S. Hurok's Spanish revue \$38,000 for three-week stand; about half the capacity of the house.

"The Great Waltz," Philharmonic Aud., (4th wk) (2.670; \$4.80). Hand-some profit at \$48,000.

'Okla.' OK \$25,000 In White Plains Week

White Plains, N.Y., June 7.
 Playing its next-to-final stand of the tour, the original company of "Oklahoma!" pulled a satisfactory gross of almost \$25,000 at the Westchester County Center here last week. Top was \$3.60 week nights and \$4.20 Friday and Saturday nights.

It was the first full-week booking in the huge theatre's history. Another experimental angle was playing a town so close (20 miles) to Broadway. Large proportion of the audience appeared to have seen the Rodgers-Hammerstein musical before, one patron claiming it was his 20th time.

From a financial angle, the booking was a success, but there was some criticism of the acoustics of the 4,219-seat auditorium, plus dissatisfaction with the stage level in relation to the lower floor, and the seating arrangement of the balcony. As a result, it's still questionable whether other touring shows will be brought here next season.

With this week's engagement, closing Saturday night (11) at the Warner, Atlantic City, this sole remaining U. S. edition of "Oklahoma!" will finally fold. However, it will resume after six weeks and is slated to tour all next season.

One Window

Continued from page 59

and went away without reaching the b.o., while others arriving at the theatre saw the line and left without trying to get tickets.

During the suspension (on salary) of Jack Pearl, the acting treasurer of the Majestic is William Renaldo, with Maurice de Vries and Fred Gasdia continuing as assistants. Although there are thus still three men available, the Shuberts have not opened the second ticket window because of a "shortage of manpower." If another man were to be hired for the job his salary would have to be paid by the show's producers, Rodgers & Hammerstein and Hayward & Logan. However, the latter are already paying three extra employees to handle mail orders. Letter to the editor, printed in Sunday (5) drama section of N. Y. Times, stated that only a single window is being used at the Century theatre, N. Y., where "Kiss Me, Kate," is doing sellout business.

At the office of N. Y. Commissioner of Investigations John M. Murtagh last week, Lee Shubert explained that although he had suspended Pearl for refusing to answer the commissioner's questions, union regulations prevent him from withholding the theatre treasurer's salary or firing him, except for dishonesty or habitual drunkenness. Renaldo, de Vries and Gasdia are to be questioned by the commissioner this week.

The seasonal boxoffice decline continued last week on Broadway. After the bullish holiday business on the Monday matinee (30) there was a sharp reaction. Receipts improved the latter part of the week, but generally not enough to make up the earlier drop. From indications, trade will continue to subside until early August. Expectations are that a number of the weaker shows will be forced to fold during the next two or three weeks.

Only closing Saturday night (4) was "Life With Mother." As of the moment, no shutters have been announced for this week or next, but "Anne of the Thousand Days" and "Madwoman of Chailott" are scheduled to recess June 25 to Aug. 22. "Diamond Lil" has still not reopened, and there is no certainty when it will.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operaetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

"Along Fifth Avenue," Imperial (21st wk) (R-1.472; \$6). Revue has been losing steadily recently, but took a brutal beating last week; about \$16,000.

"Anne of the Thousand Days," Shubert (26th wk) (R-1.378; \$4.80). Eased off a bit more with the field; about \$20,000.

"As the Girls Go," Winter Garden (29th wk) (M-1.519; \$7.20). Also slipped with the trend; \$24,900.

"At War with the Army," Booth (14th wk) (C-1.712; \$4.80). Reversed the general current; \$9,500.

"Born Yesterday," Miller (174th wk) (C-940; \$4.80). Longtime lull entry held about even; \$9,500.

"Death of a Salesman," Morosco (17th wk) (D-931; \$4.80). General conditions don't affect attendance at this solid smash; all the house will hold at \$24,400 again.

"Detective Story," Hudson (11th wk) (D-1.057; \$4.80). Melodrama click has been approximating capacity; about \$23,500.

"Goodbye, My Fancy," Fulton (28th wk) (CD-966; \$4.80). Felt the general off-beat; \$14,400.

"High Button Shoes," Broadway (87th wk) (M-1.900; \$3). Holdover click took a nice hop, presumably from the lowered scale; \$26,900.

"Howdy, Mr. Ice of 1950," Center (2d wk) (R-2.964; \$2.88). New edition of the skating show is off to a strong start; played 11 (two extra) performances last week; \$40,200.

"Kiss Me, Kate," Century (23d wk) (M-1.654; \$6). Goes click every time; same \$47,100.

"Lead an Ear," Broadhurst (25th wk) (R-1.160; \$6). Netting plenty of profit steadily; \$27,200.

"Life With Mother," Empire (33d wk) (1.062; \$4.80). Closed Saturday night (4) after a disappointing run of 262 performances; finale at \$9,200.

"Madwoman of Chailott," Belasco (22d wk) (C-1.077; \$4.80). Slipped last week to \$16,400.

"Mister Robert," Alvin (68th wk) (CD-1.357; \$4.80). Holdover smash remains one of the string b.o. draws; bettered \$33,700.

"South Pacific," Majestic (9th wk) (M-1.659; \$6). One of the hottest tickets on record; large turn-away at every performance; another \$50,600, the absolute limit.

"Streeter Named Desire," Barrymore (79th wk) (C-920; \$4.80). Has felt the general trend lately, but set to continue through the summer and fall; \$19,300.

"Two Blind Mice," Cort (14th wk) (C-1.064; \$4.80). Felt the downbeat conditions last week; under \$9,000.

"Where's Charley?" St. James (34th wk) (M-1.509; \$6). Lost one performance because of Ray Bolger's illness; but virtual capacity at \$32,500 for seven performances.

'Brigadoon' Passable \$28,000 in Denver

Denver, June 7.

"Brigadoon" grossed a passable \$28,000 in seven performances last week in the 3,400-seat local Auditorium.

It began an engagement last night (6) at the Philharmonic auditorium, Los Angeles, and next goes to San Francisco.

Only 2 Shows Left in Chi; 'U.S.A.' Fine \$40,600, 'Roberts' Fair 18G

Chicago, June 7.

With the closing of "Present Laughter" and "Respectful Prostitute" Saturday (4), there are only two productions in town, with no immediate prospects for relief.

"Laughter," although most of the critics gave it a passable okay, couldn't overcome the post-Memorial Day doldrums. "Prostitute" was hindered by reluctance of papers to devote space to it, plus minor irritants that city officials and their cohorts provided. Final notice went up Wed. (1) but Friday's final-day notice was pulled out of the papers and cast was told to stand by. However, Friday night it was decided to stick to original closing date.

"Inside U.S.A." and "Mr. Roberts" did well last week and presumably share the summer visitor and convention trade.

Estimates for Last Week

"Inside U.S.A.," Shubert (3d wk) (2.100; \$4.94). Continues to climb with excellent \$40,600.

"Mr. Roberts," Erlanger (38th wk) (1.334; \$4.33). Off a bit more to \$18,000.

"Present Laughter," Blackstone (1st wk) (1.358; \$3.80). Closed Saturday (4) with minor \$10,000.

"Respectful Prostitute" and "Hope Is the Thing With Feathers," Harris (3d wk) (1.000; \$4.33). Mild \$10,000 with final week. Closed Sat. (4).

LUNTS-LOVE' \$20,700

IN PROFITABLE M'W'KEE

Milwaukee, June 7.

Alfred Lunt and Lynn Fontanne, winding up their season in "I Know My Love," got a profitable \$20,700 in six performances through Saturday night (4) at the 1,496-seat Davidson theatre here. Couple play two more performances last night and tonight (Mon.-Tues.), after which they go to their farm at Genesee Depot, Wis., for the summer.

Acting team reopens the Theatre Guild production next September in New Haven, preparatory to a Broadway run.

'Finian' Red \$22,500

In Week at Clevel.

Cleveland, June 7.

"Finian's Rainbow" ran into cloudy weather at the Hanna last week, suffering a heavy loss on the \$22,500 gross at \$4.95 top in the 1,435-seat house. Musical had rough going all the way.

Show is playing the Royal Alexandra, Toronto, this week. Hanna has shuttered until fall.

Current Road Shows

(June 6-18)

"Allegro"—Gt. Northern, Chi. (6-11).

"Blackouts of 1949"—El Capitan, L. A. (6-18).

"Born Yesterday"—Colonial, Bost. (6-11).

"Brigadoon"—Philharmonic, L. A. (6-18).

"Finian's Rainbow"—Royal Alexandra, Toronto (6-18).

"Harvey"—Biltmore, L. A. (6-18).

"High Button Shoes"—Majesty's, Montl' (6-11).

"I Know My Love"—Davidson, Milwaukee (6-11).

"Inside U. S. A."—Shubert, Chi. (6-18).

"Miss Liberty"—Forrest, Philly (13-18).

"Mr. Roberts"—Erlanger, Chi. (6-18).

"Oklahoma!"—Warner, Atl. City (6-11).

"Streeter Named Desire"—KRNT, Des Moines (6-7); Music Hall, K. C. (8-11); B'way, Denver (13-14); Lobero, S. Barbara (17-18).

'Shoes' 13G, Toronto

Toronto, June 7.

On return engagement, "High Button Shoes" ran into heat wave and grossed a very bad \$13,000 at Royal Alexandra, with 1,525-seater scaled at \$3.60 top. Fact that Eddie Foy was out of engagement with flu till Wednesday night performance also hurt. (Marty Barrett subbed.)

Troupe closes at His Majesty's, Montreal, current week, and lays off eight weeks; then into the Philharmonic, Los Angeles, week of Aug. 15 for four weeks, followed by five weeks at the Geary, San Francisco.

"Finian's Rainbow," current at Royal Alexandra, Toronto, had a fair advance sale of nearly \$20,000.

'STREETCAR' OKAY AT \$24,700 IN MPLS.

Minneapolis, June 7.

Considering temperatures in the 90s much of the week, the fact that the theatre isn't air-conditioned or cooled, the season's lateness and the apparent downward economic trend—\$2,700 gross of "Streetcar Named Desire" for six nights and two matinees at \$4.20 top in the 1,900-seat Lyceum was okay. Balcony sold out most performances.

Play and cast garnered rave notices. Booking brought curtain down on local season.

Keaton in 'Three Men' For Stockbridge Loft

Stockbridge, Mass., June 7.

The Berkshire Playhouse will open its 18th season June 20 with Buster Keaton guest-starred in "Three Men on a Horse."

Director William Miles, in announcing the 1949 premiere of the Massachusetts summer stock spot, said that the Playhouse School will be directed this year by Maria Herschman-Horsch.

Malden Bridge Playhouse Set

Malden Bridge, N.Y., June 7.
 The Malden Bridge Playhouse will again have summer stock, an April statement to the contrary having been cancelled by the announcement that an organization from the Cleveland Playhouse will operate it for nine weeks beginning July 6. Group, to be known as the Valley Players, is headed by Robert Reynolds and Stuart G. Lanahan. They leased the upstairs spot from Mr. and Mrs. Walter Wood (Eunice Osborne, director of the Playhouse company for the past four seasons).

Mr. and Mrs. Wood, in an earlier announcement, said that operation of the Playhouse would be discontinued until the theatre was enlarged. Limited capacity made it almost impossible to break even. The plan was to expand capacity to 450 for 1950. It is said this will go forward in the fall.

New Troupe Near San Antonio

San Antonio, June 7.
 The Leon Valley Players has been organized in that community near here.

Group's first production was "Here Comes Charley."

Party Agents Elect Larric

Ivy Larric has been re-elected president of the Assn. of Theatre Benefit Agents.

Lenore Tobin was re-elected first vice-president, Esther Littauer secretary, Annette Schein, secretary, Anne Herschkowitz, treasurer (succeeding Naomi Nash), and Betty Singer, publicity director.

Broadway

The Charles Schlaifers' 15th anni-
versary (10).

Carey Wilson, M-G producer, due
in from the Coast today (Wed.).

Alice Frost, of radio's "Mr. &
Mrs. North," flying June 29 to Nor-
way.

Film actor Bob Sterling studying
voice; has a legit musical in pros-
pect.

Actress Tutta Rolf (Mrs. Solveig
Donahue) in from Sweden Satur-
day (4) on the Gripsholm.

Operator of the Brussels restau-
rant here has opened a branch in
Brussels, called the Carlton.

Arthur Jeffrey, vet film ex-
ploiter, now handling industrial
and show biz accounts via his new
setup.

Radio writer Hal Kanter motoring
to Coast, after vacationing here
and at his family's home in Savan-
nah, Ga.

Hildegard giving concert for
N. Y. State Safety Commission's
state-wide safety drive in Schenec-
tady June 12.

Republic Pictures cocktail-partied
Roy Rogers, Dale Evans and
George "Gabby" Hayes at the Warwick
last week.

Phil Reisman, RKO's foreign
chief, returned from a Continental
survey on the Nieuw Amsterdam
yesterday (Tues.).

The late legit producer Mike
Mindlin's (Goldreyer) daughter,
Constance, will wed Ira Lewis
Schneider June 29.

Irene M. Selznick heads west to-
morrow (Thurs.). She's also sched-
uled to sail for a European vacation
in July with her two sons.

Robert McEnroe, author of the
recently closed "Silver Whistle,"
left last week on the Santa Paula
for a 12-day Caribbean cruise.

Jacques Kopfsstein, Astor Pic-
tures' exec veepee, returned from
a six-week European junket yester-
day (Tues.) on the Caronia.

Metro ad manager Si Seadler
back at his desk after a European
vacation. He flew in Mrs. Stadler
is enroute aboard the Queen Mary.

Emerson Crocker and Brainerd
Duffield, who have been scripting
Ford Theatre this season, leave
today (Wed.) for Europe vacation.

Advertising and publishing din-
ner at the Waldorf, N. Y., Thurs-
day (9), for the United Jewish Ap-
peal, will also honor Albert D.
Lasker.

Norman Reader, French Na-
tional Tourist Office p.a., named
chairman of the Ad-Publicity Com-
mittee of the European Travel
Commission.

The Gene (West 48th St. restau-
rant) Leones' daughter married
Major Thomas Arthur Meserue, asst.
graduate manager of athletics
at West Point.

George Feinberg, president of
Dazian's, back after making com-
prehensive survey of the more im-
portant summer theatres through-
out the country.

Bob Hope, who planned in Lon-
don the Coast Friday (3) to attend Sun-
day's opening of his "Sorrowful
Jones" at the Paramount, headed
west on Monday (6).

Bing Crosby and his writer-pro-
ducer Bill Morrow due back for
another week around Broadway,
following their fishing foray at
Gaspe Bay, Newfoundland.

Sidney Mills, general profes-
sional manager of Mills Music, in
Polyclinic hospital for observation
in regard to a recurrent back in-
jury sustained in the Army.

Revelation around Bill Berto-
lotti's whether Don Sylvio, Mar-
garet O'Brien's ex (2) stepdad of
the headlines, will resume there.
Spot still has a two-year contract
with him.

Sonja Henie took over the Plaza's
Rendez Vous Room Monday night
(6) for a formal dinner-dance for
her friend. The nitery is normally
closed that night, being open for
"aday dinner instead.

Mike Todd throwing a backstage
party at the Winter Garden to-
morrow afternoon (Thurs.) for
Earl Wilson's new book, "Let 'Em
Eat Cheesecake." Champagne and
cheesecake will be served.

Leopold Friedman, veepee-secre-
tary of Loew's, Inc. and currently
vacationing in Europe, named vee-
pee of the Hospital for Joint Dis-
eases. He's been a member of the
Institution's board of trustees since
1935.

Marion Harris, Jr., may switch
plans and continue on this side in-
stead of opening at the Embassy
Club, London, where Russell
Swann is winding up with the 2d
edition of Carl Hyson's "Copa
Revue."

Highlights of the controversial
"Peace Conference" at the Wal-
dorf-Astoria recently, edited into
a 12-minute documentary film by
National Council of the Arts,
Sciences & Professions, sponsors
of the meeting.

Lee Koken, RKO concession
head, vacationing on Coast. Will

cover theatres in L. A., San Fran-
cisco and Denver, New Missouri
theatre, K. C., and New Orpheum,
Marshalltown, Iowa. Koken re-
turns to N. Y. July 5.

Ben Henry, Universal's home-
office rep in Britain, Sam Eckman,
Jr., Metro's managing director in
Britain, Paul Mum, Noel Coward,
Steve Hannagan and playwright
S. N. Behrman among those sailing
Saturday (4) on the Queen Mary.

Fred Martell was erroneously
programmed as "sportscastrer" in
VARIETY's review of "Howdy, Mr.
Lee of 1950." Martell is with the
ice show at the Center, but in
capacity of singer, the sportscastr-
ing being handled by William
Dupre.

George Balanchine, who staged
the dances for "Where's Charley?"
and is N. Y. City Ballet Co. artistic
director, left Monday (6) for a sum-
mer vacation in L. A., accompanied
by his wife, Maria Tallchief, who
is lead ballerina of the N. Y.
troupe.

RKO Theatres prez Malcolm
Kingsberg named film industry
chief for the current Greater New
York Fund. Assisting him are
Harry Moskowitz, Loew's construction
chief, Leo Brecher, pres. of
Unity Theatre and J. Joseph
Goldberg, secretary of the Inde-
pendent Theatre Owners Assn.

Scotland

By Gordon Irving

Gracie Fields stopped all traffic
with her big reception in Dundee.
Glasgow cinema workers ac-
cepted C.E.A. wage increase propo-
sals.

Wilson Barrett Co. presenting
Shaw's "Saint Joan" at Alhambra,
Glasgow.

Jack Anthony, Scot comic, has
opened a five-week stint at Tivoli,
Aberdeen.

John Shields Graham, from Bel-
fast Empire, is new manager of
Metropole, Glasgow.

Robert Wilson, Scot tenor, back
from tour of Canada. He returns
for longer trip in 1950.

Jimmy Logan, young Scot comic
and nephew of Ella Logan, into
new radio series "It's All Yours."

George and Bert Bernard ring-
mastered strongly with comedy-mim-
ing on fourth visit to Empire, Glas-
gow. They topped bill this time.

John Stewart, formerly of
closed-down Park theatre, Glas-
gow, planning "Scottish Stratford"
in summer theatre at his Piltchry
(Perrishire) home.

Australia

Ralph Bromhead (Eagle Lion)
o. o'ing New Zealand.
Associated British pic "No Room
at the Inn" has been nixed by local
censor.

Ivor Moreton and Dave Kaye,
pianists, terrific click for Dave
Martin's Tivoli loop in Sydney.

Eric Tann is the new bandleader
at the Prince Edward, Sydney, re-
placing Reg Lewis, who returns to
London.

RKO has set "Joan of Arc" for
July release here. Deal was sig-
nated by Ralph Doyle (RKO)
and Ernest Turnbull, chief of the
Hoys pic loop.

Lima, Peru

Edward D. Cohen, of 20th-Fox,
checking up on film export mar-
ket here.

Argentina's Estrillita Castro and
Mexico's Pepe Melero opening here
next week.

James A. Fitzpatrick's camera
crew leaving Lima to do a short on
La Paz, Bolivia.

Independent U. S. agents are ex-
ploring Peru for a local short-sub-
ject company, to do color shorts on
Peruvian animals, vegetables, min-
erals, etc.

Peru's Time-like weekly, 1949,
is running a two-blurb on
Tennessee Williams' "Streetcar
Named Desire," calling it "one of
the greatest North American dra-
mas," but running pix of the Mex-
ico east, the New Orleans street-
car and a transfer, and no pix of
Williams.

India

Government of India has finally
decided to supply "approved" films
of 1,000 feet to theatres on fixed
rental.

Films Division of Government of
India Information and Broadcast-
ing Dept. has produced so far 52
newsreels and 36 documentaries
for circulation in India.

While the Government of India
is exploring possibility of starting
raw film manufacture at Poona,
Mysore state government is also
going ahead with the same idea.

First full length cartoon picture
has been produced in Calcutta by an
Indian film company. Picture runs
80 minutes and is scheduled
for early release. It is a bilingual
production in Hindi and Bengali.

London

Laurence Olivier and Vivien
Leigh off on a two-month's vaca-
tion.

Keneth Kent inked for new Ed-
ward Percy thriller, "Malice Do-
mestic."

George Robey and wife, Blanche
Littler, planned to Vienna on a tal-
ent hunt.

Ernest Betts, former Daily Ex-
press critic, has joined 20th Cen-
tury Productions as publicity di-
rector of its British studios.

Sam Pettigor, Renown Pictures
sales chief, is making his first trip
to the States on the Mauretania,
to include a few days in Holly-
wood.

Alfred Hitchcock's production of
"Stage Fright," the Jane Wyman
starrer which he is making for As-
sociated British, starts lensing
June 15.

David Rose embarks on his Brit-
ish production program July 15,
when Robert Montgomery will star
in and also direct "Your Witness,"
at Teddington Studios.

Frank Lauder-Sidney Gilliat
team is temporarily splitting activi-
ties to concentrate simultaneously
on two pictures, "The Happiest
Days of Our Lives" and "State Se-
cret."

Record pre-production agency
deal made by Tom Arnold for Ivor
Novello's new musical "King's
Rhapsody," totaling \$200,000. Show
is set for Palace, London, in Sep-
tember.

Film Producer Michael Powell
has joined forces with theatre man-
ager Bernard Delfont in a legit
venture, and their first joint under-
taking will be a romantic musical
based on "The Scarlet Pimpernel."

Bucks County, Pa.

By Sol Jacobson

Bill Gargan down for a look-
see.
Jack Kirkland back at Spring-
town farm, ditto the Augustus
Goetzes.

St. Clair Bayfield repeating his
original role in "Let Us Be Gay"
at New Hope.

Kitty Carlisle checking out July
6 from Aquetong home to sing
"Carmen" in Salt Lake City.

Sylvia Sidney and Tod Andrews
in for "Two Mrs. Carralls" re-
hearsals under John O'Shaughnessy's
direction.

Boyd Crawford signed by Theron
Bamberger to head cast in preem
of Elihu Winer's "I'll Take My
Stand" June 27 in New Hope.

Pat Hurley handling local p.a.
chore on St. John Terrell's Lam-
bertville, N. J., tent theatre. Bill
Doll doing national job from N. Y.

Ed Schloss, Max de Shaunsee,
Powers Gouraud and Tommy
Thompson in from Philly to cover
Playhouse opening Friday at New
Hope.

Elihu Winer, author of "I'll
Take My Stand," new play due for
New Hope tryout in July, in from
Hollywood for confab with
Theron Bamberger.

Toni, Charlie Robinson's daugh-
ter; Joan, Quentin Reynolds' ditto,
and Eileen, Gilbert Kraus' daugh-
ter, serving as apprentices in New
Hope at Playhouse this summer.

Bob Garland, Jean Dalrymple,
Joe Cross, Bill Doll, Donald
Flamm, John Holden, Liz Mears,
Gertrude Appiebaum and Eric
Dressler down to catch New Hope
preem of Kay Francis in "Let Us
Be Gay."

Riviera

By Margaret Gardner

Lud Gluskin off to Paris.
Errol Flynn, relaxing at Hotel
du Cap, after an "eventful" week
in Paris.

Al Stone, composer of "Sym-
phonie," has taken apartment in
Juan-les-Pins for summer.

At last... weather jinx over,
and famous Riviera sunshine back
at its old stand of business.

Wesley Ruggles' fractured ankle
(skiing accident) healed enough
for him to consider throwing away
crutches.

Nice's Victorine Studios hum-
ming with activity with start of
another new film, this one starring
Fernandel.

After a complete facelift the
Palm Beach Casino of Cannes has
opened for what it hopes will be
its biggest season.

Newest Riviera night-club sensa-
tion is Pierre Dudan's existentialist
hideaway, deep in the cellar of an
Antibes grocery store.

Lobby of Carlton jammed with
reporters, photographers, news-
reel men, Indian potentates in
native garb, etc., for the big wed-
ding.

Jennifer Jones and David O.
Selznick, incognito, managing to
evade reporters and photographers
during two-day stay in Cannes, on
their way to Italy.

Louella O. Parsons and TWA's
John Haskell off for a week in
Paris before departing for London,

and then New York. She expects
to be in New York June 9.

Comparative peace and tran-
quillity reigns over the environs
of Cannes, with the departure of
guests and newspaper folk, here
for the Hayworth-Khan nuptials.

June Havoc and Bill Spier here
on way from San Remo, Italy,
bound for Paris. Miss Havoc,
whose films are very popular in
France, was received by officials
of the city.

Louella O. Parsons, accom-
panied by John Haskell and
Johnny Hyde, installed at the Car-
lton. While in Cannes to cover the
Hayworth ceremony by radio and
column, she appeared as guest on
the Maurice Chevalier show, "This
Is Paris."

The local press was given an
insight into construction plans of
the Film Festival Palace which will
house the September festival. It
will have two auditoriums, one to
hold 1,600, and of particular grati-
fication to journalists is the plan
for a press room with 15 telephone
booths.

After a Moslem-service, cele-
brated in intimate secrecy at their
chateau Rita and Aly, accompanied
by Mr. and Mrs. Charles Vidor,
(Doris Warner, Johnny Hyde and
the Prince and Princess d'Orleans-
Braganza left in three cars for
Paris. Agent Hyde is all smiles,
since she has promised to return
to Hollywood around October for
a new film.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)
Walter Wanger in.
James Herd, legit investor, off to
New York.

Spyros Skouras, 20th-Fox prez,
due tomorrow (Thurs.).
Jacques Grinief, film financier
and producer, off to Rome.

Town Meeting of the Air en-
courage due July 2 with its local
session slated July 5.

Wayne Coy, FCC chief, attend-
ing a conclave for international ad-
justment of communications.

James Roosevelt, ABC's Coast
commentator, here to air some
Paris-originated commentaries.

Casey Robinson, producer-writer
and husband of Ballerina Tamara
Toumanova, in from New York, as
are the Ital Hornes.

Johnny Hyde, Rita Hayworth's
personal rep, guest of the actress
and Aly Khan at running of the
Epsom Derby, Saturday (4).

Dallas

By Henry Senber

Theatre 49 winding up season.
Dale Drake, WRR chief, back
from N. Y. visit.

Symphony Orchestra Managers
Assn. to hold 1950 session in
Dallas.

Allied Theatre Owners of Texas
converging on Dallas for weekend
session.

Variety Club annual golf tourna-
ment June 4-6 at Lakewood Coun-
try Club.

Dorothy Franey has new edition
of lee review in Century Room of
Adolphus.

Edward Rubin (brother of Benny)
prospering with drama studio here.
His stock company doing "Room
Service" in July.

Minneapolis

By Les Rees

Sophie Tucker drawing capacity
at Club Carnival.

Ink Spots and Son & Sonny un-
derlined for Club Carnival.
WTCN set to launch TV in July,
giving Twin Cities two television
stations. Other is KSTP.

Nederlanders of Detroit, Mich.,
to decide this week if they'll re-
new their lease on Luccum, legiti-
mate roadshow house.

Past chief barkers honored by
Northwest Variety Club at dinner
were late W. A. Steffes, Bill Elson,
W. H. Workman, Ben Blotky, Ed-
die Ruben, Art Anderson, John
Branton and Maitland Froese.

Westport, Conn.

By Humphrey Douless

Noel Coward here for a few
days before sailing.

Richard and Dorothy Rodgers
opening their house.

Jean Dalrymple weekendening at
her place in Bethel.

Horace MacMalion commuting
to "Detective Story" performances.
Gladys Swarthout, planned out
yesterday from New York for dates
in Winnipeg and Northwest.

Ringling Brothers circus into
Bridgeport June 13-14 as part of
city's P. T. Barnum Centenary.

Ann Harding making her return
to stage in "Yes My Darling Daugh-
ter" at Country Playhouse in July.

Herbert and Dorothy Fields hud-
dling with Lawrence Langner and
Theresa Helburn about their musi-
cal "Pursuit of Happiness."

Hollywood

Nancy Walker in town to spend
the summer.

Jose Ferrer planned in for a spot
in "Whirlpool."

Jack Tierney ankled ABC to or-
ganize his own flackery.

Margaret Wycherly goes back to
England late this month.

Phyllis Calvert in from England
to work for Paramount.

Jerry Wald returned from N.Y.,
after huddles with Milton Berle.
John Auer returned from Buenos
Aires where he produced a picture.

Frank Sinatra booked for the
Steel Pier, Atlantic City, June
24-26.

Alexis Smith in town after 18
days on road with Savings Bond
junket.

Barry Fitzgerald going into the
hospital for a major operation on
his foot.

Harry Cohn has reservations to
sail from N. Y., June 30, on a Euro-
pean jaunt.

Betty Hutton broke a finger in
accident on "Let's Dance" set at
Paramount.

Howard Dietz leaves June 17 for
a combined business and vacation
jaunt in Europe.

Lloyd Vasconcelles suffered a
cerebral hemorrhage on the RKO
ranch in Encino.

Humphrey Bogart laid up with
flu, Warners shooting "Chain
Lightning" around him.

Bud Abbott tosses a benefit
bazaar for disabled war vets this
week at his home in Encino.

John Ford, after a long illness,
checked in at 20th-Fox to start
work on "Front and Center."

Ed Thompson and Neil Mc-
Donald ankled Bernie Milligan's
radio flackery to roll their own.

William (Hopalong) Boyd cele-
brated his birthday by entertaining
at a charity bazaar in Bud Abbott's
home.

Henry Clive picked Shirley Tem-
ple to pose as Juliet for his paint-
ing to adorn an American Weekly
cover.

Rosalind Russell guest of honor
at a luncheon tossed by the Na-
tional Conference of Christians
and Jews.

Dorothy Lamour is incorporating
Dorothy Lamour Dresses with
Lucille Watson and Lloyd Wright
as partners.

Seymour Felix broke a blood
vessel in his leg while directing
rehearsals for "Dancing in Dark"
at 20th-Fox.

Leo Morrison in town after lead-
ing a troupe to entertain GIs sta-
tioned in Greenland, Iceland and
North Africa.

Bob Hope planned to Washington,
D.C. to play in Attorney General
Toni Clark's annual golf tourna-
ment for celebs.

Tokyo

By Russell Splane

Tokyo police now banning pa-
tons under 18 from city's dance
halls to combat juvenile crime.

Reconstruction of Kabuki the-
atre, Tokyo's biggest legit house,
skedded to start soon, was gutted
in a wartime air raid.

U.S. films now playing in 864
of Japan's 2,160 theatres, a new
postwar high. Nearly 300 houses
book American pic exclusively.

Seventy Japanese film directors
from country's leading studios have
organized the Japan Film Direc-
tors Assn., the first such organiza-
tion in the industry's history.

Association is headed by Kenji
Mizoguchi, a Shochiku director.

Agitation is increasing here for
lowering Japan's 150% federal
admission tax, which is playing
havoc with the nation's boxoffice.

Levy applies to restaurants, ca-
baret, zoos, museums, ball parks
and the like, as well as theatres
and film houses.

Germany

Rudolf Jugert, who directed
"Hello Fraulein," has started work
on his next pic, "Our Husbands."

Bela Balazs, Hungarian film di-
rector, has started script on a film
on the life of Mozart. DEFA will
film.

Berolina Film Co. will start
shooting "By a Nose's Length," a
story built around six-day bicy-
clists.

Afta Film Co. and Wiesbaden
have signed an agreement permit-
ting the company to set up studios
in Wiesbaden.

The color film, "The Little Court
Concert," produced in 1944 by
Paul Verhoeven, has been released
by the Sovexport Film Distribu-
tion.

The Bavarian Film Co. has re-
leased "Marriage for Love." Stars
are Winnie Markus, Hans Holt and
Theo Linggen. Pix was directed by
Lingen.

Joe Stoeckel is set for the lead-
ing role in the "The Three Village
Saints." Stoeckel also has been
slated to direct two

OBITUARIES

A. P. GIANNINI

deceased Peter Giannini, 79, founder of the Bank of America and pioneer of motion picture financing, died June 3 at his home in Mateo, Cal., after a month's illness. A siege of cold aggravated the condition of an already weak heart.

Starting with the Bank of Italy in San Francisco in 1904, Giannini developed it into a system with about 500 banks and 3,300,000 investors. In 1918 he ventured into film financing and became a leader in that form of banking. The first picture he backed was "The Kid," Charles Chaplin, producer, balked at turning over 20% of the picture, as demanded by other banks, and borrowed \$150,000 from Giannini, who whittled the percentage down to eight. Since that time the Bank of America has invested approximately \$300,000,000 in film production.

One of the institution's heaviest gambles in recent years was in "Arch of Triumph," produced by Enterprise. Since that unfortunate venture the bank has tightened up on independent producers.

Twenty years ago Giannini turned over the handling of film loans to his brother, A. H. Giannini, who died five years ago. In recent years Bernard Giannini, a nephew, and Tom Deane have functioned as contacts with the motion picture industry.

Survivors are his son, L. M. Giannini, current chief of the banking system, and a daughter, Mrs. Claire Giannini Hoffman.

JOE STEELE

Joseph F. Golden, professionally known as Joe Steele, minstrel, actor and producer, died in New York June 1 after a three-year illness. Golden entered show business at the age of five and remained in it for about 70 years. He appeared with Al G. Fields' Minstrels and was known in blackface as "Jake." He also toured as a ventriloquist, Professor Zelvo.

He starred in the title role of "Himmie, the Newsboy," for more than three years. At one time he was a Dallas theatre stage manager and also produced and acted in stock. With the old Julian Bros. circus, he played fair lots from Texas to the Canadian border, and with the advent of radio he hooked up with a North Carolina station. A wife survives.

LEON VOLTERRA

Leon Volterra, 61, one of the leading French theatre directors and producers, died after a heart attack in Paris, June 5.

Volterra for years had been one of the leading Paris theatrical men, having owned and directed a dozen theatres, including the Casino de Paris, Theatre de Paris and Folies Marigny. He also owned several cabarets, including the Abbaté de Thelme on Place Pigalle. He also was a sportsman and his colors had been prominent on all Paris racetracks. He was co-owner of the Aga Khan of his Love, which won the Epsom Derby last year.

Plays produced under his management of the Theatre de Paris include the success, "Tovarich," with Andre Lefaur and Elvire Popesco in 1933. Some months ago he sold the Theatre de Paris and retired.

Often called the French Ziegfeld, Volterra was one of the leading Continental theatre operators and show producers for 40 years. Many of the dazzling spectacles at the Casino de Paris, to which American tourists flocked each season after season, were presented under his direction.

Among his gay restaurant properties was the Lido, which he took over after previous owners were said to have lost \$3,000,000 on it.

HARRY J. DONAGHY

Harry J. Donaghy, 56, director of public relations for the H. C. Polack Co., Inc., and pioneer in radio and television, died at his home in Brooklyn, N. Y., June 1.

In 1923, as a member of the "Hicklet Quartette" he was with the first group to obtain a commercial contract in radio. This was with WJAF, N. Y. In 1927 he appeared in Ziegfeld's "Rosalia."

In 1930-40 during the World's Fair he sang the leading bass role in the first full-length opera broadcast on television, which included "The Pirates of Penzance" and "H. S. Pinafore."

Prior to his work in radio, Donaghy made a number of records, singing with the National Male Quartet and with Ernie Hare, Billy Jones and Billy Murray.

Donaghy during his 25-year career on the air sang on radio

programs with the National Light Opera Co., National Grand Opera Co., "The Cluquet Club Eskimos," "Dutch Masters Minstrels," "Jolly Buckeye Bakers," "Forhan's Tooth Paste," "General Electric," "The Cadman Hour," "Morning Glee Club" with Charles Baker, "Maxwell House," "Cities Service," and many others.

WILLIAM G. W. KING

William G. W. King, 42, news writer for the National Broadcasting Co. and a contributing editor of Cue magazine, died of a heart ailment June 4 while vacationing in a cottage on Wilmont road at Fire Island, L. I.

King was born in Nashville, Tenn. He was graduated from the University of Chicago. He came to New York in 1928 and after a year on the staff of The Associated Press joined the editorial staff of the N. Y. Evening Post, where he was a feature editor and drama critic from 1929 until 1933. In 1934 he joined The Sun and was its music critic from 1937 to 1939. He went to the Columbia Broadcasting System that year as supervisor of concert broadcasts by the N. Y. Philharmonic Orchestra.

Mr. King was free-lance writer from 1941 to 1947, when he became associated for a year with the Consolidated Concerts booking agency and joined the NBC news department in January, 1948.

RAY HULING

Ray Huling, 62, who trained seals and exhibited them in this country and in Europe, died in his home at Kingston, N. Y., June 5.

With his brothers, Mark A. and the late Frank E. Huling, he started training seals at Tonawanda, N. Y. For 21 years after 1908 the Hulings and their seals traveled with the Ringling Bros., Barnum & Bailey Circus.

At the height of their career they had 22 seals in five circus acts playing musical instruments, performing balancing feats and acrobatic tricks. They toured England, Scotland, France and Germany.

In more recent years Huling used his famous seal, Charlie, in Hollywood for the making of films and at the Warner studio in Brooklyn. He retired in 1938. His brother, Mack, continued the business.

Besides this brother, he leaves his wife, another brother, John, and four sisters.

DAVID BALABAN

David Balaban, 53, co-founder of the Balaban & Katz Chi theatre chain, died June 1 in the Highland Park, Ill., Hospital of a heart ailment.

Balaban and his five brothers founded the circuit 33 years ago. He had been working as supervisor of Chi North Side theatres in recent years and previously had managed the uptown Oriental theatre.

Surviving are his brothers, Jack, secretary of the B & K corporation; Barney, president of Paramount Pictures; A. J., managing director of the Roxy Theatre in New York; and Harry and Elmer, who own another theatre chain in Chicago; his wife, Katherine; two daughters, Mrs. Lee Wolfman and Gail, and a son, Max.

ANNA L. COLLINS

Mrs. Anna L. Collins, 81, died recently at her home in Fort Myers, Fla. Mrs. Collins, who was born in Ireland, was a concert singer but retired after her marriage in 1895 to the late Arthur Collins.

Collins, who died in 1933, was one of the top recording artists. He made thousands of disk and cylinder records—solos, duets with Byrd G. Harlan and as baritone of the Peerless Quartet. He was especially known for his rendition of "The Preacher and the Bear," and recorded it for several companies.

Survived by a son and brother.

EDWIN CASEY ROBERTS

Edwin Casey Roberts, 49, set director, died May 29 in Hollywood following a cerebral hemorrhage. Identified with the film industry for 29 years, Roberts had worked on pictures with Rudolph Valentino, Douglas Fairbanks, Mary Pickford, Norma and Constance Talmadge among others.

He was nominated for an Academy Award last year for his efforts on "Joan of Arc." His last work was on Lester Cowan's "Love Happy."

JOHN S. BROWN

John Spencer Brown, 56, pioneer film cameraman, died June 1 at his home in Hollywood.

Starting in 1912 with the old Edison Co. in New York, he later

moved to Hollywood where he worked with FBO, Darnour and Universal. In later years he was a freelance photographer. His most recent films were at Columbia and Monogram.

Survived by wife and two children.

MARTIN FENTON

Martin Fenton, 59, music business auditor, who kept tabs on recording company royalty statements to music publishers for the past 15 years or more, died of a heart attack in his New York office Friday (3) evening. He had spent the afternoon at Decca Records in N. Y., with Harry Fox, pub agent and trustee.

Fenton had a staff of seven, which made periodic audits of recording company sales all over the country.

DWIGHT SMITH

Dwight Smith, 92, retired actor, died at Monsey, N. Y., May 30. He had been a guest at the Actor's Fund Home, Englewood, N. J., since 1946.

Born in Vevay, Indiana, he was elected mayor there after his retirement from the stage in 1905. He appeared in "Esmeralda" and later appeared in "York State Folks," "David Harum," "For the Crown," and in silent films with the late William S. Hart.

ADELE MARGULIES

Adele Margulies, 86, concert pianist and piano teacher, who organized the Margulies Trio nearly 60 years ago, died in New York June 6.

Born in Vienna, she began to play the piano as a child, and at the Vienna Conservatory, studying under Anton Door and H. Graedener, she won the first prize three years in succession at the age of 14, 15 and 16.

JIM HUNTER

Jim Hunter, 49, radio broadcaster, died in Toronto, June 6. He had broadcast news twice daily over radio station CFRB since 1933. Before that, he had been manager of CKCR, Kitchener, Ont., and was on the staff of CHML in Hamilton.

His first broadcast was from WBBM, Chicago.

HAROLD GOLLOS

Harold Gollos, 55, theatre circuit operator, died May 28 at his home in Beverly Hills following a heart attack.

As president of the Gollos Management Co., he controlled a chain of film houses and bowling alleys in Chicago.

JAMES MCGAGGART

James McTaggart, 38, screen actor, died May 29 in a swimming pool on a private estate in Beverly Hills.

Diving from a springboard, he struck his head on the edge of the pool and drowned.

ANGELO SUALDO

Angelo Sualdo, 48, Warner Bros. assistant manager, in Buenos Aires, died there May 31, according to a cable received by the company's home office. He was with Warners for the past 16 years.

MRS. CHARLES WEBB

Mrs. Marie Webb, 74, former xylophonist who had appeared in vaude in an act with her husband, Charles, a singer, died in New York, June 1.

Survived by husband.

ELBERT M. ADAMS

Elbert McOrth Adams, 47, sales representative for Paramount Pictures, died in Charlotte, N. C., June 2. He had been with Paramount for 23 years.

Wife and a daughter survive.

MANUEL CASTANEDA

Manuel Castaneda, 35, singer, was killed in an auto wreck in San Antonio, June 4. He had been a nitery singer, guitar player and announcer of a Spanish series of broadcasts on KITE, San Antonio.

Mother of Sam Finberg, former Republic franchise holder in Pittsburgh and now head of a theatre supply house, died in that city, May 31.

Herbert Zenker, 54, west coast manager for Magnovox Corporation, died June 3 at his Pasadena home following a heart attack.

Dows Add 2 More Stands

St. James theatre, Asbury Park, a link in the Walter Reade chain, will install vaude policy July 1, playing seven act bills.

Another Reade house, the Congress, Saratoga, becomes a two-day stand July 24. Both are booked by Al & Belle Dow agency.

MARRIAGES

Jacqueline Joan Jones to Frank W. Dodge, New York, June 2. Bride is on staff of Columbia Broadcasting System; he's assistant producer of the Arthur Godfrey radio program.

Antoinette Gohlke to Robert Dixon, New York, June 4. Bride is a dancer in the revue, "Lend An Ear"; he's a singer in the same show.

Ottile Ann Kruger to Jay Gayne Rescher, New York, June 2. Bride is legit actress and daughter of actor Otto Kruger.

Marina Svetlova to Henry McIlvaine Parsons, New York, May 27. Bride is premiere danseuse of Metropolitan Opera Assn.

Harriet Lee Lasker to Howard Berg Lewine, New York, June 5. Bride is a secretary at Warner Bros. h.o.

Jean Elizabeth Sutter to Kenneth E. Raine, New York, June 1. He's secretary and counsel for Columbia Records, Inc., in Bridgeport, Conn.

Janet Burtis to Michael Cripnuk, New York, June 1. Both were in cast of "Turn to the Right," which recently completed a 50-week tour of vet hospitals.

Ruth Bernstein to Robert B. Pell, New York, June 5. Bride is office manager of Near East Films Corp.; he's assistant to Alfred Crown, vicepres of Samuel Goldwyn Productions.

Martha Vickers to Mickey Rooney, San Fernando, June 3. Both are screen players.

Marcia Pollard to Nat Kerner, New York, May 29. Bride is secretary to Al Brackman, general manager of American Academy of Music, Inc.

Esther Sittner to Robert Gilligan, Las Vegas, June 5. Bride is with the RKO flackery.

Dee Keating to Ray Anthony, in Denver, May 31. She's former vocalist with his band.

Vivian Irene Francis to James Hunter Logan, Washington, D. C., June 3. He's broadcast manager of station WMAL-ABC.

Lois Wheeler to Edgar Snow, Sneed's Landing, N. Y., May 26. Bride is legit and screen actress.

Joan Tetzel to Oscar Homolka, New York, May 29. Both are legit players who appeared in stage version of "I Remember Mama."

Lyle L. (Pee Wee) Frost to Dorothy M. Coffin, in Farmington, N. H., May 28. He's member of Melody Boys, WWNH, Rochester, N. H. group.

Kay Vah to Charles J. Fitzgerald, New York, June 4. Bride is secretary to Al Schwalberg, Paramount's general sales manager.

BIRTHS

Mr. and Mrs. Kenneth Carter, son, Hollywood, May 29. Father is a film flack.

Mr. and Mrs. Fred Simpson, son, Hollywood, May 31. Father is head of props at 20th-Fox.

Mr. and Mrs. Milton Luban, daughter, May 24, in Hollywood. He is a film and radio scripter.

Mr. and Mrs. John Farrow, daughter, Los Angeles, June 3. Mother is Maureen Sullivan, film actress; father is a Paramount director.

Mr. and Mrs. Louis Cowan, daughter, New York, May 27. Father is a radio producer.

Mr. and Mrs. Louis Calta, daughter, May 22, New York. Father is a drama reporter for the N. Y. Times.

Mr. and Mrs. Al Fiora, daughter, Chicago, June 2. Father is with Jerry Murad's Harmonicas.

MG's 'Edward'

Continued from page 1

way cast. Hunter and Miss McGrath, in addition, are featured in the Metro film, in which Spencer Tracy has taken over the Morley role. With televiewers thus able to see an hour-long adaptation of the show with most of the cast that appears in the film—and for free—Metro was naturally wary of the TV program's effect on the Music Hall boxoffice. Morley came over from England especially to do the TV show.

Formal complaint was lodged with the K.E. agency by Metro vicepres and general counsel J. Robert Rubin. Since the film company's rights do not include video, however, the agency at first nixed the request. Tele rights were sewed up through Morley and Noel Langley, who co-authored the original play. To forestall just such contingencies, K.E. also does not kine-scope the program, so that Metro had no kickback on that score. Show was to have been carried on seven CBS-TV stations in the east but the picture to date has opened only at the Hall.

K. & E. has not yet decided on a replacement for "Edward."

Pinto Pix

Continued from page 1

ever success they did in spite of themselves. To hit in a market where there will be a lot more comedy, however, and thus competition and comparison, story editors are taking the viewpoint that the raw material will have to be more solid.

Western cycle, it is now generally agreed, has been way overplayed. That's understandable enough, however, in light of the situation which gave rise to the fat crop of boss opits. When the economy wave hit Hollywood hard about two years ago, studios looked for yarns that could be made cheaply. The eaters were good not only on that score, but had a fine reputation for being reliable at the b.o.

Comedies, in general, also lend themselves to modest budgeting. However, the chances of getting a flop are much higher than with westerns, and it is tremendously more difficult to get good comedy scripts. Accented, therefore, was on the boots-and-saddles. With the theme now having been overdone, however, and studios still anxious to keep on the conservative side budget-wise, call is for the laugh-getters.

Among the pix coming up are Columbia's "The Good Humor Man" and "Baby Is Here"; Paramount's "The Great Lover" (Bob Hope), "My Friend Irma," "Sorrowful Jones," "Red, Hot and Blue" and "Top O' the Morning" (Bing Crosby); "RKO's 'It's Only Money'" (Groucho Marx, Frank Sinatra), "United Artists' "Love Happy" (Marx Bros.), Universal's "Abbott & Costello Meet the Killer" and Warner Bros.' "Girl from Jones Beach" and "Happy Times" (Danny Kaye).

Benny TV

Continued from page 1

are to be kinescoped for the widest possible nationwide coverage. It is expected that the two-week time lag pertaining to kinnie shows this season will continue in the fall, meaning the print of his Oct. 6 program will be aired via KTTV,

Crosby Wants to Wait

Bing Crosby, now that he has been sewed up by CBS, is expected to postpone the start of any television work until the fall of 1950. Singer reportedly wants to continue concentrating during the upcoming 1949-50 season on radio only, believing the time is not yet ripe for his entry into TV.

Crosby is reported to have retained full tele rights in his current film contract with Paramount, indicating the date of his start in TV will be dependent only on his own decision and those of CBS and Chesterfield, his new radio sponsor.

Hollywood, on Oct. 20. His latest shows originating on the Coast, along with those of Wynn, will be kinescoped for showing on the interconnected eastern-midwest hook-up.

Starting date for the Wynn series has not been set and CBS-TV does not yet have a sponsor. Both comedians will supervise the development of their TV offerings, with CBS tele vicepres J. L. Van Volkenburg having buddied with both of them during his visit to the Coast last week.

Metro's Wrench

Continued from page 1

calls to the home listeners. Plans were progressing smoothly for an early kickoff of the Lou Cowan-packaged production, with all of the studios chiming in with a "count me in."

However, out of the clear the Metro lion started some ab lib roaring week. Studio execs argued to NBC that "you can have our top stable of stars, but only if M-G gets an exclusive on the personality tie-ins."

NBC says no dice and despite Metro's balking the web is counting on the studio falling in line under the original blueprint.

All this...



★ A crowd two and a half times as great as that which jammed Madison Square Garden, five years ago—hailed Mary Margaret McBride at the Yankee Stadium on her Fifteenth Anniversary on the air. She is piped in by the Thistle Guild, escorted by Borough President Lyons and Councilwoman Bertha Schwartz. Tributes came from all over America and from foreign governments.

... and Far-Away Places, too!

NORWAY King Haakon Medal
for notable broadcasts.

HAITI National Order of Honeur
and Merite.

VIENNA Medal of the City of
Vienna.

VIRGIN ISLANDS "The people
of the Virgin Islands present this
likeness of their emancipator Peter
Von Scholler to their great friend
Mary Margaret McBride."

.....**Mary Margaret McBride**

Exclusive Management:
Estelle H. Korn

49 W. 45th Street, New York City

WNBC 1 to 2 P.M.
Monday, Thru Friday

FILMS
RADIO
VIDEO
MUSIC
STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 15 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

THE NEW YORK
PUBLIC LIBRARY
516060B
ASTOR, LENOX AND
TILDEN FOUNDATIONS
R 1349 L

VOL. 175 No. 1
NEW YORK, WEDNESDAY, JUNE 15, 1949
PRICE 25 CENTS

UNIONS PUSH VAUDE 'COMEBACK'

Cowbarn Legits As Source For Building Road

Click shows from this summer's strawhat circuit may be sent on tour next fall to help build up the road. Plan is being worked out by a subcommittee of the new Committee of Theatrical Producers, with the cooperation of the United Booking Office and the Shuberts. American Theatre Society-Theatre Guild mailing lists in various towns will be used to solicit business for the shows.

As demonstrated by the profitable grosses drawn on both Broadway and the road by the Tallulah Bankhead revival of "Private Lives," strawhat productions can do hefty business in regular bookings. Since such productions are already paid for from the cowbarn engagements, they have an initial advantage for road booking.

It's believed that a dozen or more of the shows slated to play the strawhat circuit this summer are potential road material. In most cases these will be revivals with top stars, but a few others may be tryouts, with or without name players. The UBO, which stands to get additional revenue from these tours, has promised to assist the project by getting the best possible booking terms. Agents of Hollywood names are also being notified, so they'll consider tours for their clients.

Although the present setup for
(Continued on page 55)

Gautier's Civil Rights Suit a First for TV

Probably the first suit brought by a performer to charge violation of his civil rights by the alleged unauthorized telecasting of an act has been filed by animal trainer Arsene Gautier against the American Broadcasting Co., Pro-Football, Inc., Liggett & Myers Tobacco Co. and Newell-Emmett Co. Plaintiff, whose act is known as "Gautier's Steeplechase," is asking \$2,750 bail in the N. Y. City Court.

Gautier claims he was inked to perform between halves of the football game staged at Washington Stadium, Dec. 5, 1948. While the District of Columbia has no civil rights law barring commercial use of an individual's photo or name, New York has. Gautier maintains that televising the act along with the game over WJZ-TV brought it into N. Y. and the effects of the law.

According to the complaint, contract contained the usual American Guild of Variety Artists' clause which provides that the artist should not be required to perform over video without first securing written consent by AGVA. No consent was obtained, suit alleges.

Hartmans' Takeoff Gets 'Em 'Mr. & Mrs.' Aired

Paul and Grace Hartman, dance satirists, have been signed as a Mr. and Mrs. team by WOR, N. Y. They'll take over the Saturday 8:15-9 a.m. stint being dropped by Dorothy and Dick Kollmar, who are easing up on their seven-day-a-week sked.

Idea of using the Hartmans came from the Kollmars, who recalled their routine from "Angel in the Wings," in which they needed the breakfast gabbers. They'll originate from their Long Island home. Signing of the Hartmans represents a compromise between WOR, which had wanted "Dorothy and Dick" to continue seven times weekly, and the Kollmars, who had wanted to cut down to five shows a week.

Insult Your Neighbor Over the Air for a Dime; Belgium's Pirate Radios

Brussels, June 1.

Gheel, near Antwerp, has the queerest colony in the world. For years Gheel peasants have given board to lunatics and have been paid by the Belgian government for that. Lunatics help with the harvest, pick cherries or churn the milk. Some will push a wheelbarrow upside down so that no one, they say, will put something heavy into it. Another one doubles as the "official" railroad station master. Amused passengers can see him with his whistle, whistling every time the station master whistles. Everyone is accustomed to that and nobody finds it strange.

Stranger yet is the net of pirate radio stations around Gheel, Herenthals and Hasselt, in the province of Limburg. People, apparently fed up with the official,
(Continued on page 55)

Rotary's N. Y. Convention Booming Night Clubs

Hotel rooms are currently the scarcest item in New York. Influx of 20,000 International Rotarians, now in annual convention, have jammed every available room and overflow has been hitting Brooklyn and outlying sections in the largest convention crowd since the American Legion held its confab here two years ago.

However, unlike the Legionnaires, the Rotarians are spending some coin, much of it going to cafes. The conventioners are filling many late shows in the Broadway and East Side niteries, but are not showing up at earlier displays.

HARRY JAMES' GHOST HORN

Hollywood June 14.
Harry James and Ray Heindorf, Warner music director, are talking deal for trumpeter to dub in horn music for "Young Man With Horn."

Kirk Douglas is to appear in the title role.

WALSH, PETRILLO URGE LOCALS' AID

Vaudeville's comeback gets its biggest shot in the arm during the past week—in fact, two of them—when heads of show biz's two strongest unions asked their locals to relax the rules to encourage the vaude trend. Both Richard Walsh, president of the International Alliance of Theatrical Stage Employees, and James C. Petrillo, head of the American Federation of Musicians, came out with statements indicating they would do everything possible to unshutter theatres for stage shows in continuation of a trend started several weeks ago with the successful reopening to vaude of the Palace theatre on Broadway after it had been straight pix since 1935.

Walsh's instructions to his locals specifically ask that they "re-
(Continued on page 47)

TV Set Output Hits April Peak

Washington, June 14.

Television set production during April reached the highest weekly rate yet attained by the industry. The Radio Manufacturers Assn. reported last week in announcing the month's output of 166,536 receivers. This total was reached in a four-week month compared to 182,361 sets in the five-week month of March.

The RMA report showed that video sets accounted for a fourth of all types of receivers produced during the month.

AM-FM production, RMA reported, dropped to "new low levels" with output of both AM-only and FM-AM at 62% under the weekly average of the first quarter of the year. AM turnout, totaling 468,906 units, was the lowest since January of 1946 when the industry was reconverting to civilian production.

Vet Agent Dramatizes Self In Borscht Belt Musical

Mike Hammer, vet vaude agent and a pioneer in establishing entertainment in the N.Y. mountain area of the so-called borscht belt, is collaborating on a new musical, semi-biographical of his early career as a "life of the party guy" some 35 years ago. He'll do the book with Frank Finnerty, while music and lyrics are by Edward Kling. Group of indie agents are in on production under a limited partnership setup. It's slated for early autumn production.

Hammer, now in his 70's, may also serve as technical adviser to George Jessel on his upcoming production of "Moon Over the Catskills" for 20th-Fox.

He Had to Be Seen to Be Appreciated—On AM, Sez Berle; Off to Coast

Milton Berle, who telecast his last show for the season last night (Tues.), feels that he has established the principle that television can aid a performer in any branch of show business. Although it was expected that his work with "Texaco Star Theatre" would get the attention of Hollywood picture producers through Coast kinescopings, one angle that many didn't figure was that the television show would pull his radio hoopoperating to a high position on the Wednesday night spectrum. Current standing is at 8.3 on ABC, which places him among the top performers on that evening.

Berle declares that previous criticism of his radio show stemmed from the fact that his humor had to be seen to be appreciated. But since people have been looking at the video program, they can visualize what he's doing in all radio situations and consequently, there's a greater degree of appreciation.

Berle is currently in the midst of negotiations for next year's TV show. No deal has been set, although he's tentatively due to return Sept. 20. Negotiations are be-
(Continued on page 55)

Benny, 'U.S.A.' To Share Time On Alternate Basis

Cueing a possible pattern for the future, two sponsors will share the same time slot when Chevrolet alternates "Inside USA," with American Tobacco Co.'s Jack Benny show starting on CBS this fall. "Inside USA" will go on Thursdays at 9 p.m. as will Benny. Each will broadcast two shows monthly.

It's regarded that this pattern will ultimately be followed by more sponsors. Several factors tend to support this theory. Firstly, it's felt that the long rehearsals necessary for top tele shows will make it mandatory that many top names limit their working hours. It's also seen that once television attains full circulation and costs rise, many sponsors will find it prohibitive to sustain a top show more than twice a month. Idea of alternate sponsorship will also benefit a star's longevity on the medium since showings every two weeks will give the personalities more time to gather suitable material and prepare shows with greater care.

The idea of rotating sponsors has been discussed for sometime among network sales toppers.

"Inside USA" is packaged by Arthur Schwartz who produced the legitor of that name which is current in Chicago with Bea Lillie and Jack Haley in the leads.

Tune Honors Robinson

Brooklyn Dodgers baseball star Jackie Robinson and the other Negro players in both major leagues are the basis of a tune written by maestro Buddy Young and recorded by him for Decca. Tune is mainly on Robinson, however. It's titled "Did You See Jackie Robinson Hit That Ball?"

It's the same sort of idea as "Joltin' Joe DiMaggio," cut by Les Brown for Okeh disks before the war.

The Hour of Charm

All Girl Orchestra and Choir under the direction of

PHIL SPITALNY

Now STRAND THEATRE, New York



Allegedly 'Commie'-Tainted H'wood Names Dragged Into Coplon Trial

Washington, June 14.

A parade of Hollywood names, listed in FBI reports as "Communists" and "fellow travellers," are expected to take the stand as witnesses in the Judith Coplon espionage trial shortly, as defense attorney Archibald Palmer began moves to subpoena a long list of film players and writers this week. Meantime, the Tenney committee on subversive activities in California issued another one of its periodic blasts charging several topflight Hollywood players with "Communist Party membership." In both cases, most of the show biz personalities issued categorical denials.

A long list of show biz personalities were dragged into the Coplon case when their names were read in court from an FBI document, listing "American Communists," which was among alleged secret data slips found in Miss Coplon's purse at the time of her arrest. FBI report, compiled by an anonymous informant known as agent No. 402, listed Edward G. Robinson, Fredric March and his wife, Florence Eldridge, Paul Robeson, Dorothy Parker, Donald Ogden Stewart, Ruth McKinney, Albert Maltz, Alvah Bessie, Dalton Trumbo, Millen Brand and Michael Blankfort. Palmer declared that he was calling as many of the listed names as possible in order to give them a chance to clear their names.

Another secret FBI operator, No. T-6, filed a report stating that March, Canada Lee and Norman Corwin were "fellow travellers." Lionel Berman, tagged as head of the Communist Party's cultural committee, was described by the FBI informants as being "successful in using well-known Hollywood personalities."

March and Robinson were among the most heated denials.

'Unmitigated Liar,' Sex Kaye

London, June 14.

Danny Kaye has joined in the protests which followed allegations of Communist support or sympathy made by the Tenney California State Un-American Activities Committee.

In a statement made at Glasgow last Friday (10) Kaye declared that not only had he never been a Communist applier or supporter but he was in direct opposition to the policy of the Communist party. "Anybody who has given any committee or person any information to the contrary is an unmitigated liar," he added.

Langford-Hall Booked

For London Palladium

Frances Langford and Jon Hall have been signed for the Palladium, London, starting Aug. 15, as a replacement for Dick Haymes, who dropped out last week because of film commitments.

Haymes' fallout is the fourth major cancellation of top names slated to play the Palladium. Those previously cancelled out were Frank Sinatra, Jimmy Durante and Abbott and Costello.

The William Morris Agency set the Langford-Hall deal yesterday (Tues.).

U. S. Court of Appeals Upholds Convictions Of Lawson and Trumbo

Washington, June 14.

U. S. Court of Appeals here yesterday (13) unanimously upheld the conviction of John Howard Lawson and Dalton Trumbo for contempt of Congress. They were convicted because, in October, 1947, they refused to tell the House Un-American Activities Committee whether they were, or ever had been, members of the Communist party. In addition, Trumbo refused to say whether he was a member of the Screen Writers Guild.

The other eight of the "unfriendly 10" witnesses agreed to be bound by the final verdict in this case, rather than go to trial themselves.

Counsel for Lawson and Trumbo were expected to petition for a rehearing of the appeal and then, if they should fail as is expected, to ask the Supreme Court to hear the case. Meanwhile the defendants remain out on bail.

The ruling of the three-man Court of Appeals put two strikes on the "unfriendly 10"—one in the trial court and one in the appellate court. The last word will be had by the Supreme Court, which will either pitch the third strike and send the entire 10 down subject to a year's imprisonment and \$1,000 fine each or reverse the lower courts.

The appellate court, in its decision (Continued on page 6)

Rank's Archibald Gets Barony in King's Lists

London, June 14.

All sections of show business share in honors conferred by King George VI in connection with the celebration of his official birthday last Thursday (9).

Principal honor was a barony conferred on George Archibald, a director of J. Arthur Rank Productions, Ltd., an executive producer at Denham and Pinewood, for political and public services. As a result of this elevation to the peerage, Archibald will later be able to take his seat in the House of Lords and will be the second industry peer in the upper chamber, the other being Lord Grantley.

Another important honor was the knighthood conferred on John Barbirolli, conductor of the Halle Orchestra, and former N. Y. Philharmonic maestro, for services to music.

Among those honored with the title of Commander of the British Empire (CBE), were Alexander Robert Atkins, actor-manager now producing and starring in the new Shakespeare season at the opera theatre in Regents Park, London; Mary Cecilia Glasgow, secretary general of the Arts Council; R. J. F. Howgill, entertainment controller at BBC; Matthew Howard Rose, assistant head of drama at BBC; Norman Macrobb Wilson, founder and chairman of the Edinburgh Film Guild, and Garnet Hanwell Carroll, for services in promotion of British stage productions in Australia.



366th WEEK!

3,732 Performances

All-time long run record in the legitimate theatre.

KEN MURRAY'S

"BLACKOUTS OF 1949"

El Capitan Theatre, Hollywood, Cal.

And now in world-wide release

"BILL AND COO"

Ken Murray's

Academy Award Film

Israel Bans 'Mile' As Anti-Russ Pic

Tel Aviv, June 7.

Israeli government, steering a neutrality policy between the big world powers, has banned Columbia Pictures' "Walk a Crooked Mile" after protests from the League for Israeli-Russian Friendship. Although the censor board originally okayed the film, the ban was clamped on three days after the pic opened in Tel Aviv as a result of the League's pressure.

Censorship board stated that since Soviet Russia is a friendly nation, the protest was justified. The board, however, will review the picture again before arriving at a final decision. "Walk a Crooked Mile" has an anti-Communist theme dealing with a plot of Soviet agents to steal atom secrets from the U. S.

Lorre's Creditors

Not to Harass Actor; Cliff Edwards' 'Bath'

Creditors of actor Peter Lorre were restrained from harassing him in accordance with an order signed yesterday (Tues.) by N. Y. Federal Judge William O. Bondy. Decree applies while the performer's bankruptcy petition, filed May 20 in Los Angeles federal court, is being processed.

Particularly affected by the order are Dr. Max Gruenthal, who is suing Lorre for \$4,340 for medical services rendered his wife; Budd, Ltd., of Fifth Ave., N. Y., which seeks \$200 for merchandise, and the Presbyterian hospital, N. Y., \$400. Later tied up \$800 of the actor's salary while he was playing recently at the N. Y. Paramount.

Cliff ("Ukelele Ike") Edwards has last week filed a voluntary petition of bankruptcy in N. Y. federal court, listing \$45,705 as liabilities and no assets. Chief creditor is musician Joe Venuti, for \$5,000 on a judgment for alleged breach of contract. National City Bank also holds a \$2,602 judgment.

Other creditors include actress Arline Judge, \$300 on a loan, and Robert Young, Beverly Hills, \$1,000 loan. Stating he was employed by CBS, Edwards said he earned \$8,000 in 1947 and \$5,000 last year.

PARKS VAUDATES

Larry Parks and Betty Garrett (Mrs. Parks) are teaming for two weeks of vaudeville. They've been set for Loew's State, Cleveland, July 21, and Loew's State, St. Louis, July 28.

Parks is with Columbia studios while Miss Garrett is with Metro.

Albert's Mop-Up

Paris, June 14.

Recent four-day "50th anniversary celebration (five years delayed)" at Maxim's was a hard dollar bonanza for the restaurant's famed maitre d', Albert.

With plates going at \$15 per to the well-heeled sector of the American tourist trade, tips ranging up to \$10 were not unusual.

Vaudeville and Gagsters

By JOE LAURIE, JR.

Westbrook Pegler recently columned about vaudeville. One thing he wrote particularly interested me: "I doubt that Willie Collier, who certainly was a spontaneous fellow, was the equal of Milton Berle at repartee."

With all due respect to Berle, one of the best of our trigger-tongued gagsters, I don't think that even he would compare himself with Willie Collier, the king of Witland.

Discussing masters of wit without ceremony, and comparing the old and the new, is much like fight fans discussing how Fitzsimmons would have done with Joe Louis, or was Christy Mathewson better than Bobby Feller. Only in the case of Collier and his contemporaries we still have thousands of theatregoers who have heard the old and are listening to the new. I am not singling out Berle, although he is far from a Johnny-come-lately, but he is one of the top modern-type wisecrackers and as such has been more or less of a pattern for the newcomers. So I use him for an example.

The old fast-cracking reparteeists like Collier, Wilton Lackaye, Frank Bert, Julius Tannen, Jack Osterman, Richy Craig, Jr., Jimmy Duffy, Solly Violinsky, James Thornton, George Rosener, Eddie Carr, Groucho Marx, Johnny Stanley, Ren Shields, Junie McCree, Bert Harlan, Tommy Gray, Will Morrissey, Felix Adler, Grant Clarke and Wilson Mizner pulled adlibs on the spur of the moment. Many of their cracks are still being used. Whereas the modern adlibber uses stock material from gag files. Hecklers all get the same answers, certain answers for drunks, certain answers for those that interrupt acts, come late or go away early. True, they make it sound spontaneous, but to insiders it's as stale as "Who was that lady I saw you with last night?"

Pegler has a good point in saying, "much of the entertainment of this day is just vaudeville in modern guise and very inferior to the original, and yet I think the original would lay an egg because the present public prefers the current version. That is just taste, that's all." Of course, acts today lay eggs, too. When an audience's sense of humor doesn't match the comics, an egg is hatched. It works out the same in fights, baseball and all the professions... even for columnists!

Peg also claims that Collier, Raymond Hitchcock and Frank Tinney were mostly musical comedy men, "except in occasional ventures between big productions." He is right about Collier, except that he was a farcure and appeared in very few revues (Music Box and Cohan's). He played only one week at the Palace and laid an egg. He was too fast for even the Palace—too much whimsy instead of whimsy. After the show he said, "The audience couldn't hear me, and I couldn't hear them." But Hitchcock and Tinney played plenty of vaudeville routes. Tinney was a vaudeville product. As to "the big stars looked down on vaudeville," Pegler must mean when vaudeville first started, when it was called variety. It took a man like J. Austin Fynes (tonetime editor of The Clipper), when he became manager of Keith's Union Square, to get the top names of legit to go into the ranks of vaude.

Maurice Barrymore was one of the first stars of legit to go into a vaude sketch. Since then there were few of the great legit and musical comedy stars who didn't take a flyer into vaude at some time in their careers. Many came in for a few weeks (between shows) and stayed season after season. To name just a few of these, there were Julius Steger, George Heban, Edward Abeles, Julia Arthur, Henrietta Crossman, Amelia Bingham, Richard Bennett, Blanche Bates, Lionel Barrymore, with McKee and Doris Rankin, Arthur Byron, Sam Bernard and Louis Mann, William H. Crane, Alexander Carr, William Courtleigh, Arnold Daly, Mr. and Mrs. Sidney Drew, Henry E. Dixey, Jeanne Eagels, William Faversham, Fritz Lieber, Douglas Fairbanks, Sr., Walter Hampden, Robert Mantell, Bertha Kalich, Frank Keenan, Nazimova, Mrs. Leslie Carter, Olga Petrova, Nance O'Neill, Blanche Ring and many others.

I heartily agree when Peg says that Frank Tinney was a great comic. In my book he was the most natural comic I ever saw. He was like a kid playing theatre. He could get more laughs out of stale riddle than any of the present-day comics could get out of a routine written by our great gagwriters. As for Hitchcock, he was 95% personality; to just "read" his stuff now would be very unfunny. You had to see and hear Hitchy. Tinney and Hitchcock weren't the only ones who "went into the audience," i.e., stepping out of character. Ed Wynn also did that for many years, meeting and greeting the audience on the way in and out. Al Jolson many times mingled with his audience and was just as funny there as he was on the stage. I don't ever remember Tinney going into the audience.

It is easy to judge the vet comics and their methods because a lot of them are still around, still getting laughs, still masters of the gag, namely Jack Benny, Bob Hope, Bobby Clarke, Smith & Dale, Groucho Marx, Fred Allen, Fanny Brice, Victor Moore, Bob Burns, Jimmy Durante, Red Skelton, Phil Silvers, Eddie Foy, Jr., Jack Pearl, Joe Frisco, George Jessel, Eddie Cantor, Bert Lahr, Al Jolson, etc.

Pegler, also writing about burlesque, says that "burlesque was regarded as a disreputable form of entertainment. Respectable ladies never went and respectable gentlemen turned up their collars and snuck in." He must be thinking away back to the early days of burley, because by the 1900's burley was an established entertainment, fit for ladies and gentlemen. We had great artists in burley those days: Leon Errol, Harry Fox, Dave Marion, Roger Imhof, Fanny Brice, Clark & McCullough, Sophie Tucker, Alexander Carr, Lew Hearn, Jack Pearl, George O'Ramey, Ben Welch, Bickie, Watson & Wrothe, Irene Franklin, Mabel Barrison, Watson Sisters, George McFarland, Marion Harris, James Barton, Courtney Sisters, Billie Ritchie, Charlie King, Grace LaRue, Al Jolson—and George Jean Nathan was one of its greatest boosters.

It's nice to have Pegler write about show biz, an interesting and pleasant change. It helps create interest, and show biz needs interest right now. Best of all it gives me fodder for another column.

Vagabonding with Vandy

By Cornelius Vanderbilt, Jr.

Lucerne, Switzerland
Stopped in at Ouchy, on Lake Geneva (Leman), where ex-European royalty are rumored forming a group, financed by some Anglo-American banking interests, to restore crowns. Princess Margaret drove in from her audience with Pope Pius which had caused so much discussion in British press. Dined with the ex-Queen of Spain but was escorted there from the Beau-Rivage hotel by young ex-King Michael of Rumania, who also escorted her next to the Beau-Rivage later. Next a.m., on a tip from the floormaid that Margaret was washing her hair (we had the adjoining suite), I went out on the lakeside of the hotel and telephoned Margaret drying her hair from the 4th floor lakeside balcony. Was finally noticed by some one in her entourage who quickly bundled her indoors. Couple of days later Michael was escorting (Continued on page 6)

MARTIN - LEWIS FOR N. Y. PAR WITH PI

Dean Martin and Jerry Lewis have been signed for the Paramount theatre, N. Y., in September in conjunction with their film, "My Friend Irma," produced by Hal Wallis. Comics were originally slated to play the Roxy, N. Y., but insistence of Par studio that they do not play any N. Y. vauders prior to release of the film stymied that deal.

Martin and Lewis, currently at the Copacabana, N. Y., will play cafe dates immediately afterward. Route hasn't been set up as yet. They're due back on the Coast in October for another Wallis film.

Comics were originally slated to play out a date at the Blackstone hotel, Chicago, which they couldn't make last season. Originally deal was postponed to this season. However, deal was called off this week by mutual agreement.

Subscription Order Form

Enclosed find check for \$.....

Please Send VARIETY for One Year
Two Years

To

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

HOLD 'HOT' PIX FOR COOL WEATHER

Ned Depinet Calls All Factions To Intra-Industry Relations Powwow

Special meet has been called for today (Wed.) by Ned E. Depinet, RKO prexy serving as chairman of the Motion Picture Assn. of America's intra-industry relations committee, in a pitch for all-industry amity and a united public relations campaign. Invited to N. Y. huddles are not only a delegation from the Theatre Owners of America, but also Washington reps of National Allied including board chairman Abram F. Myers. Whether Allied will be on hand is a question.

Reportedly, the meet will touch off a battle between the TOA's and members of Depinet's committee. It is said that TOA will refuse to discuss any proposals for a united front unless an all-industry committee is first set up. Moreover, TOA will insist that this committee be delegated complete autonomy with the power to proceed on its own and to commit MPAA members to a course of action.

Side battle on the part of Allied, if Myers and others put in an appearance, is also likely. Allied is reportedly peeved over the fact that it was invited to huddles in Washington with Eric Johnston, MPAA prez, in a last-minute summons which looked to be an afterthought to the group. Allied refused to show up and the "informal" (Continued on page 6)

Loew's, Inc., Repurchases 10,000 of Nick Schenck's Shares Per Agreement

Loew's, Inc., has exercised the right to repurchase from Nicholas M. Schenck, its own prexy, a block of 10,000 shares of the company's common stock which Schenck originally acquired on employment contract option. Company's right to reacquire the holdings was provided last year in a decree which settled a minority stockholder action brought against Metro, its officers and the People's Candy Co., outfit running a number of concessions in Loew's houses.

Settlement provided for a re-drafting of the concession deal with the candy concern and also gave Metro one year's privilege to reacquire Schenck's stock since the option was a subject of attack in the suit. M-G waited the full 12 months then bought the stock back at 13½, price which Schenck originally paid.

By taking the stock back, M-G made some \$30,000 on the transaction since the market price is currently in the 16 point range.

ZANUCK GANDERING 20TH O'SEAS FILMING

Hollywood, June 14. Three 20th-Fox pictures, slated for overseas filming, will get the benefit of Darryl F. Zanuck's personal supervision. The studio boss leaves for London July 28.

Productions in view are "Night and the City" and "21 Bow Street" in England and "Quartered City" in Germany. While abroad, Zanuck will inspect the results of outdoor shooting on "The Black Rose," currently winding up desert sequences in Morocco. Interiors will be filmed in London.

Par's Ringling Deal; 150G Plus Percentage

Hollywood, June 14. Paramount is paying \$150,000 plus a percentage of the gross after the picture's cost is recouped for rights to "Greatest Show on Earth," story of Ringling Bros.-Barnum & Bailey Circus. Cecil B. De Mille directs.

Legalities are being ironed out this week, closing of deal is not final. Various sliding scales and percentages are being met for top acts under contract to John Ringling North. Par is angling for Burt Lancaster, former acrobat, to play lead.

Schary East This Week

Hollywood, June 14. Dore Schary, Metro's production chief, leaves Friday (17) for home-office confabs with Nicholas M. Schenck, company prez, and other execs. He just finished supervising the windup of "Battleground," which he brought over from RKO and personally produced.

Schary is scheduled to return to the Coast June 27.

Bernhard Aims For Exhib Pard In Cinecolor Split

Los Angeles, June 14. Joseph Bernhard, prez of Film Classics, is getting set for an early expansion of the ownership of FC by taking in some 10 important circuit ops as stockholders. His action was gunned today (Tues.) when Cinecolor stockholders, at a special meet here, ratified the separation of FC from Cinecolor, the company's parent outfit. Under the terms of the split, Bernhard recovers control of FC while surrendering his shares in the tinting unit.

Formal papers will be inked within 10 days to make the divorce official. Bernhard will then push deals with exhibs among whom Si Fabian is mentioned for sale of stock interests. These theatre men, however, will not obtain control of the company. That will continue with Bernhard.

FC prexy plans the release of six A pix yearly, budgeted from \$400,000-\$750,000 as a further buildup of the company. He has a half-dozen already lined up. FC will not bankroll the pix but stick to distribution. (Continued on page 20)

Eastern Pic-Backers Demand New Faces, New Prod. Methods

Hollywood, June 14. New faces, new story slants and new production methods are stressed by eastern financiers as the price of their support for the picture industry. That was the word brought back from N. Y. by William Jaffe, film attorney, who recently ironed out financing details on the "Nat Holt production, 'The Fighting Plainsman'."

In the opinion of the bankers, Jaffe said, Hollywood's glamour gals have ceased to glam, and only one male star is potent enough to outdraw the picture in which he stars. He did not mention the star's name.

Before the bankers will loosen their bankrolls, Jaffe declared. (Continued on page 6)

FREED TALKS WITH R&H ON NEW 'SHOW BOAT'

Hollywood, June 14. Arthur Freed planes to N. Y. today (14) to confer with Richard Rodgers and Oscar Hammerstein II, on writing new version of "Show Boat" for Metro, including new songs to be used in addition to original Hammerstein-Kern score. Judy Garland will star as Magnolia when her health permits. Pic scheduled to roll in about eight months.

Miss Garland's reinstatement is expected when she recovers, which doctors believe she will by that time. Kathryn Grayson and Howard Keel are other cast toppers. "Show Boat" was acquired some years ago from U, which made it twice.

TIME SLOWDOWN FOR BETTER B.O.

With hot weather apparently taking a greater toll of grosses this year than during any spring or summer since start of the war, exhibs are about to face a mean scramble for product. Some distributors are easing off pressure for dates, while others are actually slowing up release of pictures, hoping to hold them back until general conditions are better.

Delaying action is the result of bad experiences all the companies have had in recent weeks in preening pix—some of them top A's which achieved strong critical appraisal and favorable word-of-mouth but failed to catch on as expected. Baffled, distributors are reacting to the hope that it is the weather and the season that's at fault and all they have to do is sit it out to get improvement.

While slowing down releases and giving branch managers the signal to ease the pressure for bookings is relatively simple for the major companies, it creates a problem that's something else again for the average exhib. He has to keep his house afloat, hot weather or cold, and so he needs product.

First-runs have already been groping for pix because of the (Continued on page 20)

WB, Col and 20th Cut Bank Loans

Solid financial position of the major film companies was played up again this week when three of the outfits, Warner Bros., Columbia and 20th-Fox whittled their bank and stock obligations. Warners prepaid an installment of \$1,591,000 due May 1, 1950, to bring down its total indebtedness in this bracket to \$12,728,000.

Columbia lopped its outstanding loan on production to \$7,200,000 by handing a quartet of banks \$900,000. Col originally borrowed \$9,000,000 on available production credits of \$13,500,000. Its note for the total debt matures Nov. 30, 1952.

Outlay of \$140,500 was made by 20th-Fox during the past month in its drive to retire preferred stock. Company bought up 1,000 shares of prior preferred and 1,100 shares of convertible preferred. It now has 73,046 shares in the former bracket outstanding and 145,435 in the latter.

National Boxoffice Survey Mercury Climbs, Biz Dips—'Brave,' 'Spring,' 'Champ,' 'Barkleys,' 'Territory,' 'Edward' Pace Field

Business in key city firstruns continues in doldrums this stanza with hot, dry weather wilting grosses in many larger spots. Launching of new, stronger product in several cities is perking up trade but generally biz is way down. Besides usual outdoor competition, bigger houses in certain situations are finding drive-in opposition a new summer headache. Climbing up from third place, "Home of Brave" (U-A) is landing top laurels this week. It is closely followed by "Happens Every Spring" (20th), going much better this session than last. Liked by crits, "Spring" apparently is requiring some real selling.

Third position is being copped by "The Champion" (U-A) while "Barkleys of Broadway" (M-G) is finishing fourth. Fifth-place money is going to "Colorado Territory" (WB).

"Edward, My Son" (M-G), just starting out, is inching up into sixth slot while "Stratton Story" (M-G) is seventh. "Belvedere to College" (20th) is landing in eighth slot with "Blonde Bashful Bend" (20th), ninth.

Best runner-up films are "Streets of Laredo" (Par) and "City Across River" (U).

Wilcox Advocates Official Agency To Distrib British Pix Only in U. S.

Skouras' Wide Sweep

Paris, June 14. Spyros P. Skouras, 20th-Fox prexy, starts an extended tour tomorrow (Wed.) of England, Germany, Palestine and Greece. In the latter country, he'll follow through on his relief work.

Skouras finds conditions improved in Europe but deprecates the administrative restrictions complicating use of frozen earnings.

Ask D. C. to Nix British Stall On Quota Protests

Washington, June 14. Motion Picture Assn. of America and the Society of Independent Motion Picture Producers made an oral protest and filed memoranda today (Tuesday) asking the State Dept. to reject the British government's recent reply to Washington's squawk against the 45% quota. Joyce O'Hara represented the MPAA and James A. Mulvey and Robert J. Rubin appeared for SIMPP in the session with James E. Webb, acting Secretary of State.

Action was the first joint move by the MPAA and SIMPP since Eric Johnston and Ellis Arnall, their respective prexies, agreed in Washington two weeks ago to team up in fighting foreign restrictions. The MPAA rep in today's meeting is exec aide to Johnston, who was chairmanning the Association's quarterly meet. (Continued on page 54)

Rank Uses U.S. TV To Garner Pix Dollars

J. Arthur Rank, British film tycoon, is going to the American television market in an effort to garner dollars for a tremendous block of British pix which have never played in Yank theatres. His step lines him up with Sir Alexander Korda in seeking, through video, to augment the British film industry's take from the U. S. territory. (Continued on page 18)

Solution to the problem of getting a better break for British films in the United States is the setting up in America of a joint distributing company to handle English product only. That's the opinion of British producer Herbert Wilcox, who will present the plan to government officials on his return to London from New York tomorrow (Thursday).

Wilcox's idea is to interest the British government in financing the setting up of such a company. He feels it would be advantageous to England in that it would increase the dollar income from the U. S. and help the British industry by hyping distribution and exhibition of films here.

"The American companies have found it profitable and advantageous from every point to establish their own agencies in England for distribution of their product there. It is just as logical—and for the same reasons—for Britain to institute its own distribution here."

"The selling of British pictures in the U. S. is admittedly a different program from selling American (Continued on page 47)

Rank Still Doesn't Think The Time Propitious For 'Oliver Twist' in U. S.

Although he is the producer and recent defender of the controversial "Oliver Twist," filmization of the Charles Dickens novel charged to have anti-Semitic overtones, J. Arthur Rank himself has blocked a revived effort to bring the film to American theatres. Rank has put the crimp into the move despite the fact that Eagle Lion, Yank company originally tapped to handle U. S. rights, had reached agreement with the B'nai B'rith's Anti-Defamation League for quiet tests on the pic's impact with American audiences.

In the light of adverse publicity which reached these shores when (Continued on page 6)

Trade Mark Registered
FOUNDED BY SIMPSON
Published Weekly by VARIETY, Inc.
514 West 40th St., New York 19, N. Y.
Hollywood 28
6211 Yucca Street
Washington 4
1292 National Press Building
Chicago 1
860 No. Michigan Ave.
London WC2
4 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual.....\$10 Foreign.....\$11
Single Copies.....25 Cents

Vol. 173 No. 1

INDEX

| | |
|--------------------|----|
| Bills | 47 |
| Chatter | 54 |
| Film Reviews | 13 |
| House Reviews | 48 |
| Inside Legit | 50 |
| Inside Music | 43 |
| Inside Pictures | 18 |
| Inside Radio | 26 |
| Inside Television | 30 |
| International | 14 |
| Legitimate | 49 |
| Literati | 53 |
| Music | 27 |
| New Acts | 47 |
| Night Club Reviews | 44 |
| Obituaries | 55 |
| Pictures | 3 |
| Radio | 21 |
| Radio Reviews | 26 |
| Records | 39 |
| Frank Scully | 53 |
| Television | 23 |
| Television Reviews | 27 |
| Vaudeville | 44 |

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year—\$25 Foreign

(Complete Boxoffice Reports on Pages 10-11)

'PLAYING B'WAY UNECONOMIC'—DISTRIBS REVIVE OLD WAIL; PALACE'S 95c CUT-IN

Continued weakness of Broadway film biz, disproportionately low compared to other parts of the city and nation, has distributors seriously reappraising that situation. On the distribution side there's a revival of the oft-spoken idea of skipping a Stem first-run altogether, rather than "paying for the privilege of playing Broadway." On the exhib side there's continued resistance to the suggestion that high admission prices are scaring potential patrons away.

The business of foregoing a Broadway run and substituting day-and-date openings in a group of nabe houses has been tried several times in the past, generally with pix of a nature that made it difficult to get an acceptable mid-town playdate. It was worked moderately well. Now distributors are talking of trying it on a larger scale. Some action along this line may be expected shortly, but few observers anticipate its ever really becoming a vogue except for selected pictures.

The big squawk concerning Broadway dates is that it is necessary to spend so much on advertising to insure any kind of impressive opening that there's nothing left for a producer out of his film rental by the time he is finished paying his bills. Usual deal for a house calls for the producer to pay all or a major part of the advertising, although it is billed through the theatre.

As result of the slack grosses lately, it has not been rare that a distributor must send a check to the theatre to cover advertising expenditures in excess of film rentals due, rather than the exhib deducting ads from rentals and remitting the difference. It is understood that it recently cost Par-

(Continued on page 6)

MPEA Mulls Israeli Govt.

Bonds and Other Frozen Pix Currency Problems

Motion Picture Export Assn. batted around the question whether its members should buy Israeli government bonds with coin frozen in that country in a discussion Monday (13) at the group's annual meet. Company reps also gabbed on problems posed in Japan, Germany and Java. Matters were then tabled until the next regular convocation of foreign dept. execs.

Attempts by the MPEA to obtain liberalization of the uses of frozen marks in occupied Germany took another going over. Majors are driving for easier terms on the blocked currency preliminary to their operation of individual offices, Jan. 1. At present the coin cannot be used to acquire assets such as theatres.

Hot Japanese poser came up for discussion in a continuation of talks which have capped the MPEA's attention for the past four meets. Big issue involved is whether the companies should parallel their action in Germany by opening their own offices and dropping the MPEA setup. Final answer is yet to come.

With the companies returning to the East Indies following an end to hostilities, foreign reps also laid plans for resuming normal operations in the new republic.

BIG SHOW BIZ CROP OF SAILINGS ABROAD

Seasonal pickup in show biz personalities' overseas traveling is reflected in the large number of film, theatre and radio people sailing today (Wed.) on the Queen Elizabeth. Among passengers listed are Walt Disney, accompanied by his wife and two daughters. He'll sit in on the production of his live "Treasure Island" which starts in Britain this month.

Others sailing are Sam Eckman, Jr., chairman and managing director for Metro in Britain; Joseph Friedman, Columbia International veepee; actresses Ella Raines and Margaret Wycherly; actors Francis L. Sullivan and Richard Dix, as well as the Charles J. Corrells (Andy of "Amos 'n' A") and the Art Linkletter (emcee of "Truth-Consequences").

MAJOR WARNER GIFTS 3,000 SHARES TO UJA

Washington, June 14. Major Albert Warner, veepee and treasurer of Warner Bros., has made a donation of 3,000 shares of his company's common stock to the United Jewish Appeal, it was disclosed here in a report filed with the Securities & Exchanges Commission. At current market price for WB stock, gift adds up to about \$33,000 in its cash equivalent. Warner now holds 438,800 shares of common plus 21,000 in trust.

Jack L. Warner, production veepee, has acquired a block of 5,000 shares of Warner common. Total of his holdings comes to 426,500 shares of common outright and another 21,500 in trust.

42d St. Houses In Big Price Cuts

Boxoffice prices in New York's double-feature alley, 42d street, are beginning to topple to pre-war levels. Paralleling the decline in admission tabs at the Broadway firstruns, the 42d street grind houses are meeting the competition with prices as low as 15 and 20c for the early-bird showings. These admissions equal the depression scales.

Move was initiated at the Brandt-owned houses which includes six of the 11 theatres on the street. At the Pix, morning prices have been slashed to 15c, plus tax, while the neighboring Bryant has gone down to 20c, plus tax in both cases. Other houses in the area have cut back to a general level of about 25c during the a.m. period. Evening prices, however, are falling slower, holding at the 40-50 cent level.

Tipoff to the severity of the price drop is shown by the scales at the New Amsterdam which gets first crack at major product in the street's subsequent-run operation. Formerly scaled from 44c in the morning to as high as \$1 in the evenings, houses now range from 35c to 55c on weekdays.

FRESH AIR POISONING WEEK FOR 3 PIX MAJORS

This is "outing" week for the major companies. Homeoffice employees of two distributors are taking a boatride up the Hudson, while a third will stage its fresh-air social at a country club.

Warner Bros. workers went up the river yesterday (Tuesday) and 20th-Fox employees follow them today. Paramount will take its help to the Long Shore Country Club at Westport, Conn., Friday.

Homeoffices shut down, except for skeleton crews, for the events, with everyone from prez to office boy generally taking part in the eat-and-drink-and-be-merry routines.

Flaherty's Korda Meet On 'La. Story' for Britain

Robert Flaherty, documentary producer, is in England currently confabbing with Sir Alexander Korda on release there by Korda's British Lion of Flaherty's latest, "Louisiana Story." He is also discussing the possibility of producing a picture in association with Korda.

Flaherty stopped in Britain on his way to Germany as a guest of the U.S. Military Government. He'll speak to the German people in connection with the showing there of "Louisiana Story." Pic, which was financed by Standard Oil to the tune of about \$200,000 and was distributed here by Lopert Films, illustrates cooperative attitude of industry and oil-land owners in Louisiana. Army has bought the pic for showing in Germany on the basis that it depicts democracy and the free enterprise system in action. Flaherty's personal appearances will further point up this thought.

Producer will be in Europe about five weeks and will visit France, as well as England and Germany.

Eddie Small May Buy And Scrap Old 'Lorna' To Kayo Any Confusion

To avoid possible confusion with his projected film version of the R. D. Blackmore classic, "Lorna Doone," Edward Small may acquire a 14-year-old British picture also based upon the novel. U. S. distribution rights to the British "Lorna are held by Astor Pictures which picked them up about eight months ago. With John Loder and Margaret Lockwood in its cast; "Lorna" was originally set for fall release by Astor. However, it's understood that the company has placed the pic on a dormant status waiting on a move from Small who presumably would shelve it.

Harry Kosiner, Small's eastern rep, confirmed in New York yesterday (Tues.) that the matter had been discussed with Astor. But, he added, all angles would have to be weighed first in order to decide how much the old "Lorna" would hurt the new one—if at all. Sum Astor wants, of course, is the biggest factor in closing a deal.

Meanwhile, although "Lorna" is still on Small's production schedule, he's undecided whether to shoot it as a locationer in Scotland or do it on the Coast. Original plans called for it to go before the cameras in the novel's natural setting.

FLOCK OF BRIT. PIXERS LONDON TO HOLLYWOOD

Sidney A. Myers, assistant managing director of British Lion, Sir Alexander Korda's distributing company, heads for the Coast from New York today (Wednesday). He arrived in the U.S. from England last Friday (10). Myers is going to Hollywood to confab with Herbert J. Yates, prez of Republic. BL distributes Rep product in England and its execs regularly make several trips a year to the U.S. for huddles with Rep toppers. Myers goes back to London July 4.

Harold Boxall, co-managing director of Korda's London Film Productions, Ltd., arrives in New York from England next Monday (20).

British producers Michael Powell and Emeric Pressburger arrive in New York Sunday (19) from England and will immediately plane to the Coast for huddles with Samuel Goldwyn on production deals. They're carrying a print of "The Return of the Pimpene!" for Goldwyn's o.o. Their agent, Robert Lantz, accompanies them.

N. Y. to Europe

Katherine Alexander
Kermit Bloomgarden
Madeleine Carroll
Charles J. Correll
J. S. Croeze
John W. Cutting
Howard Dietz
Walt Disney
Richard Dix
Bobby Driscoll
Mrs. Henry Fonda
Madame Dussolina Giannini
Radic Harris
Joan Harrison
Nicholas Joy
Denis Johnston
Joseph La Penna
William B. Levy
Art Linkletter
Samuel Main
Frank Maxwell
Joan McCracken
Hildegard Neff
Lena Peters
Ella Raines
Orfeo Rossi
Frances Rowe
Cornelia Otis Skinner
Al Sharpe
Julius Steger
Maxine Stewart
Zygmunt Sulistrowski
Francis L. Sullivan
Ralph Theadore
Lou Walters
L. Arnold Weissberger
Johnny Weissmuller
Valerie White
Herbert Wilcox
Margaret Wycherly

PRICE-CUTTING BATTLE LOOMS ON DRIVE-INS

Los Angeles, June 14. Fox West Coast and other western circuits are considering a price-cutting war to protect regular theatres against the inroads of drive-ins during the summer months. Reduced prices may even extend to first-run houses in territories where auto theatres are numerous enough to be a threat. Another cause of concern among the regular theatres is the action of distributors in moving up clearances for drive-ins, putting them into closer competition.

In the Los Angeles area the drive-ins are located too far out of town to compete with first-run houses, but the auto theatres are a serious threat in San Francisco and San Diego.

'Twofer's' Sweep Jersey Cinemas

Trenton, June 14. The "change from a buck" psychology is sweeping this state in an exhib's drive to overcome slumping boxoffice returns. In an attempt to right those sagging grosses, estimated at 20% less than last year, number of cracks have been showing in the theatre price structure.

Widest-used practice now being employed by exhibs are "twofer's" on off nights. Theatres are offering two admissions for the price of one in an attempt to keep the scale up while luring the customers with bargain rates. Particular night that "twofer's" are offered depends on the individual problem of the theatre operator.

Another growing trend is the proffering of special cutrates on the basis of cards issued to regular filmgoers. Towns are being papered with these cards which are figured to spark business on the belief that the public can't resist a bargain.

Third device now growing all the more common is the addition of a third request feature to supplement a house's usual double-bill diet. Flock of theatres are booking reissues as the third feature and then heralding the added pic as a film brought back at the "request" of the patrons.

FLEITMAN JOINS PR

George Fleitman, former controller and assistant foreign sales manager of Eagle Lion, has joined the staff of Producers Representatives, Inc., the Irving Lesser-Seymour Poe unit. He will serve as office manager and accountant.

Prior to the amalgamation of PRC into RL, Fleitman was controller and manager of homeoffice operations for the former outfit.

N. Y. to L. A.

Milton Berle
John Bromfield
Corinne Calvet
Charles de Cruz
Faith Domergue
James Edwards
Dale Evans
Hugo Fregonese
Hugh French
Rumer Godden
Forrest Judd
Dorothy Kirsten
Jessie Royce Landis
Robert Lantz
Joyce Matthews
W. Stewart McDonald
Norman Moray
Sidney Myers
Louella O. Parsons
Lea Penman
Michael Powell
Emeric Pressburger
Roy Rogers
Gertrude Sayre
Victor Volmar
Jack L. Warner
Mae West
Carey Wilson
Roland Young

Europe to N. Y.

Stephen Alexander
Joe Corvin
Lester Cowan
Susan Douglas
Theresa Helburn
Lena Horne
Arthur W. Kelly
Clare Tree Major
Dr. Frank Stanton
Russell Swann
Sherlee Weingarten

SWG Asks 100% Guild Shop Plus Other Provisos

Hollywood, June 14. With negotiations coming up soon with the majors on a new pact, the Screen Writers Guild is drafting new contract proposals which call for 100% Guild shop and minimum salaries of \$187.50 after 52 weeks plus one screen credit minimum of \$350 weekly.

Additional contract revisions would hand members \$3,500 for a minimum flat deal on a screenplay with a \$500 advance. Sum of \$1,000 would be paid on delivery of the treatment and not less than \$3,150 when the initial draft of the screenplay is delivered.

A strike clause provides for contract suspension during a walkout while another clause calls for leasing, rather than outright sales of literary properties. This provision would demand a 50% down payment on a seven-year lease with the author retaining the right to recapture the rights if principal photography is not started within three years.

While SWG evidently is well prepared to wage a contractual battle, no guns as yet have been fired. Neither the majors nor the union have sat down at the negotiation table. Seeking a 100% shop under the new proposals, the labor organization already has a 90% Guild shop.

Sues UA on Charge Of Unfair A & C Competish

Current Abbott-Costello starter, "Africa Screams," represents unfair competition to its 19-year-old picture, "Africa Speaks." Classic Pictures is charging in a suit filed against United Artists last week in N. Y. federal court. Plaintiff wants an injunction to restrain UA from advertising or distributing the film under the title of "Africa Screams" or any similar title. Accounting of profits is also sought.

"Africa Speaks," according to the complaint, was made in 1930 by Paul L. Hoeffler, a member of the Explorers Club, and is said to be a pictorial record of his explorations. Classic acquired exclusive distribution rights in 1947. It's also claimed that the Abbott-Costello film causes "confusion to the public" and is a violation of the plaintiff's rights.

L. A. to N. Y.

Dick Arlen
Florence Auer
Irving Brecher
Bille Burke
Merian C. Cooper
Robert Cummings
Peggy Cummings
Ned Depinet
Ann Dvorak
Arthur Freed
Jack Greenberg
Bernard Hart
Margie Hart
Henry Heibel
Joy Hodges
Seaman Jacobs
Louis Jourdan
Fay Kanin
Michael Kanin
Leon Kaplan
Bill King
John Klempner
Jesse L. Lasky
David Loew
Paul Lukas
Jeffrey Lynn
Lon McAllister
Patricia Medina
Lauritz Melchior
Aller Miner
Harvey Orkin
William Perlberg
Milt Pickman
George Raft
Howard Reinheimer
Dore Schary
George Skouras
Sid Strotz
Franchot Tone
Nancy Walker

N. Y. TO B'KLYN

Henry Morgan

ADVANCED ADMISH PIX OVER?

Par's Block-of-5 (20% Cancellation) To Cut Single Pix Selling Costs

Philadelphia, June 14.

In a significant move aimed to cut the terrific cost on selling single pix to smaller accounts, Paramount is swinging back into block sales of its features, it has been learned here. Within the next few days, Par will offer a group of five films which have not yet been tradeshown to exhibs. Under its consent decree with the Government, company will extend the right to exhibs for 20% cancellation of the block within 10 days after the theatre ops have the opportunity to see the features.

Action by Paramount to lop the cost on individual sales of features may be followed by other companies. Several of the smaller companies, Columbia, for one, have tried out the new group selling but Par is the first of the Big Five to launch into the practice. Because of the block-booking ban, individual terms on each film must be provided in the contract but that is the only real difference between group selling and the oldtime block sales.

Par's new plan, it has been learned, is nationwide in extent and will cover all exhibs who pay less than \$75 top for a film. Company is dubbing the scheme "Paramount's security contract" and baiting the hook for exhibs with a future campaign which will play up the fact that the theatre man can solve his product problem by buying a group of films in advance.

Understood the plan will apply to all Paramount product available through this December which have not already been tradeshown. The

(Continued on page 18)

Exhib Assns. May Help Own Exchequers Via 'Sponsored' Shorts

New angle to promote the playing of "sponsored" shorts in theatres is use of the income to support exhib organizations. First such move has been made by North Central Allied, and other outfits, it is expected, may follow suit.

Shorts involved in the NCA project are the Chesterfield-sponsored one-reelers, "New Tobaccoland" and "Out from Tobaccoland." They are being distributed by Tom Connors Associates, Inc. Connors is former v.p. in charge of distribution for 20th-Fox. Associated with him now, incidentally, is Claude Lee, former exhib relations rep for Paramount.

The Minneapolis Allied group last week sent a bulletin to its members asking that they play the shorts and sign a blank turning over the income to the organization for its support. Connors pays \$8.50 for each 1,000 people in attendance and pro rata for fractions of 1,000.

NCA convention had previously voted approval of the idea. Bulletin last week, in urging playing of the pix, pointed out that they were in Technicolor, featured such stars as Bob Hope, and offered "a chance for you to get a good short subject free and give your organization some badly needed revenue without any cost to you... It is a painless way of helping pay for the legislative and other work of the organization."

National Screen handles physical distribution of the films for Connors. He anticipates in the near future adding pix sponsored by advertisers other than Chesterfield to his list.

Jones as Smith Aide

Lem Jones, formerly aide to 20th-Fox prexy Spyros P. Skouras, has been named assistant to Andy Smith, company's vice-prexy over sales.

Jones was closely associated with the late Wendell Willkie during the latter's presidential campaign in 1940. He joined 20th as Skouras' aide when Willkie became chairman of the board.

Anchors Away

Directors of the Motion Picture Assn. of America ruled yesterday (Tuesday) that a dame's okay as long as she's aloft. It approved use by Warner Bros. of the title, "The Bright Dame."

MPAA has a standing rule against the word "dame" in pic tags. Directors opined it would be okay in this case, however, since it refers to a ship.

As Richards-Par Pool Ends, Pix Co. Out to Sell Him

Paramount's distribution forces swung into immediate action to win southern theatre operator E. V. Richards as a customer for its product following the announcement that Richards and the film company have reached agreement on the breakup of their partnership circuit. Seeking to cut a deadlock which has caused Par to sell away its picture lineup from the 79-theatre circuit for the past year, Alfred W. Schwalberg, Par's sales veepee, trekked to New Orleans last week for huddles with Richards.

Schwalberg, returning over the weekend, conceded that the purpose of his trip was to reach a deal with the Dixie exhib for those houses which Richards will be operating on his own. While no agreement was reached, Schwalberg indicated that further talks would be pushed. Par's falling out with Richards stems from their inability to agree on terms.

Under the Paramount-Richards dissolution pact, the major acquires its pard's entire stock in the circuit, with the shares changing hands during the first three months

(Continued on page 18)

J. G. MCCARTHY NAMED FOREIGN V.P. OF MPAA

Further solidifying the newly-revised exec setup of the Motion Picture Assn. of America, the organization's board in New York yesterday (Tuesday) upped John G. McCarthy to v.p. in charge of international affairs. McCarthy has headed the international department since last November.

His promotion to a vice-presidency underlines the complete authority in foreign matters he was recently given when Francis Harmon, v.p. in charge of the New York office, was relieved of all jurisdiction in these matters. Harmon has been shifted to top of the newly-combined exhibitor and community relations departments and will give most of this his time to those fields.

Board also named Maurice Bergman, exec aide to Universal prexy Nate Blumberg, to the exhibitor-community relations committee. Latter group, headed by RKO president Ned E. Depinet, is the board's supervisory unit over Harmon's new setup. It's all part of a recently-formulated scheme to cut down anti-trust suits against the majors by exhibs through wooing their friendship and promoting a new spirit of cooperation between the segments of the industry with the coming of divorcee-

American companies will again participate in the Royal Command Performance in London this year, the board decided. It will be held Nov. 17. Likewise okayed was participation in the Irish Catholic Stage Guild performance in Dublin a few days later. Hollywood pix will be the prime attractions at

(Continued on page 20)

PAR'S 'SAMSON' WATCHES 'JOAN'

Day of the advanced admission picture is over, RKO execs privately feel as result of the rough time they are currently having with "Joan of Arc." The Walter Wanger production, starring Ingrid Bergman, is proving disappointing—particularly in smaller towns—in its upped-scale playoff.

RKO's experience is being carefully watched by Paramount and is known to be a factor in that company's thinking on Cecil B. de Mille's "Samson and Delilah." Par, which will send the pic into release early next year, has been wavering on policy and the results with "Joan" may swing the decision for or against roadshowing.

Also being watched by Par, although it is felt that the situation is less of a parallel with "S&D" than "Joan" is, are "Hamlet" and "Red Shoes." They both continue to be sold at tilted prices with good results. They're playing art or semi-art houses, however, rather than the standard theatres that "S&D" would be forced to play.

RKO is finding that potential patrons just won't shell out the \$120 that is being asked. Public is balking particularly in small towns, in which some of the business has been murderous. Nevertheless, RKO will continue with the tilted-tap policy, booking as many

(Continued on page 18)

Korda Sells 2 Pix Outright to 20th

Sir Alexander Korda has sold outright to 20th-Fox American rights to the two British films which the company had been distributing for him on a percentage basis. They are "An Ideal Husband," starring Paulette Goddard, and "Anna Karenina," starring Vivien Leigh. Korda is understood to have received approximately \$650,000 for the residual income in the pair of pix. Payment was made to the producer in sterling of 20th's blocked funds in England.

Advance of \$500,000 on anticipated earnings of the two films in the U. S. was made to Korda a couple years ago by the Bankers Trust Co., N. Y. Bank of England at that time guaranteed the loan, in effect, by committing itself to provide Korda with a sufficient number of dollars to cover the advance if the proceeds of the films in the U. S. were insufficient.

Since the two pix proved disappointing at the b.o., it was necessary for the Bank of England to make good on its pledge. Thus, when 20th handed sterling to Korda

(Continued on page 18)

Par Theatre Lineup

With Paramount rapidly getting set for its two-company operation by the end of the current year, management has now fixed the final lineup of officers of the dual units. Leonard Goldenson, of course, will step into the presidency of United Paramount Theatres and may also be drafted for the board chairmanship. Walter Gross will serve as both veepee and general counsel while Robert O'Brien, now secretary of the parent org, becomes secretary-treasurer of the new circuit. Understood Edward L. Hyman and Robert M. Weitman will be tagged veepees.

New production unit will start business with its present officer lineup virtually unchanged. Only substantial alteration seen is the assumption by Austin C. Keough of the post of secretary along with his jobs as general counsel and veepee. Keough formerly served in the triple capacity for Par before O'Brien took over the secretarial chores.

Distribs' Feud Over \$3,000,000 Due From British Film Earnings in U. S.

Fishy Device?

For the third successive year, the U. S. State Department has selected a commercial film to represent this country at the Venice Film Festival. The 10th annual opens Aug. 11. This year's choice, "It's the Maine Sardine," produced by Sun Dial Films, is an institutional documentary sponsored by Maine sardine companies.

Controversy has sprung up among the major film companies that is jeopardizing some \$3,000,000 in earnings of British pix in the U. S. during the past 12 months. As a result of the tiff, the 'B' pool to which this coin would go for later distribution among the Motion Picture Assn. of America's members under the Anglo-American film pact is currently almost completely depleted. During the first year of the agreement, which expired yesterday (Tues.), because of the dispute, not a single penny from the pool has been divvied among the companies.

Anglo-American pact set up 'A' and 'B' pools for dollar remittances to Yank companies. Monthly payments (totaling \$17,000,000 for the year just ended) have been regularly made out of the 'A' pool. The 'B' pool, which was to hold all earnings from British films in the U. S. and serve as additional remittances, has suffered from a number of special deals between Yank and British distribs which kept the coin out of this fund.

Current battle is raging over a threat of Universal to withhold the take from its British-made releases from the pool. U is burning over the special deals made by other companies which skirted this special fund. While originally committed to turn over its earnings on Anglo imports, U officials now claim it is being made a patsy while other units salvage their entire earnings on British pix.

U is one of the two chief distribs in the U. S. for J. Arthur Rank, top British producer. Hence, its stand takes in a lot of ground. For one, U is distributing Rank's "Hamlet" which was the top British earner here in the past 12 months with a take close to \$1,500,000. Outfit also has been

(Continued on page 18)

U Starts to Show Black; \$252,293 Net 2d Quarter But Still 465G in the Red

Adding an official note to the company's comeback into the black-ink side of the ledger, Universal has showed up with a net profit of \$252,293 for the second quarter of its fiscal year, ended April 30. U, however, still winds with a loss for the first six months of \$465,242, since it started with a \$171,535 handicap in the form of losses suffered during its first quarter.

Six-month crimson compares with a profit of \$232,866 for the corresponding period of last year. U's second quarter take is ahead of 1948's, when the company netted \$98,660 in its final period of profitable operations preceding a sharp decline.

U's rally is believed to preface a windup in the profit side when its fiscal year ends. Amortization of costly pix, released last year, is now almost completely absorbed and the company is showing about the same gross rentals as last year on cheaper features turned out during the past 12 months.

VOLCANO LATEST TO GET INTO BERGMAN HAIR

Rome, June 7. It has been necessary to find another location for the Ingrid Bergman-Roberto Rossellini film, "God's Earth," other than the island of Stromboli, off the coast of Sicily, because the volcano on Stromboli has become too active for good working conditions.

A similar (in landscape) location area will be selected this week, and Miss Bergman has already left Stromboli. Rossellini is in Rome for a day or two, but expects to return to his work as soon as possible. In spite of the many delays due to weather, visitors and volcanos, the picture is progressing as well as though there were a real schedule.

Sears Nixes Rank On 2 UA Bookings; Terms 'Too Low'

United Artists' prexy Grad Sears, reporting to the company's board in New York yesterday (Tuesday) on his recent trip to England, disclosed that he had received an offer from J. Arthur Rank to book two UA pix on his circuits. Sears said he had turned Rank down because he considered the terms offered too low and likewise objected to Rank's "picking and choosing."

The two films the Rank circuits wanted were Sam Bischoff's "Outpost in Morocco" and Edward Nassour's "Africa Screams." Refusal of the UA topper to accept deals for them on Rank's Odeon or Gaumont-British webs means that the distrib will have to peddle them, as it has been doing with most of its product recently, to indie circuits.

Nevertheless, UA announced following the meeting, Sears feels the Rank situation is clearing up somewhat and bookings on Odeon and G-B may be worked out.

UA has been in a running battle with Rank execs for several years

(Continued on page 18)

UA BOARD OK'S 3 DEALS; WILCOX'S 2 LOOK LIKELY

Improvement in United Artists' product situation is seen in approval by the board in New York yesterday (Tuesday) of three releasing deals and the likelihood that the company will get two top-grossing British pix made by Herbert Wilcox. Five films would be of material aid in stretching UA's releases, which will now run until about the end of the year.

Okayed by the board were Edward A. Golden's deal for "Guilty of Treason," yarn about the Iron Curtain which will go into production immediately; Seymour Nebenzal's remake of "M," to be produced in Mexico, and "Champagne for Caesar," which Ronald Colman will star in and co-produce.

Colman pic will be the second to be made out of the \$600,000 financing jackpot which Howard Hughes advanced to UA last winter for waiver by the company of distribution rights on three of his pix. First film made from the fund is the Mickey Rooney-Sam Steifel production, "Quicksand," now editing.

Wilcox pix which UA will probably get are "Spring in Park Lane" and "Maytime in Mayfair." They would go to UA under the contract of one of its own producers, who would in turn make a reciprocal arrangement with Wilcox for England.

Sues Kathryn Grayson

Los Angeles, June 14. Breach-of-contract suit for \$41,050 against actress Kathryn Grayson was filed in L. A. superior court by Murray Lazar, her former business manager.

Plaintiff declares actress refuses to go through with a one-year contract, signed last Nov. 1, calling for 5% of her gross income.

'Freedom of the Press' Application To Films to Be Legally Tested Out

Right of any U. S. governmental body, state or municipal, to censor films drew closer to a final test before the U. S. Supreme Court this week in two developments. The National Council on Freedom from Censorship, group affiliated with the American Civil Liberties Union, announced that it will bring a special test case challenging the constitutionality of censorship bodies. At the same time, United Artists and Hal Roach studios filed its brief in the Supreme Court of Tennessee attacking the Memphis board's action on Roach's "Curley."

The Council declared that it had instructed its attorneys to prepare an appropriate test and to report not later than Sept. 1. It is determined to rig a test case on the basis of the Supreme Court ruling in the Government anti-trust case which lumped pix along with mags, newspapers and the radio as protected by the free speech amendment to the constitution. Attorney Roger Baldwin and playwright Elmer Rice, ACLU officials, said.

Org is on the hunt for a "public-spirited exhib" willing to risk prosecution and possible financial loss to show an uncensored film or one which has been banned, Baldwin said. If it cannot find an exhib ready to act as guinea pig, the group will hire a theatre and play an uncensored film to put the principle to the test.

'Curley' the Guinea Pig

Pushing its own case which the Motion Picture Assn. of America is backing, UA flatly declared in its 128 page brief that films are exempt from censorship. It quotes the Supreme Court anti-trust statement that "we have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment." UA also asserts: "to use race or color as the sole legal basis for censorship of talking motion pictures is illegal and unconstitutional."

In the "Curley" case, the Memphis board barred the film because it depicted a Negro child playing with whites. UA lost in the lower court.

ACLU's test suit will probably be brought in either New York or Ohio, it is said. Outfit does not anticipate any difficulties in securing a film. In the event that the "Curley" action squarely presents the poser to the high court, or may wait out that ruling first.

Subject has not been brought before the Supreme Court in over 30 years and ACLU is convinced that the interpretation has changed since then. In 1916, court held that films were entertainment and thus not protected by the free speech and press proviso. However, it is said, Supreme Court recently declared in an action brought by Murray Winters vs. N. Y. State that "the line between the informing and the entertaining is too elusive for the protection of that basic right" (free speech), thereby indicating a change of heart.

Seven states, besides a flock of municipalities now have censorship boards. States are New York, Pennsylvania, Virginia, Ohio, Louisiana, Kansas and Maryland.

Test Polish Pic Ban

Baltimore, June 14.

In the wake of protests against the ban on a Polish film by the Maryland censorship board, Gov. W. Preston Lane has asked a ruling from the attorney general on whether a pic can be barred on the grounds it is "Communist propaganda." "On Polish Land," a documentary distributed by the Pol-Ton Film Co. of New York was recently nixed by the Maryland censors because it was "based on deceit and misrepresentation of facts."

Under Maryland law, the censor board is authorized to bar the showing of any film which it considers "immoral, obscene and indecent." The censors, however, contended that the Polish pic constituted just as much a moral breach as a "film depicting sexual misconduct." Newspaper editorials and civic rights groups have attacked the ruling as an action based on political rather than on moral grounds.

Bidding Elimination Up At MPA-TOA Talks

Washington, June 14.

Possibility of eliminating competitive bidding sales by the major distributors was brought up here last week at the secret huddle on industry public relations problems between Motion Picture Assn. of America and Theatre Owners of America toppers.

Proposition that the majors kill off the competitive proposition was made by one of the TOA officials who did not like the way such sales have been working out. However, MPA people contended that they had no authority to handle or recommend such things to their members. Nevertheless, it was understood that the suggestion would be handed on to the individual companies.

Depinet Powwow

Continued from page 3

talks' were held with the TOA delegation consisting of Ted Gamble, board chairman; Gael Sullivan, exec director; and Robert Coyne, board member.

All-Embracing

It is believed that what Depinet, Francis Harmon, MPA chief of exhib-relations dept., and other MPAers want to discuss would blanket the field of intra-industry and public relations problems. MPA wants exhib cooperation in studying anti-trust litigation, film distribution, audience research, attendance figures, drive-ins and a multitude of other poses.

However, a hurdle is expected by way of the TOA demand for the preliminary creation of an all-industry committee. Whether the MPAers can consent to a passage of control to such a body which might take the bit in its own teeth is problematical. One MPA official expressed doubt on the question when quizzed this week.

Understood that TOA feels the past record of the MPA on proposals for cooperation has not been a particularly shining one. Exhib outfit claims it was unable to get all-out cooperation when it launched its public relations drive last year despite promises that it would. Hence, it wants the committee set up as an guarantee of good faith on MPA's part.

Besides Depinet, Eric Johnston, Austin C. Keough, William F. Rodgers, Maurice Bergman, Benjamin Schwerber and Harmon will rep MPA. Group fronting for TOA includes Gamble, Coyne, Sullivan, Herman Levy, Walter Reade, Jr., Harry Lowenstein, Si Fabian and Stanley W. Prenosil.

Pic-Backers

Continued from page 3

they insist on the observance of five rules:

1. The package must be so constituted that second money and completion bond givers are amply protected in the estimated gross. First money will not be available if this requirement is not met.

2. Reputation and past performance of the producer will not enter into conclusions on any deal. Each package must be considered entirely on its own merits.

3. Each package must contain a certain number of fresh players, male and female. Bankers point to surveys showing that less than 20 Hollywood stars mean anything at the boxoffice because people are tired of familiar faces and old-timers trying to be bobby sockers.

4. Each package must offer fresh production talent. Surveys show that film customers are just as tired of the old tricks of directors, writers and cameramen as they are of looking at old faces.

5. The package must be so constituted that it shows it has built "from the bottom up, and not from the top down. In other words, the producer must have a solid story, told in a manner that will permit cheap production costs, rather than starting with a \$600,000 budget and then trying to cut costs to fit that figure.

Vagabonding

Continued from page 2

the Greek Queen about town. Michael sure gets around, for the Greek Queen is really a honey.

Of course the Princess does too, i.e. get around. The UN's Palestine-Arab Settlement Commission is quartered also at the Beau-Rivage, as well as many U.S. oil company reps. The management indicated a desire that we move on—they were charging us \$24 for two doubles, under the eaves on the backside of the hotel. Hotel claimed governments and UN Commissions paid double, so that private trade wasn't welcomed much any longer. Reported this to the Swiss National Tourist Office, at nearby Lausanne, who dispatched their manager, P. Martinet, to the hotel to reprimand the hotel's "directorate"; but we took the hint and moved on to the comfortable, sprawling Victoria, in Interlaken, for a week and from there here.

The Lucerne's Palace was completely refurbished after World War II; all new plumbing. Rates in these deluxe joints all about the same; doubles \$10; single, \$6. Food expensive in Switzerland, averaging about \$8 per menu per person in cities; and \$6 en route. Everything spotted, of course, and plenty of everything to eat. Shops bulging with U.S. goods. Gas unrated; but averages about 70c a gallon—in some places 80c.

Spent two sunlit days high up on the Jungfrau with my cameras; and after one such had slight return of my old ticker-trouble in the form of a slight, but painful, attack, strong enough to knock me out for awhile and bed me for a few days. Excellent local specialist.

We're playing hide-and-seek with the Tom Deyds; missed them by minutes in Zurich, Interlaken, Berne and Lucerne. The De Gaulle Military Coup, believed planned for June 18, is thought by some to be political maneuvering of the "Quelle (?) faction" to block the French generals' ambitions.

In Geneva houses, J. Arthur Rank's "Take My Life," dubbed in French; "Holiday in Mexico" also dubbed; Gaby Morlay, Jean Tissier, Frank Villard and Daniele Delorme in "Gigi"; and Jean Granier in "Mirages." In Lausanne-Ouchy: Vivien Leigh and Ralph Richardson in "Anna Karenina," with dubbed-in French; at the Colisee, Boyer and Ann Blyth in "Vengeance de Femme," also dubbed; at the Palace O'Hara, Dick Haymes, Harry James and his orchestra in Technicolor, "Do You Love Me," in English with French titles; John Garfield and Hazel Brooks at the Capital in "Blood and Gold"; "Bellita" at the ABC; "Francis Premier," with Fernandel, at the Atlantic; and "The Sheriff of Bullion City" at the Bio.

In Interlaken: Basil Rathbone and Nigel Bruce in "Sherlock Holmes" and "The Lady in Green"; and Laurel & Hardy in "Olivier VIII." In Berne: "The Hunted," "A Woman Betrayed" with French dubbed in, "Gigi" and "Fantasia."

Here in Lucerne: "Somewhere in the Night"; "Hold That Blonde"; "Fantasia"; Tyrone Power in "Je Cherche le Charlatan"; "Anna and the King of Siam" and in Zurich: "Thief of Bagdad," "Smash-Up" and Abbott & Costello in "Die Table Runder" with dubbed-in German. Swiss head-line-of-the-week: "Charlot Papa-76-04-e," after the order of the French freight-car!

'Oliver Twist'

Continued from page 3

the film played in Berlin several months ago with resultant rioting, Rank now stands adamant against turning the Dickens work loose on American screens. Reportedly, he feels that the harm which the pic would work to the Rank label would far outweigh the cash intake.

Under the axed plan which EL had worked out with the Anti-Defamation group, "Twist" would have been quietly shown in a number of small situations throughout the country. Audience would then have been quizzed as to their reactions. Specific questions on whether the pic has anti-Semitic atmosphere would have been included. Plan, incidentally, is almost identical with an earlier one which was dropped when the furore became too hot to handle.

Chief criticism leveled at "Twist" is that the portrayal of Fagin is a Streicher-like stereotype of a villainous Jew.

M-G's 'Some of the Best'

As part of its 25th anniversary celebration, Metro is distributing free a 40-minute compilation of its most notable pictures during the period of its growth. Called "Some of the Best," included are clips from current and upcoming pix. It is an interesting film and should be of considerable interest to fans.

With Lionel Barrymore as the interlocutor, the pic has considerable sentimental and nostalgic value in unspooling memorable scenes from a flock of memorable pictures, starting with the John Gilbert-Renee Adoree starrer of 1924, "The Big Parade." The scenes that follow certainly emphasize the prestige-development of Metro during its quarter of a century.

Following "Parade" come sequences from the following pix and their stars: "The Merry Widow," 1925 (Gilbert-Mae Murray); "Flesh and the Devil," 1926 (Garbo-Gilbert); "Ben-Hur," 1927 (showing Ramon Novarro and Francis X. Bushman, in their famous chariot race); "Tell It to the Marines," 1928 (Lon Chaney, Eleanor Boardman and William Haines); "Broadway Melody," 1929 (Charles King, Bessie Love and Anita Page); "Min and Bill," 1930 (Marie Dressler and Wallace Beery); "Trader Horn," 1931 (Harry Carey, Edwina Booth and Duncan Renaldo); "Grand Hotel," 1932 (Garbo, John Barrymore, Wallace Beery, Joan Crawford shown in scenes from the pic); "Tugboat Annie," 1933 (Dressler-Beery).

"Dinner at Eight" was the 1934 pic, showing scenes with Jean Harlow, Marie Dressler among others; "Mutiny on the Bounty," 1935, shows Clark Gable, Charles Laughton; "San Francisco," 1936 (Spencer Tracy, Clark Gable and Jeanette MacDonald); "The Good Earth," 1937 (Paul Muni and Luise Rainer); "Boys Town," 1938 (Spencer Tracy and Mickey Rooney); "The Wizard of Oz," 1939 (Judy Garland, Ray Bolger, Jack Haley); "Boom Town," 1940 (Gable and Tracy); "The Philadelphia Story," 1941 (Cary Grant and Katharine Hepburn); "Mrs. Miniver," 1942 (Greer Garson and Walter Pidgeon); "Random Harvest" (Greer Garson and Ronald Colman); "National Velvet," 1944 (Elizabeth Taylor and Mickey Rooney); "Meet Me in St. Louis," 1944 (Margaret O'Brien and Judy Garland); "The Green Years," 1946 (Charles Coburn and Dean Stockwell); "The Yearling," 1947 (Claude Jarman, Jr.); "Easter Parade," 1948 (Judy Garland and Fred Astaire). Brief excerpts from 1949 pic, current and coming, follow.

Frank Whitbeck supervised the compilation; Herman Hoffman did the writing and compilation; Laurie Vejar the editing. Kahn.

B'way Dates 'Uneconomic'

Continued from page 4

mount \$1,400 in this manner on one picture played in its own flagship, the Paramount theatre. Universal is reported to have been nicked \$12,000 in the same way for a Criterion run. Thus the cry about "paying for the privilege of playing Broadway."

Distributors see the day not far off when the Mazda Lane exhibs will have to make concessions in their deals or run the risk of being without product. They point out that terms are now such that the theatre is virtually guaranteed its nut and some profit no matter how weak the b.o. The producer, therefore, is bearing all the brunt. With fewer top quality pix now available and runs shorter, theatre ops already are having quite a scramble for suitable product and will have to give way, distributors say, if they want pix. Maurice Maurer, operator of the Astor and Victoria for the City Investing Co., has already made some concessions in his terms, but still sticking to their guns are Harry Brandt, who controls the Globe, Gotham and Mayfair; United Artists Theatres Corp., which operates the Rivoli in a deal with Paramount; and Charles Moss, who operates the Criterion. The others are said to be somewhat burned at Maurer.

Cutting Prices?

As for the matter of admission prices hurting Broadway biz, exhibs are almost unanimous in rejecting the thought that reductions would bring enough additional patrons to compensate for the revenue lost per person. They claim they cannot afford to make a cut that would be big enough to really mean anything and that a nickel or a dime slash would prove a futile gesture.

This is a position they've taken consistently since grosses started to fall a couple years ago. The only development that is now giving them pause is the continued strength of the Palace with its new vaude policy at a 95c top. Sol Schwartz, general manager of the RKO circuit, which operates the house, feels that the "change from a buck" price has as much to do with the success of the new policy as anything else.

Other showmen likewise see the Palace biz meaning that patrons are hunting bargains. This may prove effective in eventually stimulating price cuts, especially if grosses continue so weak. There was a flurry a couple months ago of reductions in "early bird" and matinee fees, but they were not sufficiently large in size or widespread enough to have any real effect.

What's needed, most astute observers feel, is not only substantial cuts, but an accompanying advertising-publicity campaign to acquaint the public with the fact they can again afford to come to

a Broadway theatre. Many people, it is feared, having been scared several times by the hole a pair of tickets make in a \$5 bill, have gotten out of the habit of midtown theatregoing.

Lawson-Trumbo

Continued from page 2

cision written by Justice Bennett C. Clark, agreed that a Congressional committee had a right to a responsive answer to a pertinent question. The decision was commented in part: "The committee was in constitutionally created... it functions under valid statute and resolution which have repeatedly and without exception been upheld as constitutional. Power of inquiry includes power to require a witness before the committee to disclose whether or not he is a Communist, and failure or refusal of a witness so to disclose is properly punishable."

"No one can doubt in these chaotic times that the destiny of all nations hangs in balance in the current ideological struggle between Communist-thinking and Democratic-thinking peoples of the world. Neither Congress nor any court is required to disregard the impact of world events, however impartially or dispassionately they view them..."

Edw. Dmytryk to Direct

Indie for Phil Waxman

One of the "Hollywood 10," Edward Dmytryk, will return from Britain next August to direct a film version of Stanley Ellin's novel, "Dreadful Summit," which Philip A. Waxman will produce. Despite the tacit industry blacklist against Dmytryk and the other nine, the indie filmmaker declared in New York last week that he has no qualms about hiring the director for "he's the best man for the job."

Waxman closed the deal for Dmytryk's services in a recent two-week trip to England where the director completed N. A. Bronsten's "Obsession" and is now handling a forthcoming J. Arthur Rank release, "Give Us This Day," based upon the book, "Christ in Concrete." Pact hands the negger a "substantial sum" plus a percentage of the profits.

Screenplayed by Ellin, "Summit" is a "suspense, chase-type" yarn built around a boy and his father. Locale is New York where the picture is scheduled to roll in September on a budget "close to \$500,000." Waxman, who produced the Broadway legitler, "Strange Bedfellows," last season said the cast hasn't been set as yet, but he expects for draw upon stage personalities for the most part. It's his first venture into film production.

CLEARANCE SNARLS ON DRIVE-INS

WB's New Production Slate Geared To Retaining Many of Own Theatres

Warner Bros. confidence that it will hold on to its theatres for the next several years at least is reflected in the production plans announced at the company's three-day international sales meeting in New York last week. Crossing the general industry trend of stepped-up production and releasing, executive producer Jack L. Warner disclosed to the sales meet that 38 films will be finished or in work during the balance of this year to the end of 1950. This figure varies slightly from Warners' traditional policy of about 20 releases per year. Production slate, however, revealed the company's intention to throw its weight behind bigger pix in the next period.

Paramount and RKO, prepping for the spillover of their theatre holdings under the consent decree, are stepping up their production activity by about 20% over their normal quota. Strategy is aimed at compensating for loss of theatre profits by distrib volume. Warner execs, however, are obviously proceeding on the calculation that theatre take is safely in the company's coffers.

Warners, through proxy Harry M. Warner, has already disclosed its intention to make a last-ditch fight to retain its theatre holdings. Even if the Federal court were to order some form of divestment, it is estimated that appeals to the U. S. Supreme Court would delay (Continued on page 20)

TIESLERS OK NOW AFTER A FIRE ON THEIR YACHT

Injured by a fire which broke out last Thursday (9) on their yacht at City Island, N. Y., Canadian film exec Hans Tiesler and his wife, Gertrude, have been discharged from the Parkchester General Hospital, Bronx, N. Y., where both were taken for treatment. Former sustained second degree burns of the face and body while Mrs. Tiesler suffered from shock.

Veepee-g.m. of Audio Pictures, Ltd. of Toronto, Tiesler was readying the craft for a trip to Canada when the blaze started in the engine room. He's associated with Arthur Gottlieb, a Montreal film man who is the husband of Gladys Glad Hellinger. Mrs. Tiesler is also an Audio official, supervising its script department.

Bergman's New U Duties; Dave Lipton to Commute

Maurice Bergman, Universal's eastern ad-pub director recently upped to an executive post with the company, takes over his new chores July 5. While his duties have not yet been completely defined, Bergman will be available to U's prexy and top-bracket officers on any pressing problems. Although handling exhib relations, he will also trouble-shoot on roving assignment.

David A. Lipton, U's national ad-pub chief, will definitely not make his permanent h.q. in New York but will continue shuttling between the Coast and the h.o.

U's New York hackery will work in three independent departments with Henry A. Linet as chief of the ad wing; Philip Gerard heading publicity, and Charles Simoni directing exploitation.

Indie's Waterfront Pic

The 24 articles on waterfront crime in New York which won Malcolm Johnson, N. Y. Sun writer, a Pulitzer prize recently, have been bought as the basis for a film by Monticello Film Corp., a new indie. Shooting will be 100% in New York. No release is set.

Monticello paid Johnston \$5,000 down against 5% of the net profits. Outfit is headed by E. S. Hart and William Hart. Associated with them is attorney Joseph T. P. Sullivan.

Better Run

Saranac Lake, N.Y., June 14.

Ted Gamble, as a member of the Variety-Clubs-Will Rogers hospital board, was making an inspection tour of the institution here last week with a group of Variety-Clubbers when he ran into a former theatre man who is now a patient. "How's everything?", asked Gamble. "Fine," was the reply, "except for our clearance. We have to follow the Schine house in the village."

Gamble, as a circuit operator and board chairman of the Theatre Owners of America, found the problem no new one. He promised quick consultations with the distributors to get the hospital a better run for its one-night-a-week shows.

Variety Clubs' Takeover of San Now Official

Variety Clubs all over the United States, in Canada, Mexico and London, are now open to acceptance of applications from anyone in any branch of show business for admittance to the Variety Clubs-Will Rogers Memorial hospital at Saranac Lake, N.Y. Organization has opened the doors of the famed 19-year-old Adirondack landmark, following formal acceptance last week of responsibility for financing its \$200,000-a-year nut.

With depletion of the Will Rogers Memorial Fund, headed by Walter Vincent, population of the sanitarium had sunk to 24 patients in the past two years. Eight more have been admitted in the weeks since Variety agreed to take over and the Clubbers have promised to let the total rise to the hospital's capacity of 96. If that's not enough, they hope to embark on an expansion program that will push the number of beds up to 140.

To facilitate admissions, Variety is eliminating all possible red tape. runs, attorneys point out that a house which can get a fair admission price and return a reasonable rental to the distributor is entitled to an equal break with other theatres, whether the spot is a (Continued on page 18)

AFL AND CIO UNIONS' PRO-LABOR PIX SERIES

Several major AFL and CIO unions have joined a cooperative film project to promote the production of new documentaries and increase the use of current public service and labor pix. New outfit, National Film Cooperative, will begin operations within six months on the initial contribution of \$20,000 made by the labor groups. Robert Delson, labor attorney, is chairman of the project.

Delson said the cooperative will provide social-minded documentaries with organized facilities to assure the recovery of production costs plus a profit. Initial venture will be a film to tell "labor's story." Cooperative will also act as a distrib agency and film library and as a central purchasing agency for motion picture equipment.

Among the unions supporting the cooperative are the International Ladies Garment Workers Union, American Newspaper Guild, Textile Workers Union, United Hatters, Cap & Millinery Workers, United Automobile Workers, and Amalgamated Meat Cutters. Other groups include National Cooperatives, Jewish Labor Committee, Georgia Workers Educational Service and the Anti-Defamation League.

COMPLICATED BY POSTWAR BOOM

With the number of drive-in theatres having increased from about 60 to 1,000 in the four years since the end of the war, film company attorneys are girding themselves for a walloping number of clearance suits from that source. The great increase in ozoners contributes a serious new complication to the matter of runs and clearances, which the distributors thought they had been gradually straightening out during the past few years amidst a welter of lawsuits, out-of-court settlements, decrees and Dept. of Justice pressure.

Some litigation has already been started by the drive-ins in efforts to get an improvement in the situation which originally found them being handed only last-run product, slough-offs and reissues. Latest of these suits is by the Grayslake Outdoor Theatre Co., Ltd., at Grayslake, near Chicago, against all the majors, Balaban & Katz and Public-Grand States Theatres.

Grayslake suit, filed in Chicago federal court, is unusual in that no monetary damages are sought. Exhibit merely wants an injunction to eliminate clearances given to houses in nearby Waukegan and Libertyville, so that he gets a quicker whack at product.

Counsel for the majors feel that there are a good many points on both sides of the argument for earlier runs for the fresh-air emporiums and it will probably take some court decisions to eventually determine a pattern. In the interim, some companies have been avoiding trouble by letting the ozoners in certain situations bid for pix or by moving up runs and cutting clearances by negotiation.

Regarding the demands for earlier drive-in or not. The fact that the establishment might be in competition (Continued on page 18)

Small-Young-EL Talks Still Warm

Edward Small's deal for assumption of control of Eagle Lion is still on the griddle and warm, although chief stockholder Robert R. Young is apparently sending out feelers in other directions in the event Small negotiations fall through. Approach has been made to Stanley Kramer as a potential production head for the studio, but there have been no negotiations and the producer is known to be little interested in the proposition.

Serge Semenenko, Boston banker who is attempting to put the Small deal together, reportedly will head for the Coast this week in an effort to get Small to reduce the demands which he asks be fulfilled if he is to assume control. Small is understood insisting that before he takes over, arrangements must be complete for a production fund of \$5,000,000 to \$7,500,000 to cover all picture financing required for the next two years.

Semenenko, whose First National Bank of Boston, manages loans by four banks totalling about \$10,500,000 to EL and its parent company, Pathe Industries, has been endeavoring to put the production fund together from outside sources in order to get Small to take over. (Continued on page 18)

TV AND DRIVE-INS HOT ON TOA'S CONV. AGENDA

Television and drive-ins will prominently feature discussions at the annual meet of the Theatre Owners of America, set for the week of Sept. 12 in Los Angeles. TOAers expect an attendance of 600 to 800 exhibs and flimlites on hand.

Ted Gamble, board chairman, and Gael Sullivan, exec director, head west within a few days to huddle with Charles P. Skouras, National Theatres chief, who chairs the convention.

Now It's 'Depth Research' as Means To Probe Anemia at Film Boxoffices

Real Hot Fans

Toledo, June 14.

Drive-ins may soon be operating not only all day, but all year, even in areas with the coldest weather. That was revealed last week to the central section of the Society of Motion Picture Engineers here by J. D. Phylfe, of RCA.

He disclosed that scientists are now working on two developments that would give a further tremendous spurt to the mushrooming ozoner industry. First is an innovation in projection that will permit daylight operation and second is a system by which the house would run heat into parked cars to make drive-in theatre-going comfortable in any weather.

In line with the industry's admitted need for scientific boxoffice research, Motion Picture Assn. of America has under consideration a plan to probe filmgoers' reactions to Hollywood product with the same methods used successfully in other major industries. Plan was submitted last week by Dr. Ernest Dichter, psychological consultant for a number of major concerns including Lever Bros., Chrysler, Serutan, E. I. DuPont and Columbia Broadcasting System.

Dichter's technique is known as "depth research," an analytic approach to inner responses which several of the major studios helped popularize in their recent cycle of psycho pix. Through a field staff of trained psychologists distributed in key areas, Dichter has proposed a major plan to psycho-interview about 2,000 typical Americans to find the root cause why only 50% of the potential film audience actually goes to the theatre.

Each individual interview, as conducted for other industrial ad campaigns, usually takes about three hours. With the buried, but decisive reactions brought to the surface during such a period, Dichter says he can discover the mechanisms which either bring or repel people from plunking their coin down at the boxoffice for a specific film.

The trouble with conventional forms of research currently employed, according to the depth researchers, is that direct questions usually result in superficial and misleading answers. Dichter's principle involves never taking a reply at its face value but understanding it as a clue to basic personality structure.

With proper data at their disposal, Dichter predicts the major studios will be able to touch off the right buttons in their advertising which will correspond to the filmgoers' emotional needs. Production and story problems will (Continued on page 18)

COLLARITES REJECT RENEWING OLD PACT

Homeoffice white-collar unions flatly rejected this week an industry proposal to settle the six-month's dispute by renewing the old contract, expired last September. Hitch in the proposal, as far as the unions are concerned, is the industry proviso that the old pact's double severance pay clause be omitted. General membership meeting Monday (13) of Screen Publicists Guild voted 223 to 1 to reject the offer while the Screen Office & Professional Employees Guild is expected to take similar action later this week.

Union's position was buttressed with a pledge of support from the New York City CIO Council, representing several major unions in the city. Mike Quill, Council prexy, threatened to put the majors on the unfair labor list if a settlement was not reached before tomorrow (Thurs.). Quill made the warning in an open letter to Metro prexy Nicholas M. Schenck while promising the union additional manpower for theatre picket lines.

White-collarites launched a new tactic this week in the form of musical picket lines before Loew's Victoria, N. Y., with ballad singer Pete Sieger leading the chanting. Additional demonstrations were organized against major-owned theatres in Philadelphia, Buffalo, Detroit and Chicago by national unions helping the film collarites.

% Chiz Suits in Ore.

Portland, Ore., June 14. Three percentage chiselling suits have been filed here in the Federal district court against Jesse E. Jones by Paramount, RKO and Metro. Actions claim false rental returns from the Roseway and St. Johns theatres, Portland, and the Majestic and Rio theatres, Dallas, Ore.

Both actual and punitive damages are demanded.

Pix Admissions Still Patsy For Taxes Everywhere

Washington, June 14.

Nations around the world are turning increasingly to the theatre admissions tax for extra revenue—sometimes for special purposes but usually for general spending. Roundup of several of these situations is disclosed by the U. S. Dept. of Commerce today.

As in the U. S., increased taxes frequently curb the sale of tickets. Argentina has made two changes. The theatre tax on performances, previously based on total seating capacity, has been changed to 8.45% of the value of the tickets sold. In addition, there will be a flat 10% admissions tax—up from 5%.

Nicaragua has levied a new admissions tax on first and second class admissions, to run until Oct. 15. Purpose is to collect money to clean the lava and sand from the town of Leon. Deposit was left by a volcano eruption last year.

Government of West Bengal, India, has upped admissions taxes for all price tickets and imposed levies for the first time on complimentary tickets. The government explained that it needed more revenue and hopes to pick up an additional 2,000,000 rupees a year. (A rupee is worth about 30c, American.) (Continued on page 18)

COHN EUROPEWARDS TO ICEPICK COL. CASH

Whether Columbia will reenter British production depends upon conferences to be held in London next month by company prez Harry Cohn, Columbia International chief Joseph A. McConville and Joseph Friedman, veepee in the firm's foreign division. Cohn leaves for Europe June 30, McConville is already abroad while Friedman sails from New York today (Wed.) on the Queen Elizabeth.

While some of the majors, notably 20th-Fox, have been especially active in shooting pictures in Britain in an attempt to utilize blocked remittances, Columbia has been comparatively idle in that respect. Since the end of the war it turned out "The first Gentleman" at a British studio and one other feature. Prospects of resuming film-making in England were also discussed by top Col execs at a recent Coast convale.

Friedman who visited Hollywood in his six-week stay in the U. S., is well versed on all angles of the British situation inasmuch as he long was the company's managing director in Britain. Upgraded to the post of veepee last winter, he was replaced in his old berth by his assistant, Max Thorpe.

"Sorrowful Jones" spreads



Critics all say it's wonderful!

"Picture of the Month."
—Louella Parsons, *Cosmopolitan*

"Picture of the Week." —Life

"New Yorkers are talking about Bob Hope's latest movie!" —Walter Winchell

"Gives Bob the best role of his career."
—Jimmie Fidler, *Mutual Broadcasting Co.*

"Oil up the cash register, men. It will be working overtime." —Boxoffice

"Any exhibitor who doesn't clean up with this is in the wrong business."
—M. P. Herald

"Hope is wonderful and so is the movie."
—Rose Pelwick, *N. Y. Journal-American*

"Hope at his clowning best."
—Howard Barnes, *N. Y. Herald Tribune*

"Sparkling with 1949's brightest lines."
—Archer Winsten, *N. Y. Post*

"For mirth, this is way, way out front."
—McCall's

"Best of the Runyon stories."
—Good Housekeeping

Damon Runyon's
Greatest Story

starring

BOB

HOPE

LUCILLE

BALL

with WILLIAM DEMAREST

BRUCE CABOT • THOMAS GOMEZ

and Introducing

MARY JANE SAUNDERS

Foreword narrated by WALTER WINCHELL

Produced by

ROBERT L. WELCH • SIDNEY LANFIELD

Directed by

Screenplay by Melville Shavelson, Edmund Hartmann and Jack Rose • Adapted from a Story by Damon Runyon and a Screenplay by William R. Lipman, Sam Hellman and Gladys Lehman

Songs by Jay Livingston and Ray Evans



*across the
face of the
industry...*

**BECAUSE IT'S FUNNIER THAN
"THE PALEFACE" AND TWICE
AS BIG AT THE BOXOFFICE!**

**Day-and-date World Premieres in New York City and Manhattan,
Kansas, both tremendous! N. Y. Paramount's opening nearly *doubles*
"The Paleface" and tops the top Paramount hits of the last 5
years, including "Road to Rio," "Blue Skies" and "Going My Way"!**

Watch Hope hoist grosses
HIGH AS A FLAG ON THE FOURTH OF JULY
at scores of nationwide holiday dates of
the most sensational attraction yet — in
PARAMOUNT'S GOLD RUSH OF '49

L. A. in Doldrums But 'Territory' Oke

\$39,000; 'Menace' Dull 22G; 'Entry' Slow \$31,000; 'Allegro,' 'Street' Ditto

Los Angeles, June 14.

First-run biz continues in the doldrums here and none of new entries is doing much to ease the slump. Best new bill is "Colorado Territory," which is sighting okay \$39,000 in three theatres. But "Forbidden Street" looks only slim \$31,000 in four sites while "Johnny Allegro" will be only about \$31,000 in two houses.

"Illegal Entry" is shaping to land mild \$31,000 in six situations and "Red Menace" is scraping bottom at only \$22,000 in two spots. "Cover Girl" and "Never Lovell" reissue combo, is hitting \$23,000 in four locations. Holdovers are reflecting biz slowdown although the four Music Halls will reach nice \$38,000 in second frame of "Home of Brave."

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (384; 902; 1,106; 512; 55-51) — "Home of Brave" (UA) (2d wk). Fine \$38,000. Last week, big \$60,000.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-51) — "Forbidden Street" (20th) and "Tuna Clipper" (Mono). Slim \$31,000. Last week, "Beautiful Blonde" (20th) and "Leave to Henry" (Mono) (2d wk-4 days), very dim \$13,500.

Downtown, Hollywood, Wilshire (WB) (1,757; 2,756; 2,344; 60-51) — "Colorado Territory" (WB). Okay \$39,000. Last week, "Night Unto Night" (WB) (6 days), very thin \$14,000.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-51) — "Stratton Story" (M-G) (2d wk). Down to oke \$27,000. Last week, nice \$46,000.

Orpheum (D'town) (2,210; 60-51) — "Cover Girl" (Col) and "Never Lovell" (Col) (reissues). Mild \$9,000 with \$23,000 in 4-day-date spots. Last week, "Hellfire" (Rep) and "C-Man" (FC), fair \$11,500 here with \$20,600 in 5 day-dates.

Pantages, Hillstreet (Pan-RKO) (2,812; 2,890; 50-51) — "Johnny Allegro" and "Kazan" (Col). Moderate \$31,000. Last week, "Lost for Gold" (Col) and "Secret St. Ives" (Col) (2d wk-6 days), \$17,000.

Los Angeles, Hollywood, Paramount (F&M) (3,398; 1,451; 60-51) — "Red Menace" (Rep) and "Flaming Fury" (Rep). Only \$22,000. Last week, "Streets Laredo" (Par) and "Streets San Francisco" (Rep) (3d wk), \$14,200.

United Artists, Ritz (UA-FWC)

(Continued on page 20)

'Champion' Sets Pace In Mild K.C., Hefty \$17,000; 'Belvedere' Big 16G, 2d

Kansas City, June 14.

Bulk of biz being done by new pix is going to "Champion" at Midland and "Paisan" at Esquire. "Bride of Vengeance" is fair at Paramount. "Belvedere" oke second week in three Fox Midwest houses, Tower-Uptown-Fairway, continues big. Most of week saw hot and sultry weather.

Estimates for This Week
Esquire (Fox Midwest) (820; 45-65) — "Paisan" (Indie). Smash \$8,000. Holds. Last week, "Without Reservations" (U) and "Badman's Territory" (RKO) (reissues), moderate \$3,000.

Kimo (Dickinson) (550; \$120-240) — "Red Shoes" (EL) (8th wk). Great \$2,500. Last week, \$2,700.

Midland (RKO) (3,500; 45-65) — "Champion" (UA) and "Valiant Hombre" (UA). Hefty \$17,000. Last week, "Stratton Story" (M-G) and "Feathered Serpent" (Mono) (2d wk), big \$11,000.

Orpheum (RKO) (1,900; 45-65) — "Impact" (UA) and "Jigsaw" (UA) closing bill for house under RKO management; darkens Wednesday (15). Average \$9,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), good \$10,000.

Paramount (Par) (1,900; 45-65) — "Bride of Vengeance" (Par). Fair \$11,000. Last week, "Streets of Laredo" (Par) (2d wk), trim \$9,000.

Roxy (Durwood) (900; 45-65) — "Commandos Strike at Dawn" (Col) and "The Invaders" (Col) (reissues). Fair \$3,500. Last week, "Penny Serenade" (Col) and "More the Merrier" (Col) (reissues) \$4,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Belvedere To College" (20th) (2d wk). Great \$16,000. Last week, terrific \$24,000.

Broadway Grosses

Estimated Total Gross
This Week \$496,500
 (Based on 16 theatres)
Last Year \$600,000
 (Based on 16 theatres)

'Belvedere' Boff \$18,000, St. Louis

St. Louis, June 14.

Opening of Municipal Theatre Assn. season in Forest Park Playhouse is blamed for generally laggard state of the boxoffice here this week. Rainy spell over the weekend was some help. Outstanding is "Belvedere to College," socko at the St. Louis and giving this house best biz in many weeks. "The Champion" also is nice at the Ambassador.

Estimates for This Week
Ambassador (F&M) (3,000; 50-75) — "Tulsa" (EL) and "Happens Every Spring" (20th) \$14,500. Okay \$12,000. Last week, "Flamingo Road" (WB) and "The Window" (RKO) (m.o.), \$9,000.

Loew's (Loew) (3,172; 50-75) — "The Champion" (UA) and "This Is N. Y." (EL). Nice \$14,000 or better. Last week, "Stratton Story" (M-G) (2d wk-6 days), big \$13,000.

Missouri (F&M) (3,500; 50-75) — "Night Unto Night" (WB) and "Lady Gambles" (U). Good \$13,000. Last week, "Tulsa" (EL) and "Last Bandit" (Rep) \$11,500.

St. Louis (F&M) (4,000; 50-75) — "Belvedere to College" (20th) and "Tuna Clipper" (Mono). Sock \$18,000. Last week, "Happens Every Spring" (20th) and "Red Stallion Rockies" (EL) (2d wk), mild \$7,500.

'Champion' Fine \$11,000, Omaha; 'Promise' \$7,500

Omaha, June 14.

"Champion" is out ahead and will give the Paramount a nice week. "Cover Up" plus "Lucky Stiff" look only fair at Orpheum. "Green Promise" and "Tarzan's Magic Fountain" are doing oke at Brandeis. Biz is up slightly this week.

Estimates for This Week
Paramount (Tristates) (3,000; 16-65) — "Champion" (UA). Fine \$11,000. Last week, "Belvedere to College" (20th), \$12,000.

Brandeis (RKO) (1,500; 16-65) — "Green Promise" (RKO) and "Tarzan's Magic Fountain" (RKO). Lively \$7,500. Last week, "The Window" (RKO) and "Woman's Secret" (RKO), \$7,000.

Orpheum (Tristates) (3,000; 16-65) — "Cover Up" (UA) and "Lucky Stiff" (UA). Only \$10,000, rated as disappointing here. Last week, "Strike It Rich" (Mono) with Will Osborne orch, Jerry Colonna, others, on stage, okay \$17,500 at 20-80c scale.

State (Goldberg) (865; 16-65) — "Ma, Pa Kettle" (U) and "Fighting Fools" (Mono) (3d wk). Good \$3,500. Last week, about same.

Det. Better; 'Street' Fair \$26,000, 'Kettle' Oke 11G, 'Pride' Good 10G

Detroit, June 14.

Business is up slightly over last week's low as air-conditioning is rediscovered by theatregoers. "Forbidden Street" at the Fox looks best but only fair. "Lonesome Pine" and "Geronimo" on reissue at United Artists are showing surprising strength. "Pride of Yankees" and "Tall in Saddle" also are good for oldies at Madison.

Estimates for This Week
Fox (Fox-Mich) (5,000; 70-95) — "Forbidden Street" (20th) and "Rimfire" (SG). Fair \$26,000. Last week, "Happens Every Spring" (20th), \$23,000.

Michigan (United Detroit) (4,000; 70-95) — "Africa Screams" (UA) and "Tuna Clipper" (Mono). Slim \$14,000. Last week, "Streets of Laredo" (Par) and "Blondie's Big Deal" (Col) (2d wk), oke \$5,000.

Palms (UD) (2,900; 70-95) —

'Belvedere' Best Bet In Montl., Wow \$20,000

Montreal, June 14.

Pacing the new entries this week is "Belvedere to College" at the Capitol. Loew's "Connecticut Yankee" also is nice.

Estimates for This Week
Loew's (C.T.) (2,855; 40-65) — "Connecticut Yankee" (Par). Nice \$16,000. Last week, "Enchantment" (RKO), about same.

Capitol (C.T.) (2,412; 34-60) — "Belvedere To College" (20th). Great \$20,000 or near. Last week, "Northwest Mounted" (Par) (re-issue) (2d wk), \$9,000.

Palace (C.T.) (2,625; 34-60) — "Kiss in Dark" (WB). Oke \$10,000. Last week, "Command Decision" (M-G), \$14,000.

Princess (C.T.) (2,131; 34-60) — "Tarzan's Magic Fountain" (RKO). Nice \$11,000. Last week, "Force of Evil" (M-G), \$11,500.

Imperial (C.T.) (1,839; 26-45) — "Rogues' Regiment" (U) and "Henry the Rainmaker" (U). Okay \$7,000 or close. Last week, "Shock proof" (Col) and "Blackie's Chinese Venture" (Col), \$7,500.

Orpheum (C.T.) (1,040; 34-60) — "Champion" (UA) (2d wk). Good \$7,000 following smash \$12,000 opener.

'Stratton' Socko \$15,000 in Indpls.

Indianapolis, June 14.

Biz is still in a rut at firstruns here this week. Good in spots but where it is bad it's brutal. Tex Benke band and Peter Lorre are sparking "The Fan" to a fair take at Circle. "Stratton Story" is big at Loew's. But bottom fell out from under "Criss Cross" at Indiana, and "Manhandled" was so weak at Lyric it lasted only three days.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 50-90) — "The Fan" (20th) with Tex Benke orch, Peter Lorre, onstage. Mild \$17,000. Last week, "Green Promise" (RKO) and "Loveable Cheat" (FC), thin \$5,500 at 44c-65c scale.

Indiana (G-D) (3,300; 44-65) — "Criss Cross" (U) and "Fighting O'Flynn" (U). Light \$6,500. Last week, "Belvedere To College" (20th) and "Fighting Fools" (Mono), nice \$12,000.

Loew's (Loew's) (2,450; 44-65) — "Stratton Story" (M-G) and "Make Believe Ballroom" (Col). Fine \$15,000, and likely to get extra days. Last week, "Champion" (UA) and "Valiant Hombre" (UA), modest \$9,000.

Lyric (G-D) (1,600; 44-65) — "Manhandled" (Par) and "Denver Kid" (Rep). Pulled after thin \$1,300 in 5 days. "Mummy's Tomb" (Indie) and "Mummy's Ghost" (Indie) (reissues) hit \$3,500 in 4 days. Last week, "Younger Bros." (WB) and "Vicious Circle" (UA), dim \$4,500.

Sues on L.A. Ouster

Los Angeles, June 14.

Galston & Sutton, film house operators, filed a damage suit for \$75,000 against Mark Hansen, owner of the Marcal theatre property, and Moritz & Nicholson, currently operating there. Plaintiff charges unlawful eviction from the house on Hollywood Blvd.

Moritz & Nicholson moved in several months ago, after the theatre had been closed to repair fire damage.

Hub Higher; 'Spring' Lively \$23,000, 'Brave' Neat 35G, 'Territory' 18G

Boston, June 14.

Key City Grosses

This Week \$2,264,000
Estimated Total Gross
 (Based on 22 cities, 186 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,401,000
 (Based on 22 cities, 201 theatres).

'Brave' Bright \$24,000 in Frisco

San Francisco, June 14.

Backed by outstanding exploitation, "Home of Brave" is rolling up a very big total here this week in two theatres. Otherwise, biz generally is suffering from the summer heat. Surprise entry is reissue combo of "Gunga Din" and "Lost Patrol," rolling up a fine total at the Golden Gate. "Happens Every Spring" is disappointing at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85) — "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Surprisingly fine \$15,000. Last week, "Portrait of Jennie" (RKO) and "The Avenger" (EL) (2d wk), fair \$11,000.

Fox (FWC) (4,651; 60-95) — "Happens Every Spring" (20th) and "C-Man" (FC). Not so hot at \$18,000 or less. Last week, "Younger Bros." (WB) and "Streets San Francisco" (Rep) \$15,000.

Warfield (FWC) (2,656; 60-85) — "Younger Bros." (WB) and "Streets San Francisco" (Rep) (m.o.). Thin \$8,500. Last week, "Big Cat" (EL) and "Broken Journey" (EL), \$12,500.

Paramount (Par) (2,646; 60-85) — "Manhandled" (Par) and "Special Agent" (Par). Okay \$17,000. Last week, "Barkleys of Broadway" (M-G) (3d wk), nice \$12,000.

St. Francis (Par) (1,400; 60-85) — "Streets of Laredo" (Par) (3d wk). Down to \$6,500. Last week, solid \$13,500.

Orpheum (No. Coast) (2,448; 55-85) — "Ma, Pa Kettle" (U) and "Secret of St. Ives" (Col) (2d wk). Oke \$8,000 in 5 days. Last week, \$14,000.

United Artists (No. Coast) (1,207; 55-85) — "Home of Brave" (UA). Strong \$14,000 or over. Last week, "Crooked Way" (UA), \$7,000.

Stageador (Ackerman) (370; \$120-\$240) — "Red Shoes" (EL) (3d wk). About \$9,000. Last week, sock, \$5,500.

Esquire (No. Coast) (955; 55-85) — "Home of Brave" (UA). Sock \$10,000 or better. Last week, "Champion" (UA) (4th wk), \$5,800. "Clay" (Roesser) (400; 65-85) — "Volpone" (Indie). Very big \$3,500. Last week, "Mons. Vincent" (Indie) (8th wk), \$2,400.

'Window' Clear \$10,000, Buff; 'Blonde' Big 18G

Buffalo, June 14.

Biz is shaping up better this week than it has been in recent rounds. Best bet looks like "Blonde From Bashful Bend" at Lakes. "The Window" looms fairly good at Century.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "Edward, My Son" and "Homicide for Three" (Rep). Okay \$12,000. Last week, "Champion" (UA), solid \$15,000.

Great Lakes (Par) (3,400; 40-70) — "Blonde Bashful Bend" (20th). Big \$18,000 or near. Last week, "Jigsaw" (UA) and "Stop Music" show onstage, \$12,000.

Hipp (Par) (3,400; 40-70) — "Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues). Fine \$5,500. Last week, "Keep 'Em Flying" (U) and "Ride 'Em Cowboy" (U) (reissues), solid \$6,000.

Lafayette (Basil) (3,000; 40-70) — "City Across River" (U) and "Old Fashioned Girl" (EL). Passable \$11,000. Last week, "Red Canyon" (U) and "Lone Wolf and Lady" (U), \$10,200.

Century (20th Cen.) (3,000; 40-70) — "The Window" (RKO) and "Fighting Fools" (Mono). Good \$10,000. Last week, "Red Pony" (Rep) and "Daredevils of Clouds" (Indie), \$7,500.

Biz is fairly steady around town this stanza, with new product doing okay for this time of year. "It Happens Every Spring" at Memorial is leading town. "Home of Brave" at Orpheum and State shapes fairly good. "Colorado Territory" at Met is only fair.

Estimates for This Week
Boston (RKO) (3,200; 40-85) — "Hitler's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues). Oke \$15,000. Last week, "Johnny Allegro" (Col) and "Lost Tribe" (Col), \$18,000.

Esquire (ATC) (1,000; 40-85) — "Champion" (UA) (4th wk). Mild \$2,000 after \$2,800 for third.

Fenway (NET) (1,373; 40-85) — "Night Unto Night" (WB) and "Streets San Francisco" (Rep). Average \$6,500. Last week, "Streets of Laredo" (Par) and "C-Man" (FC) (2d wk), \$5,000.

Mayflower (ATC) (700; 40-85) — "Champion" (UA) (4th wk). Down to \$2,000. Last week, \$3,200.

Memorial (RKO) (3,000; 40-85) — "Happens Every Spring" (20th) and "This Was a Woman" (20th). Leading town with \$23,000, and will hold. Last week, "Lady Gambles" (U) and "Brothers in Saddle" (RKO) (2d wk), oke \$15,000.

Metropolitan (NET) (4,267; 40-85) — "Colorado Territory" (WB) and "Omoo Omoo" (SG). Mild \$18,000. Last week, "The Fan" (20th) and "Loveable Cheat" (FC), \$15,000 in 6 days.

Orpheum (Loew) (3,000; 40-85) — "Home of Brave" (UA) and "Rusty Saves a Life" (Col). Trim \$21,000 or over looks. Last week, "Barkleys of Broadway" (M-G) (2d wk), oke \$15,000.

Paramount (NET) (1,700; 40-85) — "Night Unto Night" (WB) and "Streets San Francisco" (Rep). Dim \$9,000. Last week, "Streets of Laredo" (Par) and "C-Man" (FC) (2d wk), fair \$8,000.

State (Loew) (3,500; 40-85) — "Home of Brave" (UA) and "Rusty Saves Life" (Col). Okay \$14,000 or near. Last week, "Barkleys of Broadway" (M-G) (2d wk), nice \$12,000.

Jordan-Vaude Boosting 'Secret' to Hep \$16,000, Cincy; 'Spring' \$13,500

Cincinnati, June 14.

A temporary stop of vaude is lifting the overall count for major stands this week above seasonal par. "Woman's Secret," coupled with an all-colored stage show headed by Louis Jordan band, is topping the list in satisfactory struts at Schubert's. Oke two new bills. "It Happens Every Spring" has a balmy lead over "Colorado Territory."

Estimates for This Week
Albee (RKO) (3,100; 55-75) — "Happens Every Spring" (20th). Pleasing \$13,500. Last week, "Africa Screams" (UA), modest \$10,000.

Capitol (RKO) (2,000; 55-75) — "Barkleys of Broadway" (M-G) (3d wk). Good \$7,000 after solid \$10,500 last week.

Grand (RKO) (1,400; 55-75) — "Casablanca" (WB) and "G-Men" (WB) (reissues). Okay \$7,500. Last week, "Big Cat" (M-G), \$7,000.

Keith's (City Inv.) (1,542; 55-75) — "City Across River" (U) (2d wk). All right \$7,000 trailing sturdy \$9,300 prem.

Palace (RKO) (2,600; 55-75) — "Colorado Territory" (WB). Fairish \$10,000. Last week, "Lust for Gold" (Col), \$9,500.

Shubert (RKO) (2,100; 64-94) — "Woman's Secret" (RKO) plus Louis Jordan orch, Paula Watson, others, onstage. Vaude injection is for this week only. Jordan boosting to satisfactory \$16,000. Last week, "Champion" (UA) (m.o.), at 55c-75c scale, normal \$5,500 in 9 days.

'Cat' NSH in Seattle, \$8,000; 'Lady' Dull 7G

Seattle, June 14.

Daylight saving and summer heat are teaming up to knock down biz here this week with not too forte product a handicap. "Big Cat" looks fair at Coliseum. "Lady Gambles" is way down at Paramount.

Estimates for This Week

Coliseum (H-E) (1,877; 50-84) — "Big Cat" (EL) and "Daughter of Jungle" (Rep). Fair \$8,000. Last week, "Window" (RKO) and

(Continued on page 20)

Chi Brisk; 'Barkleys'-Stager Hefty \$58,000, 'Blonde'-Trace-J. Edwards Nice 49G, 'Edward' Okay at \$14,000

Chicago, June 14.

Loop boxoffice is taking on a brighter hue abetted by four new bills and some reissue product, closing of parochial schools and ROTC parade. Several large conventions also helped. Tops among the newcomers will be "Barkleys of Broadway" at Oriental with Gordon MacRae and Joey Bishop topping stage bill at hefty \$58,000. Across the street, the Chicago, with "Blonde From Bashful Bend" and Al Trace band, Joan Edwards and Jackie Green shapes nice \$49,000.

"Tarzan's Magic Fountain" at Palace is thin, \$10,000. "Edward, My Son" at State-Lake is likely to garner okay \$14,000.

"Home of Brave" tops the hold-over pack with lofty \$27,000 in third stanza. Second weekers are slow with "Bride of Vengeance" at United Artists, light \$10,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Blonde Bashful Bend" (20th) plus Al Trace orch. Nice \$49,000. Last week, "Connecticut Yankee" (Par) with Harmonicats heading stagelash (2d wk), \$42,000. "Garrett" (B&K) (900; 50-98)—"Portrait of Jennie" (SRO) (3d wk) light \$6,000. Last week, \$9,000.

Grand (RKO) (1,500; 50-98)—"Stratton Story" (M-G) (4th wk). Good \$8,000 or over. Last week, \$10,000.

Oriental (Essaness) (3,400; 50-98)—"Barkleys of Broadway" (M-G) with Gordon MacRae and Joey Bishop onstage. Hefty \$58,000. Last week, "Massacre River" (Col) and eight vaude acts, \$29,000.

Palace (RKO) (2,500; 50-98)—"Tarzan's Magic Fountain" (RKO) and "Green Promise" (RKO). Very slim \$10,000 despite Lex Barker p.a. Last week, "Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues), nice \$13,000.

Roosevelt (B&K) (1,500; 50-98)—"Younger Bros." (WB) (2d wk). Weak \$9,000. Last week, \$11,500.

Rialto (Indie) (1,700; 50-98)—"Keep 'Em Flying" (U) and "Ride 'Em Cowboy" (U) (reissues). Fairish \$8,500. Last week, "Casablanca" (WB) and "G-Man" (WB) (reissues) (2d wk), \$8,500.

Selwyn (Shubert) (1,000; \$120-\$240)—"Red Shoes" (EL) (25th wk). Holding well at \$6,000. Last week, \$7,000.

State-Lake (B&K) (2,700; 50-98)—"Edward, My Son" (M-G). Okay \$14,000 possible. Last week, "Lust for Gold" (Col) (2d wk), \$10,000.

United Artists (B&K) (1,700; 50-98)—"Bride of Vengeance" (Par) (2d wk). Mild \$10,000 after last week's \$12,000.

Woods (Essaness) (1,073; 98)—"Home of Brave" (UA) (3d wk). Comparatively heaviest grosser in Loop with very strong \$27,000. Last week, \$32,000 but below hopes.

'Women' Lofty \$19,000, Denver; 'Strangers' 18G

Denver, June 14.

"Colorado Territory" is still a sensation at local drive-ins. It's playing the East drive-in and topping the Broadway's second week. It premed day-date with Broadway and West drive-in last week. "Little Women" is big at Orpheum, and holds.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Colorado Territory" (WB). day-date with East drive-in. Good \$7,000. Holds. Last week, big \$12,000.

Denham (Cockrill) (1,750; 35-70)—"Bride of Vengeance" (Par). Oke \$12,000 or less. Last week, "Streets of Laredo" (Par) (3d wk) and "Rusty Leads Way" (Col) \$5,000.

Denver Fox (2,525; 35-74)—"We Were Strangers" (Col) and "Rimfire" (SG). day-date with Esquire. Fine \$15,500. Last week, "Red Pony" (Rep) and "Last Bandit" (Rep). \$17,000.

East Drive-In (Wolfberg) (1,000 cars; 74)—"Colorado Territory" (WB). day-date with Broadway. Big \$10,000.

Esquire (Fox) (742; 35-74)—"We Were Strangers" (Col) and "Rimfire" (SG). Also Denver. Fair \$2,500. Last week, second-run.

Little (RKO) (2,600; 35-74)—"Little Women" (M-G) and "Brothers in Saddle" (RKO). Big

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Laredo' Okay 15G, Pitt; 'Outpost' 9G

Pittsburgh, June 14.

Biz looks spotty this week, but is generally down from recent stanzas. Midsummer heat is apparently keeping them out of the Golden Triangle. Penn is taking the lead with "Streets of Laredo," although way off from sensational fortnight of "Stratton Story." "Blonde From Bashful Bend" at Harris is okay.

Estimates for This Week

Harris (Harris) (2,200; 45-80)—"Blonde Bashful Bend" (20th). Betty Grable's name gave this one brisk tee-off, but full week looks just good \$13,500. Last week, "Undercover Man" (Col). \$12,500.

Penn (Loew's-UA) (3,300; 45-80)—"Streets of Laredo" (Par). Okay \$15,000 or near. Last week, "Stratton Story" (M-G) (2d wk), very big \$17,000.

Stanley (WB) (3,800; 45-80)—"Outpost in Morocco" (UA). Will be lucky to get \$9,000 or over. Last week, "Casablanca" (WB) and "G-Men" (WB) (reissues), about same.

Warner (WB) (2,000; 45-80)—"Mourning Becomes Electra" (RKO) and "Woman's Secret" (RKO). Very dim \$5,500. Last week, "Younger Bros." (WB) (m.o.), \$4,700.

Summer Slaps Philly; 'Lady' Modest \$22,000, 'Electra' NSG \$16,000

Philadelphia, June 14.

Summer is making its first big inroads on film biz here with torrid temperatures over the weekend cutting first-run trade. New product is not much help, either. "The Lady Gambles" looks only fair at Mauburn. Nearly all holdovers and extended runs are off sharply.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Jigsaw" (UA). Thin \$9,000. Last week, "Life of Riley" (U) (2d wk), nice \$7,500.

Boyd (WB) (2,360; 50-99)—"Mourning Becomes Electra" (RKO). Fair \$16,000. Last week, "One Woman's Story" (U). \$16,000.

Earle (WB) (2,700; 50-99)—"El Paso" (Par) (2d wk). Fair \$14,000 after \$18,500 opener.

Fox (20th) (2,250; 50-99)—"Happens Every Spring" (20th) (2d wk). Down to \$15,000. Last week, fine \$20,000.

Goldman (Goldman) (1,200; 50-99)—"Barkleys of Broadway" (M-G) (5th wk). Nice \$10,000. Last week, \$13,000.

Karlton (Goldman) (1,000; 50-99)—"City Across River" (U) (3d wk). Off to \$7,000. Last week, fancy \$10,000.

Mauburn (WB) (4,360; 50-99)—"Lady Gambles" (U). Getting big play, but not strong at \$22,000. Last week, "We Were Strangers" (Col) (3d wk), okay \$14,500.

Stanley (WB) (2,350; 50-99)—"Stratton Story" (M-G) (3d wk). Neat \$14,000, after \$19,000 second frame.

Stanton (WB) (1,475; 50-99)—"Johnny Apollo" (20th) and "Show No Mercy" (20th) (reissues). \$18,000. Last week, "Younger Bros." (WB) (2d wk), \$8,500.

Studio (Goldberg) (490; 50-99)—"Quartet" (EL) (6th wk). Still profitable at \$4,800. Last week, last \$6,039.

Trans-Lux (T-L) (500; \$2.40-\$1.20)—"Red Shoes" (EL) (25th wk). Good \$6,000. Last week, \$6,500.

'Younger' 10G, Toronto Toronto, June 14.

With heat and holdovers hurting, biz is light all over town this week.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th Cent) (1,059; 955; 698; 694; 36-60)—"Younger Bros." (WB) and "Big Fight" (Mono). Oke \$10,000. Last week, "Shockproof" (Col) and "Streets San Francisco" (Rep), ditto.

Imperial (EP) (3,373; 40-70)—"Knock on Door" (Col) (2d wk). Satisfactory \$10,000 after last week's \$14,000.

International (Taylor) (605; 48-66)—"Quartet" (EL) (11th wk). Steady \$3,500 after about same last week.

Loew's (Loew) (2,096; 40-70)—"Little Women" (M-G) (3d wk). Good \$9,000 after last week's \$12,000.

Odeon (Rank) (2,390; 35-51-20)—"Cardboard Cavalier" (EL). Fair \$12,000. Last week, "Went Away" (SRO) (reissue), \$8,000.

Shea's (EP) (2,386; 40-70)—"Happens Every Spring" (20th) (2d wk). Oke \$7,000 after last week's \$8,500.

Towne (Taylor) (690; 40-70)—"Paisan" (Indie) (3d wk). Good \$5,000 after last week's near capacity \$5,400.

University (EP) (1,556; 40-70)—"Belvedere To College" (20th) (5th wk). Okay \$5,500 after last week's \$7,000.

Uptown (Loew) (2,743; 40-70)—"City Across River" (U) (2d wk). So-so \$6,500 after last week's \$8,000.

Mpls. Slow But 'Laredo' \$13,000

Minneapolis, June 14.

Hot weather, is cutting down the boxoffice effectiveness this week of such virile newcomers as "It Happens Every Spring" and "The Window." General business slump is no help either. Despite these adverse factors, this pair is making some headway. Otherwise the entries are in the also-ran category.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Belvedere To College" (20th) (5th wk). Good \$5,000. Last week, \$5,500.

Radio City (Par) (4,000; 50-70)—"Happens Every Spring" (20th). Much praise spilled over this but looks very mild \$12,000. Last week, "Mother Is Freshest" (20th), light \$12,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"The Window" (RKO). Very highly regarded picture and skillfully exploited. Lack of cast names is holding to fairish \$10,000. Last week, "Green Promise" (RKO), \$8,000.

RKO-Pan (RKO) (1,600; 50-70)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Modest \$7,000. Last week, "Slightly French" (Col) and "Song of India" (Col). \$6,500.

State (Par) (2,300; 50-70)—"Streets of Laredo" (Par). Socko \$13,000 looks. Last week, "Bride of Vengeance" (Par). \$8,500.

World (Mann) (400; 50-70)—"No Minor Vices" (M-G). Okay \$3,000. Last week, "We Were Strangers" (Col) (2d wk), \$2,200.

'TULSA' TIGHT \$8,500, D. C.; 'ENTRY' FAT 12G

Washington, June 14.

Biz continues in low gear here, with little promise among newcomers currently. Best bet is "Tulsa" at Trans-Lux, which shapes fairly bright, but below initial weeks of top pic at this house. "Illegal Entry" at RKO Keith's, ballboomed by a very fancy preem, shapes tops in recent weeks but still is not sensational.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Blonde Bashful Bend" (20th) plus vaude. Slow \$19,000. Last week, "Outpost in Morocco" (UA) plus vaude, about same.

Keith's (RKO) (1,929; 44-80)—"Illegal Entry" (U). Marked improvement over recent weeks, with nice \$12,000, hyped by one of most glittering invitation preems town has had. Last week, "Crooked Way" (UA), \$8,000.

Metropolitan (WB) (1,163; 44-74)—"Hellfire" (Rep). Mild \$5,500 for first-run. Last week, "We Were Strangers" (Col) (2d wk), ditto.

Palace (Loew's) (2,730; 44-74)—"Champion" (U). Biggest disappointment of week, despite critical acclaim. So-so \$17,000. Last week, "Stratton Story" (M-G) (2d wk), big \$16,000.

Playhouse (Lopert) (432; 50-85)—"Illegal Entry" (U). (Continued on page 20)

B'way Way Off; 'Spring'-Andrews Sis Okay \$85,000, 'Daughter'-Rey \$65,000, 'Night'-Spitalny Dim 22G, 'Entry' 15G

Upsurge of hot weather over the past weekend and through Monday (13) and yesterday (Tues.) is inflicting a heavy blow on Broadway first-run business this stanza. The high temperatures and humid weather sent thousands to the beaches and others seeking outdoor recreation, the highways being jammed with motorists.

Trade is estimated to be 10-22% off from what might normally would have been expected, particularly in view of seven new bills. Fact that the usual summer vacation crowd has not started arriving in the city in any appreciable number and that schools will not be out until the end of the month also is hurting.

Rox, Capitol, Strand and Criterion all are disappointing with their new lineups. Andrews Sisters and highly praised film, "Happens Every Spring," shapes barely good \$85,000 or under at Rox.

Cap, with "Neptune's Daughter" and Alvino Rey band, Jerry Lester, Vagabonds, is just fairly good at \$65,000. Strand, with "Night Unto Night" and Phil Spitalny band, is dragging bottom at around \$22,000, particularly dull for a first week.

"Illegal Entry" will be lucky to land a very light \$13,000 at the Criterion. Mayfair, with "Trail of Lonesome Pine" reissue, is not so bad with \$13,000.

"Iron Crown" Italian-made spectacle, is cashing in on a flashy bally to reach sock \$17,000 at Rialto. Palace, with "Song of India" and new vaudeville, also is suffering at \$19,000.

"Sorrowful Jones" with Louis Prima band heading stagelash continues solid at around \$68,000 at Paramount for second week, and is in a very tight run. "Edward, My Son" is down to \$115,000 in second Music Hall session.

While Broadway deluxers suffered, N. Y. neighborhood houses were even more badly hit over the weekend. The weather was blamed but quality of product also was held responsible for sluggish trade.

Estimates for This Week

Astor (City Inv.) (1,300; 60-\$1.50)—"We Were Strangers" (Col) (8th wk). Seventh stanza finished last night (Tues.) was just limping along at \$7,500 or under. Last week, \$8,700. Stays until end of month, with "Last Boundaries" (FC) due in June 30.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (32d wk). Down to \$8,500 this session after okay \$9,500 last week. Continues.

Capitol (Loew's) (4,820; 80-\$1.50)—"Neptune's Daughter" (M-G) with Alvino Rey orch, Jerry Lester, Vagabonds topping stage bill. Not up to hopes but house is doing better, despite heat, than in recent weeks, with passably good \$65,000 or near. Holds. Last week, "Tulsa" (EL) plus Marilyn Maxwell, Eddy Howard orch, others (2d wk), thin \$42,000.

Criterion (Moss) (1,700; 50-\$1.75)—"Illegal Entry" (U). First week looks to hit very light \$15,000 or less. "Cover Girl" (Col) and "Never Lovell" (Col), reissue combo, supplants Friday (17). In ahead, "Lady Gambles" (U) (3d wk), \$11,000.

Globe (Brandt) (1,500; 50-\$1.20)—"Champion" (UA) (10th wk). Down to \$10,000 this round after \$13,500 last week. Continues.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Lonesome Pine" (Par) (reissue). Doing well enough all considered at around \$13,000. In ahead, "Jigsaw" (U) (2d wk), \$10,000.

Palace (RKO) (1,700; 55-\$1.20)—"Song of India" (Col) with vaude. Down with the rest of the Street at about \$19,000 or near. While lowest since current policy was launched, it still is slightly in black. Last week, "Judge Steps Out" (RKO) and vaude, big \$24,500.

"Roughshod" (RKO) and new vaude opens tomorrow (Thurs.).

Paramount (Par) (3,664; 55-\$1.50)—"Sorrowful Jones" (Par) with Louis Prima orch, others, onstage (2d wk). Down a bit at \$68,000, solid after fancy \$84,000 in first seven days. Appears set for an extended run, and may go five.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Edward, My Son" (M-G) with stagelash (2d wk). Out of town visitors in-

cluding Rotarians swelling total but sliding to okay \$115,000; first was \$127,000. Holds a third week, with "Look For Silver Lining" (WB) next in.

Rialto (Mage) (594; 44-98)—"Iron Crown" (Indie). Heat probably kept this from hitting near capacity but still smash \$17,000 or close anyway, biggest here in weeks despite being pre-war foreign film. Holds, naturally. In ahead, "California Ahead" (FC) and "Idol of Millions" (FC) (reissues), \$6,500.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Johnny Allegro" (Col) (3d wk). Second week hit skids with only \$6,500, very dim, after slight \$10,000 opener. Facelift operations no help. Next picture not set but "Fallen Idol" (SRO) may come in.

Rox (20th) (5,886; 80-\$1.80)—"Happens Every Spring" (20th) with stagelash headed by Andrews Sisters. Despite praise for pic and draw of Andrews Sis, this looks barely good \$85,000 or less. Holds. In ahead, "Blonde Bashful Bend" (20th) with Berry Bros., Viola Layne, icechow, topping stage bill (2d wk), very dull \$36,000, and below hopes.

State (Loew's) (3,450; 50-\$1.50)—"Barkleys of Broadway" (M-G) (7th wk). Sixth frame ended last night (Tues.) dipped further to \$17,000 after fine \$22,000 last week. Stays about one week more, with "Great Sinner" (M-G) already advertised as next film.

Strand (WB) (2,756; 70-\$1.50)—"Night Unto Night" (WB) with Phil Spitalny orch onstage. Heavily panned film no help here, and very dull \$22,000 or near looms. In ahead, "Younger Bros." (WB) with Bobby Byrne orch, others, onstage (2d wk), \$18,000.

Victoria (City Inv.) (1,060; 95-\$1.80)—"Home of Brave" (UA) (5th wk). Witting with the others, with \$14,000 likely this session after stout \$18,000 fourth round. Continues.

Sutton (R&B) (651; 70-\$1.20)—"Quartet" (EL) (12th wk). Eleventh week ended last Monday (13) moved up to \$10,600 as against big \$10,300 for 10th stanza. Stays on.

Bus Strike Off, L'ville Perks Up; 'Laredo' Light \$12,000, 'Younger' 7½G

Louisville, June 14.

Biz is back on an even keel this week, coincident with ending of bus strike on Friday (10). While drive-ins and hot weather are keeping patrons outdoors, downtown houses are doing fairly well.

"City Across River" at State looks perky. "Streets of Laredo" at Rialto is medium. National started Thursday policy of two feature films and musical stock company of "girliesque" type onstage. Starts out like suitable summer fare for house.

Estimates for This Week

Mary Anderson (People's) (1,400; 45-65)—"Younger Bros." (WB). Looks modest \$7,500. Last week, "Night Unto Night" (WB), dim \$3,500, with bus strike hurting.

National (Standard) (2,400; 50-85)—"California Straight Ahead" (FC) and "Hit the Road" (FC) (reissues) plus summer musical stagelash with four acts. Fair \$6,500. Last week, "Man of Evil" (U) and Dick Contino unit onstage, slim \$5,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Streets of Laredo" (Par) and "Alaska Patrol" (FC). Westerns not too forte at this house, medium \$12,000. Last week, "Belvedere to College" (20th) and "Duke of Chicago" (Rep), slim \$8,000, transportation strike hurting.

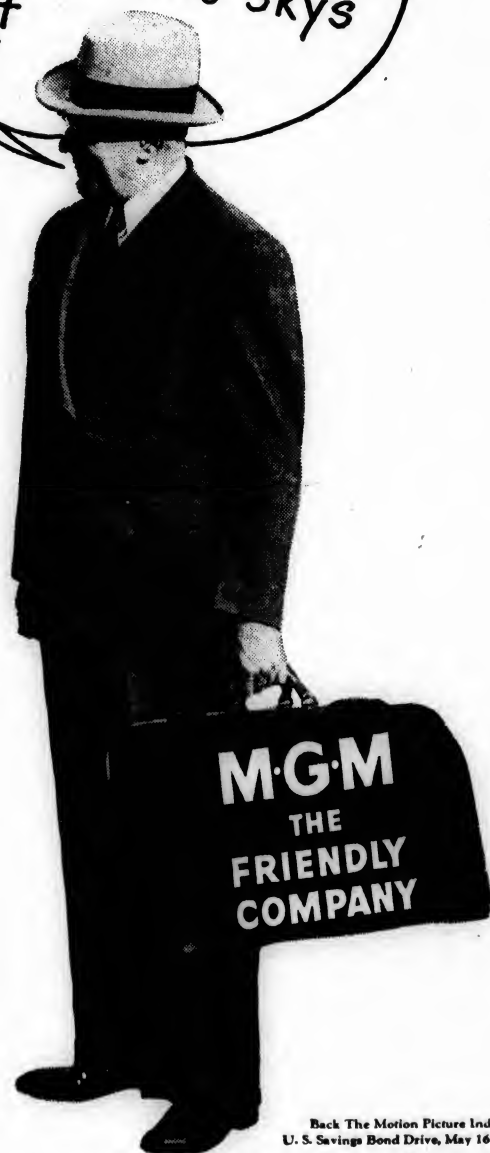
State (Fourth Avenue) (3,000; 45-65)—"City Across River" (U) and "Force of Evil" (M-G). Perking over last week when bus strike was on, but only modest \$13,000 looms. Last week, "Champion" (UA) and "Valiant Hombre" (UA), mild \$7,000.

Strand (FA) (1,000; 45-65)—"Nick Beal" (Par) and "Streets San Francisco" (Rep). Neat \$6,500. Last week, "Red Stallion Rockies" (EL) and "Old-Fashioned Girl" (EL), pale \$3,500.

"What's going on out there at the **M.G.M** Studios? All the picture people flying to the Coast seem to talk more about **M.G.M** than any other company."



"That's obvious! **M.G.M** has more Big Pictures than any one else — **M.G.M's** the talk of the industry. For instance 'Madame Bovary' 'In The Good Old Summertime' 'Battleground' 'Intruder In The Dust' 'The Great Sinner' 'Any Number Can Play' 'Forsyte Saga' 'That Midnight Kiss' 'Conspirator' 'Malaya' 'The Red Danube' and lots more. You said it Miss, the sky's the limit at **M.G.M!**"



The mine dominates the story completely in its story of a young man who finally overcomes his fear of the mine and takes his rightful, hereditary place with the men. There are various secondary complications.

The film was backed by various mining syndicates, but remained work of cinema rather than a propaganda tract. The actors all performed admirably, but director Louis Luchini wisely overshadowed them by the workings of the dramatic mine.

Most

RKO's Reisman Bullish on Europe; Sees Upped Biz, Eased Rules on Coin

Returning this week from a seven-week swing through most of Europe, Phil Reisman, RKO's foreign dept. chief, sees the upswing on for American pix on the Continent. Reisman declared himself "more optimistic after this trip than on any that I've taken since the end of the war."

"I think a general economic improvement in these countries (England, France, Belgium, Holland and Germany) is under way," Reisman declared. "Such an improvement—and there is no question of its presence—will help the film industry more than any other American business."

At the same time, Reisman conceded that dollar remittances will be down 40%-50% during 1949 mainly because of the restriction on coin from England. Gross film biz, however, is off overseas only 10%-15%, he said, and appears much firmer than domestic revenues.

Reisman said there is a noticeable dropoff in the number of pix produced in England by native producers. As a consequence, the British industry "won't come anywhere near meeting the quota." He referred to the recent enactment requiring houses to play 45% British product. On the score of RKO's dealings with J. Arthur Rank's Odeon and British Gaumont circuits, bookings have been upped and the American distrib will finish the year with a normal number of pix played off.

RKO biggie trekked to Germany to look over the possibilities of opening an office in the occupied sector. He judges the German economic situation as "very encouraging" and believes most Yank majors will be operating on their own by the end of the year. RKO will seek to employ as many Germans as possible in its office because it can then pay these aides in blocked marks.

Liberalizing of all rules governing use of frozen pix funds in Europe is seen as a trend by Reisman. First harbingers, he said, were a slight boost in remittances from Holland and the fact that it is now easier in France to get permits for use of the money within the French borders.

Production in France is at a low point because of a rule which requires the producer of an English-language pic to make an accompanying French version. Because of this, number of French producers have been driven to Italy where the rules are less stringent.

Canadian War Vet Sets Up Israeli Collective Pix Project; Filming to Hum

Tel Aviv, June 7. With three partners, an ex-Canadian World War II vet has organized a collective film project. Venture is headed by Eddie Hirsco, now an Israeli citizen. One partner is British, another a Greek, and the third a Cypriot.

Already working with the quartet are some 15 people. Now in charge of the Israel Air Force's film projection unit, Hirsco has drawn up blueprints for a film-making cooperative settlement and government authorities have shown interest. He first came to Palestine in 1946 when he assisted in the production of religious films in Nazareth for the Rank organization.

Israel film production is likely to be perking soon. Bela Pasztor, Hungarian film-maker, has arrived from Budapest to reside here permanently. Shooting is slated to start next week on a full-length documentary, "24 Hours in Israel," his initial picture here. Avigdor Hameiri will write the commentary while I. Boscovits is composing the music.

London Costumer Opens in Hollywood

London, June 7. M. Berman, Ltd., local film and theatrical costumer, has acquired premises on Sunset boulevard Hollywood, for establishing a costume house for films, legit and tele. Firm has already dispatched large basic stock of costumes and uniforms consisting primarily of atmospheric clothing and armor.

Irene & Leopold Set For Littler's 'Waltzes'

London, June 14. Emile Littler is back from Paris after having engaged Irene and Leopold for the revival of "Waltzes From Vienna" (titled in America "The Great Waltz"), with show opening July 11 at Bournemouth. Littler, while in New York recently, also signed Lucienne and Ashour for his next Christmas pantomime at Bournemouth. With option for the act to appear in the new edition of "Latin Quarter" at the London Casino next year. He also has Al Robins for a pantomime engagement at the London Casino for 10 weeks, and may hold him over for the new Casino "Latin Quarter" show.

Greek Problems Pique Mayer

Paris, June 14. Gerald Mayer, continental manager for Motion Picture Assn. of America, is heading for Italy and Greece after calling an urgent meeting of foreign managers in Paris to discuss the latest Greek restrictions. Greek government has curtailed permissible remittances from a former annual total of \$500,000 to \$350,000. It also debars paying operating expenses from frozen balances, forcing the importation of dollars for this purpose.

Other problems facing Mayer currently include a strike threat from Israeli's film workers unless they are given a raise plus back pay. Foreign managers are also disturbed about Germany where U. S. indie operators are swamping the market while the majors are waiting until December before beginning solo operation without the Motion Picture Export Assn.

ALLEN QUILTS HYGIENIC AND HEADS FOR STATES

Sydney, June 7. Mort Allen, rep for Hygienic Productions, handling "Secrets of Life" ("Mom & Dad"), has resigned and returns to N. Y. this week. Allen has been in this territory for the past four months. "Life" is a terrific hit in Sydney (10th week) and Newcastle (2d week). It will play all the keys and major stix. It was through Allen's efforts that the pic got the censor's okay and greenlight from the government for the Down Under dating.

Allen, it's figured, will join with a major film unit in a selling capacity.

British Austerity Makes Pix Biz Grimmer—Lantz

Robert Lantz, eastern rep for the Phil Berg-Bert Allenberg agency, recently returned from a trip abroad, found British producers with few exceptions projecting small pic suitable only for domestic exhibition. Occasional big pic, such as the Jennifer Jones starrer, "Gone To Earth," are now ventured only with financial backing from the U. S.

Prevailing blues among British filmmakers reflects the general depressed atmosphere within the country, Lantz said. Tourists on the Continent are generally struck by the contrast between the revival of spirit in France and Italy and the continuing restrictions in England. This fact has seeped into British awareness and deepened the gloom, Lantz reports.

Britain's current legit season has also been disappointing, Lantz said. Only two standout hits have been Sir Laurence Olivier's production of "Daphne Laureola" and the Flora Robson vehicle, "Black Chiffon." The number of experimental theatres, however, is greater than ever. Among the major upcoming productions will be Sir Charles B. Cochran's musical, "Tough at the Top."

Mex Pix House Closed For 2 Weeks for Faked Ads

Mexico City, June 14. Franchise of the Cine Alhambra, large local secondrun cinema, was suspended for two weeks by the city amusements department because it drew a mob, responding to its ads that it was exhibiting a Jorge Negrete pic.

Then it let the public down by screening a film in which the stage-radio star was not even mentioned.

Three Major Arg. Studios Being Reorganized

Buenos Aires, June 7. Argentina's three major studios are in the throes of complete reorganization, both in a financial and managerial sense, and the industry is wondering where the control eventually lands, with a number of tycoons angling for the top executive jobs.

The reorganization at Emelco Studios has been on the carpet ever since the government banks took over from Curt and Frederico Lowe, who have both left the country. Important thing is to find competent people who can take care of the management of the outfit. The problem has now been solved from the distribution side, with Emelco signing a contract for distribution of all its material through the Cinematografica Inter-Americana (C. Walsman and J. J. Guthman), starting with "Vidalita," latest of the Emelco pix to come out of the cutting room. Inter-Americana will take over EMPA, the Emelco distribution office, and absorb most of its staff. It has complete South American distribution and also produces pix in Mexico and Chile, so the Emelco material is thus assured an outside market.

On the production side, it's generally anticipated that Emelco will be split into three major production groups, headed by Mario Soffici, Manuel Alba and Carlos Schlieper, who would be expected to turn out four pix a year each.

San Miguel Studios continue shuttered, while the reorganization is afoot, with considerable hardship for its staff. Latest reports are that Narciso Machinandarena, an Argentine banker, will replace his brother, Miguel, as company prexy. If new capital is found, Miguel Machinandarena and his wife, Lena, may be given production jobs in the organization.

AAA (Artistas Argentinos Asociados) is also in a state of upheaval, with Enrique Mulino and Antonio Garcia Smith withdrawing once more, this time to form their own production unit, to be known as Inti-Huasi. Mulino is angling for a contract with Emelco which would allow him studio space on its lots. AAA is to remain under the chairmanship of Eduardo Bedoya, former part owner of Baires Studios and managing director of the newspaper La Critica, evening paper with the biggest circulation before its takeover by the government.

Pablo Cavallo, part owner of the Rex theatre and Central Cinematografica theatre circuit, is expected to finance the Muino venture.

ANGLO-SOVIET PIX DEAL NOW BEING MULLED

London, June 14. An Anglo-Soviet film deal, modeled on the lines of the Motion Picture Assn. agreement with Russia, is now being considered by the Soviet Trade Delegation in London.

This development is a sequel to the breakdown of negotiations for exchange of product put forward by Harold Wilson when he was in Moscow in 1947. British distributors have advised the Board of Trade prexy they could not popularize Russian-made films for English audiences, but were prepared to operate a purely financial deal for the renting or outright sale of British product.

Other Foreign News
On Page 16

Enough U.S. Film Product in Arg. For Only Six Months as Impasse Holds

MPEA Product Gets New Outlets in Indonesia

An improvement in Indonesia's political situation has resulted in additional outlets for Motion Picture Export Assn. product. Organization is also benefiting by partial removal of military restrictions in Sourabaya. Boxoffice reports from Sourabaya's firstrun houses for the past month show that attendance is higher than at anytime since the first of the year.

On the heels of the MPEA's recent move into Jogjakarta, former Indonesian Republic capital of central Java, the MPEA Batavia branch reveals that U. S. pictures are now being screened in the interior city of Solo, which has come under administrative control of the Netherlands government. Lone exhibitor there inked a longterm MPEA contract despite spirited offers from competing distributors.

Finance Corp.'s Parthian Loan

London, June 14. Film Finance Corp. has okayed a loan to Parthian Productions for four series of 15-minute shorts for sale to U. S. video stations. Series will include puppet features, who-dunits and vaude. Films are being made at Carlton Hill studios and are slated for completion within eight weeks.

Finance Corp. regards the project as a prospective dollar earner. There will be no restrictions, however, on screening the shorts on BBC television. Other recent loans approved include those to David Rose's Coronada Productions for "Your Witness"; Anatole De Grunwald for "Personal Appearance," and Filipe del Giudice's Pilgrim Pictures for "Chance of a Lifetime."

Finance Corp. survey revealed last week that seven of 15 current productions are being made with government financing. Altogether 15 loans have been made to date with 21 applications rejected.

MEX FILM GROUP ASKS ALEMAN FOR GOVT. AID

Mexico City, June 14. Further official aid, in the form of such concessions as tax cuts, was asked of President Miguel Aleman by the national cinematographic industry commission composed of Antonio Castor Leal, chief pic censor, chairman, and top producers Mauricio de la Serna, Santos Galindo, Jesus Palomino, Raul de Anda and Celestino Gorostiza.

President was told that the Mexican pic biz is depressed, although export trade is good everywhere excepting in Britain, where home products competition is stiffer. Reducing taxes for the Mexican market and for export would be a great help, the commission said. It informed the chief executive that the trade doesn't expect trouble from pic labor's demand for pay hikes with the expiration tomorrow (15) of the two-year work pact and looks for an amicable settlement.

British Mothers Prefer Slapstick Pix for Kids

London, May 31. British mothers believe the best films for their children to see are slapstick comedies and musicals, with educational, documentary and travelog pix as runners-up. Viewpoint was given to a government committee on children and the cinema by the Women's Institutes, and is based on information received from 39 county federations.

On the other hand, mothers deplore films dealing with drunken brawls, torture, war atrocities and destruction of human life and property.

Among the pix considered harmful to children are "No Orchids for Miss Blandish," "Forever Amber" and "Brighton Rock."

Buenos Aires, June 7. Ban on the importation of American pictures, in effect since March 10, finds U. S. distributors here with enough product on hand to see them through for another six months. Impasse appears to be a long drawn out one, for despite the extended huddles of Joaquin Rickard, Latin-American chief for the Motion Picture Assn. of America, with high government officials, his dickering seems to have come up against a blank wall.

Peron government reps handling the film situation are treating the American negotiators with extreme toughness and are insisting that Argentine pictures receive playing time in the U. S. before the bars are let down here. Reportedly they are demanding \$100,000 as a fair return on an Argentine film, which is sheer optimism, trade observers note privately.

But success of an Argentine producers' mission in Italy has stiffened local attitude, and there is no doubt that U. S. distributors in particular will have to make an effort to meet this attitude in some form or other if they are to be able to sell their product in Argentina, where the dollar deficit has for some time considerably cut down the imports of U. S. films.

Only hope for future is that the deliberations of the Argentine-U. S. Joint Commission, aimed at devising a new pattern of commercial and economic assistance between the two countries, may find new dollar earning opportunities for Argentina and so pave the way for a more liberal Argentine attitude in the question of imports from the U. S.

Most observers agree, however, that Argentina cannot expect much assistance in this respect from the U. S. unless there is more freedom of capital investment, and the menace involved in the new Constitution of expropriation of local enterprise by the government, is eliminated.

U.S. Pix Distributors Won't Be Penalized on Brit. Quota Lack Under Old Films Act

London, June 14. American distributors who failed to comply with their distrib quota commitments in the last year of the old Films Act are not to be prosecuted by the Board of Trade. This is officially confirmed in the annual report of the Films Council, which explains that as the distrib quota has been abolished in the 1948 Act no useful purpose would be served in recommending prosecution.

In its report, the 11th which they have made, the Films Council indicates a hardening attitude towards quota tickets for reissues and orders that in future these will be reserved only for first features.

The report also explains Council's reasons for advocating a 33 1/3% quota, subsequently upped to 40% by Board of Trade prexy Harold Wilson. This was based on an assumption that a maximum of 74 first features would be completed during the 1949-50 quota year.

London Likes 'Champagne' Though Critics Lukewarm

London, June 14. "Champagne for Delilah," a frivolous domestic triangle comedy by Ronald Miller, opened at the New theatre June 9, after an auspicious tryout in Leeds, May 1. The play was cordially received by firstnight audience, but got lukewarm notices from the critics. Henry Sherck is splendidly acted, with Goozie Withers and Nigel Patrick in the leading roles.

The offering, directed by Murray Macdonald, has an even chance for success.

Harlan Voted 'Unbearable'

Frankfurt, May 31. A working group of film producers associations in the three western zones unanimously decided to reject Veit Harlan, producer of "Jud Suss," anti-Semitic film, as "unbearable" for the film industry. It voted also to bar his future employment.



HE'S BOOKED SOLID

Thanks to the company that **DELIVERS** what it promises!

IT HAPPENS EVERY SPRING · HOUSE OF STRANGERS
WILL JAMES' SAND · YOU'RE MY EVERYTHING
MR. BELVEDERE GOES TO COLLEGE · THE BEAUTIFUL
BLONDE FROM BASHFUL BEND · CANADIAN PACIFIC
A LETTER TO THREE WIVES
THE SNAKE PIT

"IT HAPPENS
EVERY SPRING'
RAISES THE
ROXY ROOF!"
N. Y. World-Telegram
"TOP RATING!"
Daily News
**And greatest
business of
the season!**

FLASH
Old-Timers Hollywood
Preview Celebration launches
"You're My Everything" in
Big Style for Big Business!

There's No Business Like **20** Business!
CENTURY-FOX

Aussie Headache for U.S. Distributors; Newsreel Quirk Newest Angle

Sydney, June 7.

Certain Aussie exhibitors are attempting to sell U.S. distributors the idea that by screening 52 locally-made newsreels, they (the exhibitors) are entitled under the quota act to reject one additional Yankee film in addition to the regular 25% right of rejection on U.S. pic.

Distributors say that under the Cinematograph Act, where there are not sufficient locally-made feature pices to cover the playdacting by exhibitors of a 2½% home quota, the exhibitors can play 52 newsreels per annum to offset the quota ruling. But distributors say emphatically that exhibitors can't mix an additional U.S. pic because of playing newsreels.

The Down Under zone is a headache for U.S. distributors. They're faced with a 25% right of rejection by exhibitors, a 15% British quota, a 2½% local quota and a 50% freeze of rentals, plus a nix on any attempt to erect own showcases in opposition to the native exhibitor. Add to this 16c for every foot of film imported into the zone, plus taxation on earnings.

Paris Hypoed as Disney Foreign Hqtrs. to Save On Expense, Sez Cutting

Current transfer of Walt Disney's dubbing operations from Hollywood to Paris is motivated by strong economic reasons, John W. Cutting, chief of Disney foreign versions, declared in Hoboken Friday (10) prior to sailing for the French capital on the Nieuw Amsterdam. "We can't continue on the Coast," he added, "when it's economically impractical to do so."

By making Paris the headquarters for the company's foreign production, Cutting revealed, not only can the firm's frozen remittances be utilized, but considerable time will be saved by eliminating the shipment of dubbed versions to Hollywood, since France is a central point in terms of the continental and other world markets.

Shift to Paris is by no means a completely new step for Disney. Inasmuch as the company long has carried on operations there. Activities are merely being expanded. Cutting disclosed. He pointed out that recording always was done abroad, while the mechanics of superimposing new sound tracks and other technical details were handled in Hollywood.

WEIATT BACK AFTER S. A. SURVEY FOR RANK

Robert Weiatt, J. Arthur Rank's Latin American supervisor, returns to the British filmmaker's New York office Friday (27) after a two-month trip below the Rio Grande.

Weiatt visited every Latin American country in checking on the sales setup and lining up new Rank product for overseas consumption.

Aussie Need for Nat'l Theatre Vital: Gary

Sydney, June 7.

Hal Gary, U. S. comic in "Oklahoma," which is touring Australia, recently spanked the Down Under show biz setup for its lack of a national theatre. Speaking via radio, Gary said the wealth of top-line Aussie talent could get no further than the chorus or ballet at home and therefore left the country.

Frankly stating that the Aussie theatre is living on the talent and brains of other countries, Gary said there was no reason why a healthy development of a native theatre industry hadn't taken place. He suggested the importation of topflight producers to work with local producers as a beginning.

Int'l Music Olympic

Vienna, May 31.

Salzburg Festival committee announces plans to introduce an International Music Olympic in 1950. Music societies the world over will be invited to participate.

Stolz, Ending Vienna Pic Chore, Preps U. S. Return

Vienna, June 7.

Robert Stolz is winding up his affairs here and getting ready to fly to New York the end of June. He played a prominent part here in arranging the Johann Strauss festivals. Working hard at present on the musical score for the Excelsior film "Charming Swindler" (to be directed by Hans Wolf), he has composed several other numbers besides.

Stolz' annual conducting tour of the U. S. will start at the Lewisohn Stadium, New York, July 17.

Weekend Filming Okayed On Hitchcock 'Fright' To Avoid Vacation Hassle

London, June 14.

To insure that "Stage Fright," the Alfred Hitchcock production starring Jane Wyman, is completed on schedule by Aug. 12, the date of the studio's annual closing for the summer vacation, weekend filming, subject to union agreement, may be necessary from time to time.

Hitchcock, who starts actual filming at Associated-British Elstree studios tomorrow (15), is anxious that production should be completed before the annual shut-down, otherwise he and the entire unit would be faced with a fortnight's enforced idleness which would seriously affect the budget. In addition to Miss Wyman, the international cast lined up for the pic includes Marlene Dietrich, Michael Wilding, Alastair Sim, Kay Walsh and Richard Todd.

BATTLE FOR THEATRE TV HEADS FOR PARLIAMENT

London, June 14.

New offensive to overcome the barrier imposed against TV transmissions direct to picture theatres is to be launched when Parliament reassembles after the Whitsuntide recess next week. Samuel Seeman, managing director of the Scopophony Baird Co., is to circulate every MP and put the case for big-screen television.

Seeman, who is also associated with the Capital and Provincial group of news theatres, has been agitating for some time to get government okay on plans to install Scopophony big-screen equipment in some of his houses, but all efforts have so far been frustrated by the official Television Advisory committee, which have refused him licenses.

Greenlight from the government would inevitably lead to an intense TV race in the London area as all the major circuits are advanced with their plans and smaller groups, such as Sidney Bernstein's Granada circuit, are also in the field for licenses.

Seeman's overtures to MP's are the first stage in an all-out offensive designed to break down existing barriers.

Paul A. Fromhartz has been named head of the Motion Picture Export Assn.'s homeoffice sales control department, replacing Irving Eckstein, who switched to Paramount International.

Current London Shows

(Figure shows weeks of run)

London, June 14.

"Adv. Story," James (13).
"Ann Veronica," Piccadilly (4).
"Annie Get Gun," Col's (106).
"Beau Stratagem," Phoenix (7).
"Brigadoon," Majestic (9).
"Belinda Fair," Savoy (12).
"Black Chiffon," West (7).
"Champagne Delilah," New (1).
"Daphne," Wynd. (12).
"Dark of Moon," Ambassador (9).
"Foolish Gent'l'm'n," Duch. (16).
"Happiest Days," Apollo (64).
"Harvey," Wales (24).
"Heiress," Haymarket (20).
"Lady's Burning," Globe (6).
"Latin Qt. Revue," Casino (13).
"Lilac Time," Palace (8).
"My Mother Said," Fortune (2).
"Oklahoma," Drury Lane (11).
"On Monday Next," Comedy (2).
"One Wild Oat," Garrick (28).
"Sauce Tartare," Cambridge (4).
"September Tide," Ald. (27).
"Third Visitor," York's (1).
"Together Again," Vic. Pal. (114).
"Turners Hush," St. Mart. (7).
"Two Dozen Roses," Lyric (3).
"Worm's View," Whitehall (112).

Littler Rushes 2d 'Annie' Co. To Provinces; Season Stay Likely

London, June 14.

Kungsfilm Working On Impressive Pic Sked

Stockholm, June 7.

Kungsfilm, which recently turned over its physical distribution to Svensk Filmindustri, is still going strong as a producer. At present the company has three new films in work. These are "Swedish Horseman," "Lang-Lasse From Delsbo" and "Second Floor in the House Across the Yard."

Outfit has also received requests from distributors in a number of countries, including the U. S., for rights to the film "Gatan."

French-Arg. Pix Deal Hopeful

Buenos Aires, June 7.

As a result of the Argentine-Italian agreement, signed recently in Rome, Italian pix may be released without difficulty in Argentina, while a syndicate has been formed in Italy to exploit 10 Argentine pix, with Italian subtitles, which the Ente Nacional de la Industria Cinematografica of Italy has undertaken to distribute in Italy. Apart from these 10 pictures, Argentine distributors may contract individually for release of any further material in Italy.

Juan Jose Guthman, of Cinematografico Inter-Americana, who represented the Argentine producers in the negotiations with Italy, has now moved on to Paris, and has hopes of working out a similar agreement with France. So far reports from Paris are that the going is tough, but on the Argentine side there is a strong determination to conclude a similar deal to the one with Italy, or else French material will not be allowed on the Argentine market.

These negotiations are an implementation of the policy initiated last year by Argentina's entertainment czar, Claudio Martinez Paiva (director of the Municipal Entertainment Board), who stated quite flatly that Argentina was only prepared to import pix from countries which took an equivalent amount of the Argentine product.

New Stock Deals Still Leave 20th & Moodabe 50-50 Partners in N. Z.

Sydney, June 7.

It's understood now that 20th-Fox hasn't yet gotten a bigger take in the Moodabe Amalgamated Theatres' loop in New Zealand. It's still a 50-50 operation, according to insiders. Mike Moodabe, loop's m.d., and presently on biz visit here, still refuses to make any statement officially on new stock deals.

Present indications are that 20th, under Sid Albright, will turn in a top gross this year. The 20th product has its key outlet via Hoyts major loop, in which 20th holds a big stock interest.

There seems little chance of 20th and RKO getting together as a biz combo in this area following the breakdown of negotiations in N.Y. some months back. 20th, it's understood, would prefer to sink a major slice of frozen coin into theatre expansion, hence the play for a bigger share in the Moodabe New Zealand loop.

'Vincent' Film Receives Tax-Free Irish Okay

Dublin, May 31.

Irish tax authorities have approved Maurice Cloche's production of "Monsieur Vincent" as an educational film, to be admitted into Ireland free of duty of 10c a foot normally charged on foreign films. The rating also okay's film for showing free of entertainment tax in cinemas, provided balance of program is also made up of shorts holding an educational rating.

"Monsieur Vincent" is being handled here by Cinema and General Films, Ltd., with a splash opening set for the Savoy in September.

Emile Littler's "Annie Get Your Gun," current London Coliseum hit, finished its second year's run, comprising 925 performances, to 1,907,725 people. Despite "Oklahoma," at Drury Lane theatre, having been running six weeks longer, it has beaten its intake by many thousands.

When Littler learnt that a film of "Annie" was being made by Metro, he rushed a special company of the show to the provinces, with first stand at Manchester necessitating the moving of the D'Oyly Carte Opera Co. fixtures to be replaced by "Annie." Grosses in Manchester and Glasgow thus far have broken all records of the towns.

Littler's desire to book the show in Blackpool, without finding a theatre available, meant his transforming the Winter Gardens Pavilion, which has not had a live show there in 25 years, into practically a new house, with theatre having to be closed for several weeks for complete renovating with modern lighting and fireproofed curtain.

This is the first time that a musical has been booked at the British resort for the entire summer season. "Annie" opened there June 3 to capacity, with advance well over \$20,000. Show is expected to stay there at least five months, and may even stay over Christmas.

When company finishes its London run at the Coliseum, which is not expected to be this year, Littler intends to store the entire Coliseum scenery, as the sets are too large for a provincial house, and is having a special duplicate production built to play seasons in the southern English key cities.

Joint U. S.-Argentine Film Production Pgm. Being Mapped on Coast

Argentine film director Hugo Fregonese and Charles De Cruz, tradepaper publisher and head of the Motion Picture Critics Assn. of Argentina, planned to the Coast Monday (13) to discuss plans for a joint American-Argentine production program with an undisclosed major distributor. Proposed venture calls for one and possibly two pictures to be made in the Argentine with American stars in the top roles.

Financing of the films would be accomplished partly in pesos and balance in dollars. Initial pic, Fregonese revealed in New York prior to leaving for the Coast, would be "Tiger Pampa." Budget would be around \$200,000. To duplicate "Tiger" in Hollywood, De Cruz said, would cost at least \$1,000,000.

In New York for the past two weeks, the two have been holding screenings of an Argentine film, "Apenas Un Delincuente" ("Hardly a Criminal"), which Fregonese produced and directed for Interamericana. They hope to arrange an American distributional deal for the entry. Both Fregonese and De Cruz collabed on the script.

BERNSTEIN PLANS FILM ON SWIFT WITH MORLEY

Dublin, June 14.

Sidney Bernstein, British indie producer, weather-bound at Shannon while en route to the U. S., said he is planning a picture about the life of Dean Swift, famous 18th century satirist, and hopes to get Robert Morley to write the script and play the lead.

Morley, who was on the same plane, made no comment, except that his current plans go no further than Australia. He is bound there for a tour with his "Edward, My Son."

Bad Boy Dali

Barcelona, June 1.

At the Liceo, the sets of "Tristan el loco" ("Mad Tristan"), painted by Salvador Dali, shocked the audience.

General comments were that Richard Wagner's music merited a little more respect.



Don't let this Trade Show get away!

ABSOLUTELY, POSITIVELY
AND FOR SURE —
THE PRIZE
COMEDY CATCH
THIS SUMMER IS

The Girl From Jones Beach

FROM WARNER BROS! GEARED TO

GO

AS NEVER BEFORE!



"THE GIRL FROM JONES BEACH"

starring
RONALD REAGAN
VIRGINIA MAYO
EDDIE BRACKEN

directed by
PETER GODFREY
produced by
ALEX GOTTLIEB

screen play by J. A. L. Diamond
based on a story by Allen Boretz



BACK THE BOND DRIVE NOW!

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
444 Franklin St. • 2:00 P.M.
CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 18:00 A.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.
DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.
DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1225 High St. • 8:00 P.M.
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.
INDIANAPOLIS
20th Century-Fox Screening Room
324 No. Illinois St. • 1:00 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.
MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 A.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.
NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 10:00 A.M.
PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.
SAN FRANCISCO
Republic Pict. Screening Room
221 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.
ST. LOUIS
Sirona Screening Room
3143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Building
13th & E St. N.W. • 10:30 A.M.

Inside Stuff—Pictures

Although "Look For Silver Lining," due at Radio City Music Hall next, is the first Warner picture to play the Hall for some time, there were many WB films in the house prior to 1941. Last previous Warner in the Hall was "One Foot in Heaven" in 1941. Prior to that, "All This and Heaven, Too" played in 1940 while in 1939 "We Are Not Alone" and "Dark Victory" were Warner productions to show in the Hall. Before that, WB films included "Four's A Crowd," "Robin Hood," "Petrified Forest," "Green Pastures" and "Another Dawn." Thereafter WB kept its key pix for its own Broadway flagship, the Strand, and before that also the Hollywood, since sold to Anthony B. Farrell as a legit, now called the Mark Hellinger.

Various departments at Paramount will begin shifting locations in the homeoffice within the next few weeks in preparation for the year-end barney of theatres from the production-distribution end. Par prexy Barney Balaban is anxious that all changes necessary under the new operation be made as soon as possible so that there will be a minimum of confusion when the deadline comes.

Changes are gradually being made operationally, in accounting, physical services and other aspects, as well as in geographic location of departments. Balaban hopes in this way to maintain smooth operation of both the theatre and distribution companies after the divorce-ment becomes complete.

Producing-directing team of Charles Brackett and Billy Wilder are steering a narrow course in current shooting of Paramount's "Sunset Boulevard," which headlines pristine film star Gloria Swanson along with William Holden, Erich von Stroheim and Nancy Olson. Impressed by Miss Swanson's thesping and looks in playing a onetime screen queen, Brackett and Wilder have been gradually building her part past the script's original limits. What makes that course difficult is the fact that Miss Swanson doesn't want to jeopardize her own biopic's future possibilities by making the current opus too generous. "Sunset Blvd." is a saga of pioneer Hollywood.

Indie film producers in Hollywood, worried by financial woes, are getting more worries by mail from the State of Connecticut, notifying them that prints of their pictures, equipment and advertising material are subject to taxation when shown in that state. They will be required to pay 2% after July 1 on "all tangible personal property purchased outside of Connecticut for use in this state."

Drive-Ins' Clearance Snarls

Continued from page 7

tion with a regular theatre that has been operating for years, they say, is merely a reflection of the American competitive private-enterprise system. Any man with an established business is subject to the same risk that something new and different will capture the public's fancy and leave him in the cold.

That Year-Round Customer

On the other hand, attorneys declare, the film company has a right to protect a year-round customer from whom it will aggregate get more rentals in a 12-month period than from the drive-in. Part of this protection, it is said, must be in recognition of lower taxes and other costs that the outdoor house might enjoy.

One of the most ticklish of the legal points, attorneys say, is the plea of the drive-ins that it is outside of the business district and therefore not in competition with the early-run houses in midtown. That may not be a fair plea, the legalites point out, since it is this very fact of being out-of-town that gives the drive-in an advantage and is its attraction. It is a point that probably will only be settled in the courts.

250 New Ozoners Yearly

Toledo, June 14

Drive-ins are increasing at the rate of about 250-a-year, J. D. Phylfe, RCA engineer, told a meeting here last week of the central section of the Society of Motion Picture Engineers. He said they were being built at the rate of only about eight-a-year before the war.

Introduction of the in-car speaker, ending the public nuisance caused by spill-over of sound into adjoining residential areas, Phylfe declared, was one of the reasons for the mushrooming of the theatres. Development in equipment, he told the engineers, is aimed primarily at improving quality of the projected picture and reproduced sound. Trends are toward more light through use of more powerful are lamps which will require cooling devices to protect both equipment and film, stepped up amplifying equipment, improvement in speakers, post and road lighting to guide patrons to ramps, and development of signaling devices for concessions.

N. H. Drive-Ins Pop Up

Manchester, N. H.

Even in the face of a legislative move to restrict their operations, drive-in theatres continue to pop up in New Hampshire's hinterlands. Latest to open is the Baboosic Lake zone, which offered free admission to the initial show.

Others recently launched include the Starway, outside Somersworth; Sky-Ray, between Manchester and Hooksett; and Manchester drive-in, in the Grenier Heights section. The Pine Island Park drive-in, which has been in operation sev-

eral seasons, is now luring the youngsters with an offer of free rides on the park concessions with their ticket purchases.

Richards-Par

Continued from page 5

of next year. While the original partnership agreement provided for a highly advantageous (to Paramount) option in the event their collaboration ended, it is reported that the breakup was not made under its terms. It is believed that the New Orleans exhibit would have put up a strong legal battle if Par sought an out under this provision.

Possibility of Par and Richards smoking the peacepipe is strong because the latter has also been shorn of Universal, Metro and RKO celluloid as result of tiffs on terms. While Richards' competitors are paying higher rentals for major product, understood the net take is no greater because he holds the choicest theatres.

Announcement of deal stressed continued management of the theatres under the supervision of Norman L. Carter, current top man under Richards. Carter's aides, Gaston J. Dureau, Harry K. Oliphant and Maurice F. Barr will also stay on.

Research

Continued from page 7

also be solved with an eye towards satisfying the ego drives, as put in the jargon of the psycho trade.

Dichter recently was employed by CBS to solve similar research problems on several of the net's top programs. The compiled data was instrumental in determining the form and content of the net's documentary on atomic power, "Operations Crossroads," and in the case of the mystery series, "Suspense," was responsible for detecting important errors in the use of sound effects.

Jersey Allied's B.O. Survey

Survey to determine how much business is off compared to last year and the reasons why was voted by New Jersey Allied at a membership meeting staged Monday 13. The move was made to check into state grosses after exhibs complained that business has dipped 30%-60%.

Each exhib in the state will be sent a questionnaire asking for percentage figures. Additionally, patrons will be canvassed to determine what is wrong with Jersey film biz. Allied wants exhibs particularly to go after customers who have not been attending the flickers as frequently now as they have in the past.

'B' Pool

Continued from page 5

handling a number of other Rank features.

Series of special meets are being staged at the MPAA in an attempt to iron out the difficulties. Meanwhile, U has the right under its reciprocal distrib deal with Rank to offset the earnings of its British pix against profits of its American-made product in England. Rank's General Film Delivery handles U's product in the United Kingdom.

Controversy got its start when 20th-Fox bought "Man About the House" and "Mine Own Executioner" outright from Sir Alexander Korda. Twentieth paid off in frozen sterling instead of handing Korda a percentage here on the two films' earnings. That deal, by the implied effect of its terms, kept U.S. grosses out of the 'B' pool since 20th owned the rights and did not need to send earnings to Korda in England.

20th Agrees

U promptly squawked over the pact and a battle ensued. Twentieth later relented and agreed that the earnings would be included in the pool regardless of the fact that it owned the pix in toto.

Added special deals, however, have muddled the waters again and inspired another revolt by U. Both Samuel Goldwyn and David O. Selznick have made their own special pacts with Korda thereby taking a number of other pix outside the veil.

Final straw came, it is said, when Eagle Lion, not a member of the MPAA, started dickering to swap revenues from Rank's "Red Shoes" with its take in Britain on Walter Wanger's "Tulsa." EL is the other top distrib in the U.S. handling Rank's product. If the proposed deal, or some variant, goes through it is expected that over \$1,000,000 earnings from "Shoes" in the U.S. will never find their way to the 'B' pool.

Korda Sells

Continued from page 8

da in Britain. B. of E. sold him the dollars he required to pay off the Bankers Trust. Amount due the latter was something under the \$500,000 total loan, since part payment had been made out of the U. S. income of the pix.

Prior to the purchase by 20th of "Husband" and "Karenina," it had made outright buys of two other Korda films. They were "Man About the House" and "Mine Own Executioner." There was no switch in these deals, however, they having originally been purchases of western hemisphere rights out of blocked sterling.

"Husband" and "Karenina" buy-out washes up a relationship between 20th and Korda that has frequently been strained and mutually recriminating. Korda complained that the distrib was not making the best possible effort to milk the films, while 20th squawked that it was doing as well as could be expected considering the American b.o. potential of the pix.

Upped Admish

Continued from page 5

houses as it can on that basis before shifting over to regular release.

50% More to Go

On the basis of present returns, RKO estimates that "Joan" will do between \$4,000,000 and \$4,500,000 on its upped admission release. That's a very sturdy figure, of course, except that the pic was so expensive it will have to do around \$9,000,000 to break even. RKO execs say it is impossible to tell and refuse to hazard a guess as to whether there's a chance of regular release, plus foreign, pushing income that high.

RKO, which also distributed Samuel Goldwyn's "Best Year of Our Lives" on a roadshow basis, is using that pic for comparison with "Joan." Latter started out doing between 65% and 70% of "BYOL" biz, but now, as it gets into smaller towns, ratio has sunk to 55%-60%. The Goldwyn pic did about \$8,000,000 its first time around plus slightly over \$2,500,000 in its first regular release.

RKO's 5 Sales Meets

RKO will launch into a series of five regional sales meets with Robert Mochrie, sales chief, wielding the gavel. First meet is set for Buffalo, July 11-13, followed by Toronto, July 14-15; New Orleans, July 18-19; Chicago, July 20-22; and San Francisco, July 25-27.

A. A. Schubart, manager of exchange operations, accompanies Mochrie on his swing. Others will be Harry J. Michelson, short subject sales topper; Nat Levy, eastern division manager and aide Frank Drumm; Charles Boasberg, north-south division chief and asst. Carl Peppercorn.

Variety Clubs

Continued from page 7

It has been decided that only three of the 14 members of the executive committee of the Variety Clubs International-Will Rogers Memorial Fund, Inc., can constitute an admissions committee and approve applications forwarded via any of the clubs.

Establishment, of which Dr. George E. Wilson has been medical director since 1934, is said to be one of the most efficient of its type in the country, with per-patient cost running only \$40-per-week at 96-bed capacity. That figure has risen to \$70 with the few patients the hospital has been able to take care of in recent years.

Most of the patients pay nothing. Contribution for seven of them is being made by the Actors' Fund; \$10-a-week is being paid by a union for one of its members; and the same amount is being paid by a theatre circuit for one of its employees. Minimum stay is generally a year and the average around two years.

Robert J. O'Donnell, Dallas theatre exec, International Chief Barker of Variety and new prez of the hospital, disclosed some of the organization's financing plans in accepting the deed and keys to the institution from Vincent at a ceremony and luncheon there last Thursday 9. He said that Variety had a pledge of \$75,000 from the eight major film companies for the hospital and they had also promised to supply one picture a year "of the calibre of 'The Jolson Story'" for benefit preems in some 40 cities. These would be midnight or other special shows for which the clubs would charge a minimum of probably \$5 per ticket.

Thirty-eight club members and newsmen journeyed to Saranac for the official transfer to Variety last week. Standing with Vincent when he presented the deed and keys to O'Donnell were Pat Casey, who as president of the Vaudeville Managers Assn., led the way with the National Vaudeville Artists in collecting the \$1,250,000 which the hospital cost, and Harold Rodner, Warner Bros. exec, who has been actively managing the financial affairs of the hospital for years.

Small-EL

Continued from page 7

Small and Young are also each slated to put up coin to complete the deal.

It is believed now that Semencko's aim will be to convince the producer that a financing fund as large as he is demanding is not really necessary, that continuity of production can be adequately assured with a considerably lesser amount. Whether Small will accede to this suggestion is a question, since he is a favorable bargaining position. He figures EL needs him more than he needs it.

In the meantime, the EL studio, which has been shuttered since about last November, has been re-lighted and employees called back to work in anticipation of the start of lensing of two films. They are Bryan Foy productions. First is "Trapped," which starts next Monday 20 and the second "Port of New York," which goes before the cameras June 27.

This in no way indicates a solution to the lack of production financing which has kept EL from operation for more than six months. Coin for the two pictures has been loaned specifically for their production under an arrangement with Semencko. Further limited amounts possibly will be similarly loaned, but EL's major problem is to set up a fund for continued and planned operation.

Rank TV Pitch

Continued from page 7

Korda, two years ago, sold a large block of features to television.

Rank is currently shopping around for American tele bids via United World Films, subsid of Universal which handles both television and 16m rights to the Britisher's product. It is estimated that Rank has on his shelves a block of 70-80 features which not only have never seen the projection light in this country but probably never will. It is on these pix that UWF is now asking for video bids.

Features have accumulated since 1945 when Rank first went into big-scale production. The block is being offered as a package to networks and sponsors. It is questioned whether the British film magnate can get a price which would warrant their tele release. However, that point is the only obstacle in the way of the telecasting of this flock of British features.

In deference to possible exhib squawks, no offer is being made to tele on British films which have played in the U.S. In this way, Rank's approach differs from that of Korda, who sold oldies after they had completely played off in Yank theatres. Rank believes he is on solid ground—that no real exhib griping can follow—since the pix never were circulated theatrically here.

Par's Blocks

Continued from page 5

first block is five and it is likely that future blocks will be in the same amount since it permits a mathematically even 20% cancellation of one film.

Par's action, fixed by sales veepee Alfred W. Schwalberg, is taken under Section 11 of the company's consent decree. While that proviso bars conditioning of one feature on another, it then says further: "To the extent that any of the features have not been tradeshown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject 20% of such features not tradeshown prior to the granting of the license, such right of rejection to be exercised in the order of release within 10 days after there has been an opportunity afforded to the licensee to inspect the feature."

Sears Nixes

Continued from page 8

because of their unwillingness to find playing time for UA pix. Sears and Arthur W. Kelly, exec v.p., have gone to London a number of times in efforts to find a solution, most recently a month ago.

With the terms Rank offered insufficient in any case, Sears figured it would be better to retain the good will of the minor circuits which have been hooking the company's pix. In some cases these have provided up to 80% of the income that would have been available from Rank.

Kelly, who followed his trip to England with visits to Paris and Rome, returned to New York over the weekend.

Pix Taxes

Continued from page 7

However, since the new taxes went into effect April 1, there has been a 20% attendance drop in theatres showing foreign pictures, and a 10% decline in theatres featuring native product.

Denmark reports film houses delivering about 85% of its entertainment tax money. However, revenue has fallen off from the preceding year.

At the beginning of this year Irate Syrian exhibitors shut down their theatres to protest new film taxes. Theatres reopened after a week when the government compromised the increases.

RKO's 60c Divvy

RKO maintained its annual dividend rate of 60c on its common stock last week when the directors declared 15c quarterly divvy.

Dividend will be paid July 1 to stockholders on record at close of business June 17.

BRITAIN'S NATIONAL FILM AWARD 1949



★ ★ ★ THE TRIPLE CROWN

Goes to the "Team" of Herbert Wilcox's

"SPRING IN PARK LANE"

★ BEST BRITISH ACTRESS . . . ANNA NEAGLE

★ BEST BRITISH ACTOR . . . MICHAEL WILDING

★ BEST BRITISH FILM HERBERT WILCOX'S

"SPRING IN PARK LANE"

FOR U. S. RELEASE SOON!

Clips from Film Row

NEW YORK

Paramount's annual Canadian sales convention gets under way today (Wed.) with a sizeable covey of homeoffice execs on hand for the Toronto three-day meet. New York delegation is headed by board chairman Adolph Zukor and distribution vee pee Alfred W. Schwalberg. Others attending are E. K. (Ted) O'Shea, asst. sales head; Max Youngstein, ad. pub. top-per, and Oscar Morgan, short subject sales chief. Gordon Lightstone, Dominion general manager, is presiding.

Max and Joe Berenson, operating the newly-formed Chicago Carbon Co., named as sales reps in Chi for Carbons, Inc. which Edward Lachman, prez of New Jersey Allied, heads.

Warner theatre v.p. W. Stewart McDonald and shorts sales manager Norman Moray planned Coastwards over the weekend for studio holidays.

Seymour Florin, 20th-Fox's New York exchange manager, is anking his post July 15. Florin is setting up a buying-bookings office in association with Samuel Leggett. Sam Diamond, former Philly branch manager, has been named to succeed.

George Campbell, operator of the Colony, indie Detroit house, came up with a cuff to two-week trip to Hollywood or New York in an Eagle

Lion drawing this week. Junket was the prize in EL's current sales drive. Circuit ops. St. Fabian, Ted Gamble and Sam Rinzler pulled the numbers from a hat.

MINNEAPOLIS

Independent nabe exhibitors are trying to halt "cut-throat" competitive bidding for runs that has caused two competing indie outlying theatres to pay as high as \$750 for type of films which they bought before for \$150. The Boulevard and Richfield are the two houses. They recently got the earliest availability, 28 days.

With North Central Allied convention won over to new 20th-Fox sales plan by Al Lichtman and Andy Smith who appeared at meeting, Prexy Bennie Berger of Allied, who was antagonistic to the new plan before the two sales executives' visit, now is asking the area's independent exhibitors to give it a fair trial. If Lichtman and Smith mean what they say, "we should string along with them," he is telling his constituents.

Charlie Green, one-time vaudeville and radio performer, named manager of East Lake, nabe house. Ted Bolnick, Bennie Berger circuit general manager, bought People's theatre, Superior, Wis., from Harvey Buchanan and associates. Bolnick also is associated with Berger and others in ownership of conventional and drive-in stands.

PITTSBURGH

Vince Aldert, manager of Loew's Ritz, resigned to join Meyer Fein's indie circuit in Ohio. He'll pilot chain's newest house, the Avon-Lake at Avon-on-the-Lake. O. Robert Sokol, assistant at Loew's Penn, moves into Aldert's old spot.

Floyd E. McClellan, Jr., son of the late president of Ideal Amus. Co., Johnstown, and Celia Walker, executive of corporation, bought handling the circuit since death of elder McClellan on April 14. Young McClellan formerly managed one of the theatres.

Andrew F. Battistone, veteran exhib who is credited with launching drive-ins in this territory, has withdrawn from outer field.

George Long, manager of Strand, Altoona, for Fabian circuit, resigned and left for Cleveland to join Associated Theatres. Ward B. Kragg, Fabian city manager, is taking over as manager.

Nick Malanos transferred Frederick theatre in East Pittsburgh to George Katsilas. Malanos, however, will continue to operate the Urban in East McKeesport.

William P. McMahon, of Woodland drive-in, acquired Sagamore, Pa., theatre from A. L. Hodgson, who had closed house March 1 on account of illness.

CHICAGO

Max Roth, former district manager for Film Classics, and Charles Landau bought controlling interest in Henri Elman Enterprises, distributors of reissues. Landau was associated with Elman prior to his death a month ago. Mrs. Elman will retain an interest in firm.

Gordon Wilcox, Paramount salesman for last 11 years, quit to sell autos.

Irving Mack, Filmmack Trailers, elected chairman of amusement division of Jewish Charities drive.

Bill Dorsey, of Paramount sales force, replaces Harry Schlar as Chi. office manager, with latter taking over Milwaukee branch job.

Howard DeCampbell, recently with 20th-Fox, switched to Paramount.

KANSAS CITY

Proposed new 20th-Fox sales policy found few takers at second annual spring convention of Allied Independent Exhibitors of Kansas-Missouri here last week. Indifferent audience greeted unveiling of plan. Convention reaffirmed the stand of national board in adopting standbuck-and-wait attitude on proposal.

Orpheum closes for summer this week, ending RKO film exhibition in hour. RKO is re-opening the Missouri, formerly the Main street, for first-run pix and vaude. Expects to have house ready late in July.

Mrs. E. M. Block, Sabetha, Kans., exhibitor, severely injured in auto accident six months ago, is slowly recovering.

PHILADELPHIA

The Carman has changed to a split-week policy for both stage and film shows. Big uptown

vauder will now present new bills twice weekly.

The Bandbox, Germantown house of William Goldman chain, dropped matinee prices from 45c to 35c.

Perry Lessy, former manager of Lincoln drive-in, will manage newly refurbished Frolic (W. Philly), which Bob Abel and Art Silver reopen June 15.

Mike Weiss, former 20th-Fox flack who lately was on the road for "Red Shoes," joined local Eagle Lion exchange staff as salesman.

Hold 'Hot' Pix

Continued from page 3

speed with which releases have been chewed up recently. Less biz at the b.o. means shorter and fewer holdovers, with the result that a larger number of pix are required. Holdback of releases just complicates an already difficult situation.

Experience generally is that the first hot spell throws grosses off, since potential patrons rush for the outdoors. Business then gradually picks up until about Aug. 10, when the fresh-air-and-sunshine urge has apparently completely wilted and the b.o. solidifies. This year there was an abnormally early hot spell and almost a complete lack of rain, which undoubtedly is one of the causes for the weak biz.

While the distibs realize that exhibs must have product, tendency of each is to take the attitude of "Let George supply it." No one wants to risk losing hundreds of thousands of dollars by opening his picture soft when a few weeks might make much difference.

Even United Artists' "Home of the Brave," one of the hottest entries of recent weeks, is getting the slowdown treatment. George J. Schaefer, sales rep for Screen Plays Corp., the producer, has issued the word to UA to lay off further bookings for a while. Film has opened in six cities and has registered good to big grosses, but Schaefer's feeling is that under better general conditions it could have galloped home with even more bacon.

UA is accepting no dates for "Brave" beyond the present group, which includes New York, San Francisco, Boston, New Haven, Chicago and Los Angeles.

WB's Plans

Continued from page 7

the final split of distrib-exhib operations for at least a couple of more years or beyond the period for which the company is now gearing.

Jack Warner accented to the sales meet that WB was readying an impressive roster of pix from a qualitative viewpoint. He buttressed the claim with a roundup of the new name players pacted by the Burbank lot in the last year and the number of deals made with indie producers including Cagney Productions, Bryan Foy Productions, Norma Productions, Roberts Productions (John Garfield) and Transatlantic Pictures (Alfred Hitchcock-Sidney Bernstein).

Ben Kalmenson, vice-prexy over sales, told the assemblage of 150 foreign and domestic division and branch managers that Warners will launch a 52-week sales drive beginning Aug. 28. Drive will be divided into three periods with cash prizes awarded winners in each period and a grand prize for the winner of the year's contest. Mort Blumenstock, ad-publicity chief, outlined merchandising plans for current product.

Bernhard's Pards

Continued from page 3

tribution only. Chemical Bank & Trust Co., of New York, which has a stake in the company in the form of loans, will back the bigger films.

Extension of stock interest to exhibs will give the latter a hedge against the majors on terms of pix. Circuit ops are interested, it is said, because they fear that theatre divorcement will preface demands for bigger rentals. As for the release of A's by FC, Bernhard wants them as leaders to help sell his lesser product.

Cinecolor originally took over FC as a result of a deal whereby Bernhard surrendered some of his FC stock in return for that of Cine. The split involves a re-transfer of the shares plus other provisions.

Picture Grosses

LOS ANGELES

(Continued from page 10)
(2,100; 1,370; 60-\$1)—"Illegal Entry" (U) and "Alimony" (EL). Medium \$16,000 here, with dim \$31,000 in 5 day-daters. Last week, "One False Step" (U) (8 days), slight \$10,700 and \$18,500 total. Fine Arts (FWC) (679; \$120-\$240)—"Red Shoes" (EL) (24th wk). About \$5,000. Last week, oke \$4,500.

Laurel (Rosener) (890; 85)—"Quartet" (EL) (3d wk). Sturdy \$7,000. Last week, fine \$8,000.

MPAA Board

Continued from page 5

both events. Participation was recommended to the board by the companies' managers in London.

Upping of McCarthy to v.p. of the MPAA comes after 2 1/2 years' association with the outfit. He joined the staff Jan. 1, 1947, as associate managing director of the international division. With transfer of Gerald Mayer to Continental manager last November, McCarthy was upped to the top spot. He's 40 years old, served during the war as a lieutenant commander in the executive office of the Secretary of the Navy and is a graduate of the Harvard School of Business Administration and Harvard Law School.

Schreiber New MPEA Sec
Sidney Schreiber, general counsel for the Motion Picture Assn. of America and the Motion Picture Export Assn., and secretary of the MPAA, was elected secretary of the MPEA at the annual meeting of the Association in New York Monday (13). Schreiber replaced Gordon E. Youngman, RKO counsel, who resigned because he had been transferred from the RKO homeoffice to the studio.

Otherwise, the directors re-elected all incumbent officers. They are Eric Johnston, prez; Irving A. Maas, v.p. and general manager; John G. McCarthy, head of the international department of the MPAA, v.p.; Fred Du Vall, treasurer of the MPAA, treasurer; Herbert J. Erlanger, assistant secretary-treasurer, and Frank J. Alford, assistant treasurer.

OPPORTUNITY

for adventure loving photographer with motion picture or television experience to accompany us on our beautiful 70' Alden schooner on our cruise St. Lawrence, East Coast, West Indies, South America, etc. Leave June 31. Share expense basis, but good companionship more important than financial contribution. Schooner Constellation, Box 623, Grand Rapids 1, Michigan.

Now Specializing in Refreshment
OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/2 Century
DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

New York Theatres

BETTY GRABER
"THE BEAUTIFUL BLONDE From BASHFUL BEND"
A 20th Century-Fox Picture in Technicolor
ON ICE AGE—Excerpts from "Mile. Audien" starring ARNOLD BLODA - JEAN ARLEN
ON WOLFE STAGE—HARRY BROS.
VIOLETTA LAYNE - GASTON PALMER
ROXY 7th Ave. & 60th St.

BOB HOPE
DUCKIE BALL
in Person
LOUIE PRIMA
in Person
SOTOMAYOR JONES
MART JANE SAUNDERS
PARAMOUNT
HOLLYWOOD THEATRE

RADIO CITY MUSIC HALL
Rockefeller Center
Spencer Tracy • Deborah Kerr
"EDWARD, MY SON"
Ian Hunter - Leaven MacGrath - James Donald - Marjorie John - Harriette Jones
A Metro-Goldwyn Mayer Picture
SPECTACULAR CAST PRESENTATION

Sealed Bid Sale Government Surplus Property

Open to General Public
No Priority Needed

Approximately

96.2 ACRES OF LAND
27 BUILDINGS AND UTILITIES

(FOR ON-SITE USE)

Located At

FORT TRAVIS,
Galveston, Texas

This offering comprises a parcel of land, 96.2 acres, more or less, approximately 27 buildings with their presently contained fixtures, and all utilities located thereon, known as the Cantonment Area of Fort Travis. This facility, which is a portion of what is known as the "Galveston Harbor Defense," is situated along the Texas Gulf Coast on the Eastern part of Galveston Island, and the Southern part of Bolivar Peninsula, near the City of Galveston, Texas.

HOW-WHEN-AND WHERE TO BUY
Bids are invited for purchase and use on-site of buildings and utilities, and all utilities located thereon, known as the Cantonment Area of Fort Travis. This facility, which is a portion of what is known as the "Galveston Harbor Defense," is situated along the Texas Gulf Coast on the Eastern part of Galveston Island, and the Southern part of Bolivar Peninsula, near the City of Galveston, Texas.

All bids must be submitted on Bid Form FHO-PN-42. This bid form describes the property, states the terms and conditions of sale and provides instructions on how to bid.

This advertisement is not a basis for negotiation and War Assets Administration reserves the right to consider all bids in the light of the applicable objectives of the Surplus Property Act and to reject any or all proposals.

The sale number and bid opening date must be plainly marked in the lower left-hand corner of the envelope, as follows: Bid or Sale RHO-PN-42; Opening Date June 27, 1949. Bids received which are not so identified will not be considered, and will be returned to the bidder.

Any transfer of title will be subject to the provisions of Executive Order 9808, relative to inalienable interests. Items currently owned by the Federal Government for national defense are subject to withdrawal, transfer or purchase with priority up to time of a commitment for sale.

Sealed bids will be received at War Assets Administration Office of Real Property Disposal, N.A.A. Plans "A," "B," "C," "D," "E," "F," "G," "H," "I," "J," "K," "L," "M," "N," "O," "P," "Q," "R," "S," "T," "U," "V," "W," "X," "Y," "Z," "AA," "AB," "AC," "AD," "AE," "AF," "AG," "AH," "AI," "AJ," "AK," "AL," "AM," "AN," "AO," "AP," "AQ," "AR," "AS," "AT," "AU," "AV," "AW," "AX," "AY," "AZ," "BA," "BB," "BC," "BD," "BE," "BF," "BG," "BH," "BI," "BJ," "BK," "BL," "BM," "BN," "BO," "BP," "BQ," "BR," "BS," "BT," "BU," "BV," "BW," "BX," "BY," "BZ," "CA," "CB," "CC," "CD," "CE," "CF," "CG," "CH," "CI," "CJ," "CK," "CL," "CM," "CN," "CO," "CP," "CQ," "CR," "CS," "CT," "CU," "CV," "CW," "CX," "CY," "CZ," "DA," "DB," "DC," "DD," "DE," "DF," "DG," "DH," "DI," "DJ," "DK," "DL," "DM," "DN," "DO," "DP," "DQ," "DR," "DS," "DT," "DU," "DV," "DW," "DX," "DY," "DZ," "EA," "EB," "EC," "ED," "EE," "EF," "EG," "EH," "EI," "EJ," "EK," "EL," "EM," "EN," "EO," "EP," "EQ," "ER," "ES," "ET," "EU," "EV," "EW," "EX," "EY," "EZ," "FA," "FB," "FC," "FD," "FE," "FF," "FG," "FH," "FI," "FJ," "FK," "FL," "FM," "FN," "FO," "FP," "FQ," "FR," "FS," "FT," "FU," "FV," "FW," "FX," "FY," "FZ," "GA," "GB," "GC," "GD," "GE," "GF," "GG," "GH," "GI," "GJ," "GK," "GL," "GM," "GN," "GO," "GP," "GQ," "GR," "GS," "GT," "GU," "GV," "GW," "GX," "GY," "GZ," "HA," "HB," "HC," "HD," "HE," "HF," "HG," "HH," "HI," "HJ," "HK," "HL," "HM," "HN," "HO," "HP," "HQ," "HR," "HS," "HT," "HU," "HV," "HW," "HX," "HY," "HZ," "IA," "IB," "IC," "ID," "IE," "IF," "IG," "IH," "II," "IJ," "IK," "IL," "IM," "IN," "IO," "IP," "IQ," "IR," "IS," "IT," "IU," "IV," "IW," "IX," "IY," "IZ," "JA," "JB," "JC," "JD," "JE," "JF," "JG," "JH," "JI," "JJ," "JK," "JL," "JM," "JN," "JO," "JP," "JQ," "JR," "JS," "JT," "JU," "JV," "JW," "JX," "JY," "JZ," "KA," "KB," "KC," "KD," "KE," "KF," "KG," "KH," "KI," "KJ," "KK," "KL," "KM," "KN," "KO," "KP," "KQ," "KR," "KS," "KT," "KU," "KV," "KW," "KX," "KY," "KZ," "LA," "LB," "LC," "LD," "LE," "LF," "LG," "LH," "LI," "LJ," "LK," "LL," "LM," "LN," "LO," "LP," "LQ," "LR," "LS," "LT," "LU," "LV," "LW," "LX," "LY," "LZ," "MA," "MB," "MC," "MD," "ME," "MF," "MG," "MH," "MI," "MJ," "MK," "ML," "MM," "MN," "MO," "MP," "MQ," "MR," "MS," "MT," "MU," "MV," "MW," "MX," "MY," "MZ," "NA," "NB," "NC," "ND," "NE," "NF," "NG," "NH," "NI," "NJ," "NK," "NL," "NM," "NN," "NO," "NP," "NQ," "NR," "NS," "NT," "NU," "NV," "NW," "NX," "NY," "NZ," "OA," "OB," "OC," "OD," "OE," "OF," "OG," "OH," "OI," "OJ," "OK," "OL," "OM," "ON," "OO," "OP," "OQ," "OR," "OS," "OT," "OU," "OV," "OW," "OX," "OY," "OZ," "PA," "PB," "PC," "PD," "PE," "PF," "PG," "PH," "PI," "PJ," "PK," "PL," "PM," "PN," "PO," "PP," "PQ," "PR," "PS," "PT," "PU," "PV," "PW," "PX," "PY," "PZ," "QA," "QB," "QC," "QD," "QE," "QF," "QG," "QH," "QI," "QJ," "QK," "QL," "QM," "QN," "QO," "QP," "QQ," "QR," "QS," "QT," "QU," "QV," "QW," "QX," "QY," "QZ," "RA," "RB," "RC," "RD," "RE," "RF," "RG," "RH," "RI," "RJ," "RK," "RL," "RM," "RN," "RO," "RP," "RQ," "RR," "RS," "RT," "RU," "RV," "RW," "RX," "RY," "RZ," "SA," "SB," "SC," "SD," "SE," "SF," "SG," "SH," "SI," "SJ," "SK," "SL," "SM," "SN," "SO," "SP," "SQ," "SR," "SS," "ST," "SU," "SV," "SW," "SX," "SY," "SZ," "TA," "TB," "TC," "TD," "TE," "TF," "TG," "TH," "TI," "TJ," "TK," "TL," "TM," "TN," "TO," "TP," "TQ," "TR," "TS," "TT," "TU," "TV," "TW," "TX," "TY," "TZ," "UA," "UB," "UC," "UD," "UE," "UF," "UG," "UH," "UI," "UJ," "UK," "UL," "UM," "UN," "UO," "UP," "UQ," "UR," "US," "UT," "UU," "UV," "UW," "UX," "UY," "UZ," "VA," "VB," "VC," "VD," "VE," "VF," "VG," "VH," "VI," "VJ," "VK," "VL," "VM," "VN," "VO," "VP," "VQ," "VR," "VS," "VT," "VU," "VV," "VW," "VX," "VY," "VZ," "WA," "WB," "WC," "WD," "WE," "WF," "WG," "WH," "WI," "WJ," "WK," "WL," "WM," "WN," "WO," "WP," "WQ," "WR," "WS," "WT," "WU," "WV," "WW," "WX," "WY," "WZ," "XA," "XB," "XC," "XD," "XE," "XF," "XG," "XH," "XI," "XJ," "XK," "XL," "XM," "XN," "XO," "XP," "XQ," "XR," "XS," "XT," "XU," "XV," "XW," "XX," "XY," "XZ," "YA," "YB," "YC," "YD," "YE," "YF," "YG," "YH," "YI," "YJ," "YK," "YL," "YM," "YN," "YO," "YP," "YQ," "YR," "YS," "YT," "YU," "YV," "YW," "YX," "YY," "YZ," "ZA," "ZB," "ZC," "ZD," "ZE," "ZF," "ZG," "ZH," "ZI," "ZJ," "ZK," "ZL," "ZM," "ZN," "ZO," "ZP," "ZQ," "ZR," "ZS," "ZT," "ZU," "ZV," "ZW," "ZX," "ZY," "ZZ".

WAR ASSETS ADMINISTRATION
GRAND PRAIRIE REGIONAL OFFICE
NON-INDUSTRIAL DIVISION
Region 7
P. O. Box 6030 Dallas 2, Texas
GP-594

NBC SURVEY TO SHAKE UP SCENE

Getting Into Godfrey's Hairdo

CBS found itself in the middle of an awkward dilemma involving two of its prize personalities—Arthur Godfrey and Bing Crosby—in resolving who would get priority on morning time in the web's key New York market. Crosby appears to have won in the showdown, but not until it brought home intra-family (William S. Paley vs. John Hay (Jock) Whitney) action into play.

When Godfrey negotiated his deal to do an extra quarter-hour morning network show for Spray-A-Wave, the California hairdo outfit in return for a large chunk of the company stock, it was with the understanding that he would get the 10:15-10:30 morning slot, immediately preceding his full hour coast-to-coast programming.

What apparently had been overlooked, however, was the fact that Crosby's morning disk show for Vacuum Foods (under a similar deal that makes him a company stockholder) had been allocated to the 10:15 period on WCBS, the all-important Gotham outlet. It was a case of splitting Godfrey in New York, with a transcribed pickup of his Spray-A-Wave broadcast for afternoon showcasing in New York, or yanking Crosby out of the morning time.

Latter course hit a decisive snag, however, when Whitney, Paley's brother-in-law and an important factor in Vacuum Foods' destinies, reportedly stepped in and nixed the Crosby ouster.

That's why Godfrey's 15-minute stanza is divorced from his 60-minute morning show as far as New York audiences are concerned. Oddity, too, is the fact that Crosby becomes a nighttime CBS luminary in the fall under Chesterfield sponsorship. That's the same bankroller for Godfrey in the morning.

Fate of Top-Salaried Personnel In Overstaffed Agencies Beclouded

Hollywood, June 14.

With more and more Coast-originating program cancellations coming through and bigtime agency production being whittled down almost weekly, the big question here centers around the ultimate fate of top-salaried personnel in overstaffed agencies. This particularly applies to the \$750-\$1,000 a week producers who, by virtue of the flock of cancellations, are being rendered show-less at the end of the season.

The trade points to such notable examples, among others, as Tony Stanford (Young & Rubicam), now that Ed Gardner's "Duffy's Tavern" has been cancelled; Ted Bliss (Young & Rubicam), in the wake of the Ozzie & Harriet bowout from International Silver; Joe Rines (Sherman & Marquette), producer on the Judy Canova show, which Colgate is dropping; Glenhall Taylor (N. W. Ayer), producer of the exiting Dorothy Lamour Sealtest stanza; Sam Fuller (Young & Rubicam), producer of the Jack Carson program being lopped off by General Foods; and Cal Kuhl (J. Walter Thompson), who produced the Al Jolson "Kraft Music Hall" getting axed.

All are top-rated men who have figured prominently in major nighttime radio productions over the years. Rines is currently in New York exploring video horizons. Indications are that many will be TV-bound next season.

Sponsors Renew CBS-Mades 100%

Enviably record of CBS riding the crest of a client renewal on all its house-developed programs into the '49-'50 season, was clinched this week. The network sales boys got a General Foods okay on the Friday night "My Favorite Husband" stanza.

Joining in the sponsorship reprise on CBS-built properties are Lipton Tea ("Godfrey's Talent Scouts"); Pepsi-Cola ("My Friend Irma"); Colgate ("Our Miss Brooks"); Auto-Lite ("Suspense"); Miles Labs ("Hilltop House"); Toni ("Love and Take"); and Rayve ("Winner Take All"). Toni order on renewal of "Crime Photographer" is still pending, but CBS says another client has the option on the program if Toni fails to come through.

'Curtain' Renewed

Chicago, June 14. Mars, Inc., has renewed "Curtain Time" for 52 weeks on NBC, starting July 6. Chi-originated dramatic show will continue in the Wednesday, 9:30 p.m. slot on the full web.

Grant Advertising agency, Chi., handles.

NEW DEAL LIKELY FOR INDUSTRY

The desk-to-desk study of the entire NBC organizational structure currently being made by the firm of Booz, Allen & Hamilton, is expected not only to bring about a wholesale realignment within the network, but may establish fresh patterns for the entire industry to follow.

The trade, particularly that segment of it which has a stake in television's inroads on radio, will be watching closely for the NBC repercussions stemming from the B. A. & H. analysis of Operations NBC, for it may chart new courses in the AM vs. TV administrative picture.

Those close to the administrative surveys see the likelihood of two major alternatives as the outgrowth of the exhaustive analysis, which will be concluded within the next six weeks. On the one hand, there is the very definite possibility that a formula for the future will be pitched up to Niles Trammell & Co., detailing ways and means of expanding the web's radio and television operations, but not necessarily as competing media.

Thus, NBC would be hewing to the patterns established in the automotive industry by General Motors, for example, eliminating to the greatest degree possible the element of competition resulting from a parent company involved in the sale of more than one make car. This, of course, would involve new sales approaches, a revamp in administrative thinking and structural changes within the organization.

AM-TV 'Divorce'?

On the other hand, it's considered likely that B. A. & H. may come up with a proposal for a complete divorce of television from radio, with a National Television Co. as a complete RCA subsidiary entity detached from the National Broadcasting Co.

The final study and recommendations will be submitted to web president Trammell and exec veepee Charles R. Denny, among others, for further analysis, with likelihood that the RCA hierarchy may be called to sit in judgment.

Pending its completion, everything is in an "iffy" status. Rumors have been rampant the past few weeks regarding the fate of NBC execs and these have run the gamut from top echelon to page boy. But it's a certainty that until the sealed findings are delivered and sifted, the status quo will prevail.

Radio's Private Eyes 'Confusing to Public' Sez Secret Service Prez

San Antonio, June 14. Number of radio programs glamorizing the life of private detectives give anything but a true picture of the work of a member of that profession, was the statement made by the prez of the International Secret Service Association, Inc., which closed its annual meeting here last week.

Although the programs and the stories don't do the group any particular harm, they rather "confuse the public." It was pointed out that clients come to them with problems after hearing a detective story on the air.

Eversharp's Plans

Eversharp, currently dividing its sponsorship coin for a two-network Sunday night ride on "Take It Or Leave It" (NBC), and a 15-minute pickup of hour-long "Stop the Music" giveaway (ABC), is planning to cancel out of the latter.

"Take It" bankrolling is expected to continue next season, but whether it stays on NBC or moves to Sunday night on CBS along with Horace Heidt's show remains undetermined.

White's Appraisal, 'Reforms' to Be 1st On MBS White Sulphur Springs Meet

Ed Kobak

Knocks with 25 Points

★ ★ ★

An editorial feature

in

VARIETY'S

4th Annual

Radio-TV

Review & Preview Number

Out in July

The Mutual board of directors will meet at White Sulphur Springs the weekend of June 24-25, and chief interest centers on the initial White Paper on Operations Mutual to be submitted by Frank White, the network's new president.

White has been spending the first two months integrating himself into the operation and his "this-is-what-I-found" network appraisal and series of recommendations occupies No. 1 attention on the directorate agenda.

Having already set his new program chief (William H. Fineshriber), whether or not he's ready to project a No. 2 man (though not necessarily a general manager) is causing lots of speculation.

White's attitude and thinking on the sales leadership at the web (seen by some as the crux of a dilemma which reportedly finds Mutual's billings about 25% under last year) will probably also get a thorough kicking around.

Attitude of some of the stockholders who, it's reported, may put the heat on the New York-Hollywood groups who have been blamed for unrest among the directorate; and how to stave off raiding of Mutual stations (a situation that's only cropped up in the past year or so), will also share the spotlight at the White Sulphur Springs meet.

Television is also on the agenda and while it's conceded that Mutual has the nucleus of a top operation (embracing WOR, WGN, Yankee and Don Lee), it's reported that some of the directors favor a "let's see what we do with AM before going into TV" policy.

Fineshriber To Mutual As Program V. P.

William H. Fineshriber is resigning from the CBS program dept. to join Mutual president Frank White (ex-CBS) as his programming veepee. Fineshriber, it's reported, has inked a two-year contract at \$35,000 a year. He moves July 15.

Move represents White's initial appointment since he stepped in as Mutual prez a couple months back. Fineshriber takes over the program helm vacated several months ago when Phil Carlin stepped out.

Fineshriber has been associated with Paley & Co. for about 15 years, being one of Columbia's "old guard" on the programming side.

CBS execs, incidentally, say "taint so" regarding published rumors that web programming chief Hubbell Robinson, Jr., has been given three months in which to find a new job. Rumor had been circulating in the trade for several weeks.

There have been reports, too, of an impending economy wave at CBS, and the return of prexy Frank Stanton this week from his European jaunt is expected to establish whether the reports have any credence.

ECONOMY DRIVES ABC OFF AIR EARLIER

Hollywood, June 14. ABC yesterday (13) started shutting down its western division network at 11 p.m. nightly. Move is being made in conjunction with web's economy drive during which ABC is topping a full 10% off the last semi-annual budget in personnel cuts.

ABC has just completed a survey of its 43 Western division affiliates. Results proved to net topers that web's 11 to midnight sustainers were merely running ABC an unnecessary expense. Web has found that the great majority of its affiliates are picking up local band remotes or running local disk jockey programs with home town participating sponsors.

Mars to Move Its 'Dr. I. Q.' To NBC Friday Spot in Fall

In tune with the wholesale jockeying among sponsors for better time segments, Mars, Inc., is moving its "Dr. I. Q." stanza out of the Monday night 9:30 period on NBC next fall and into Friday night at 10.

Latter niche has been occupied this season by "Life of Riley," but now that "Riley" has been bought by Pabst as replacement for Eddie Cantor it goes into the Friday at 9 period.

Cities Service meanwhile is mulling switchover of its Friday at 8 musical on NBC into the Monday "I. Q." time.

Camel Smokes Out Better Segments

CBS put in a bid to the William Esty agency, which handles the Camel cigaret account, seeking to effect a switchover of "Screen Guild Players" from NBC to Friday night on Columbia. Network was thus hopeful of filling at least half the gap created by the pullout of "Ford Theatre."

Esty, however, nixed the idea. Just where Screen Guild will wind up appears uncertain at the moment. Agency, unhappy over the Thursday at 10 slot (which Chesterfield inherits for the new Perry Como program), has given up that time and may move the dramatic alter either into Thursday night at 9 on NBC (where it will meet the stiff competition of CBS' "Suspense") or put it into the Monday night 10:30 time on CBS in place of Bob Hawk, who would be moved to NBC.

Camel, meanwhile, has effected a time change in its Friday night Jimmy Durante stanza on NBC. In place of its present 8:30 period, it (Continued on page 36)

Mrs. FDR to Head Notables In Salute to WFDR Debut

WFDR, FM station of the International Ladies Garment Workers Union in New York, will be launched tomorrow (Thurs.) with a host of notables saluting the newcomer on a two-hour broadcast from Carnegie Hall at 8 p.m.

Among those taking part in the ceremonies will be FCC Commissioner Frieda Hennekoff, Mrs. Eleanor Roosevelt, Gen. Walter Bedell Smith, David Sarnoff (representing the commercial broadcasters), Henry Morgenthau, Jr., Mayor William O'Dwyer, ex-French Premier Leon Blum, ILGWU prexy David Dubinsky, AFL prexy William Green, United Auto Workers topper Walter Reuther and Ed Murrow. Edward Arnold will be emcee.

The show from Carnegie Hall (Continued on page 36)

Country Divided on Whether TV Will Doom Radio, Gallup Survey Finds

By GEORGE GALLUP
(Director, American Institute of Public Opinion)

Will television ultimately doom radio?
According to a recent magazine article by Merlin H. Aydesworth, who was for 10 years president of NBC, network radio will be wiped out within three years by the new challenger.

The average American, however, doesn't go quite that far in his speculation about the future of television.

A survey by the American Institute of Public Opinion finds that one adult in four believes radio will become extinct as the result of television, while another 11% think that radio will be seriously affected but not eliminated.

About a third believe that the new medium will not harm radio. Many of these think that television will actually stimulate and improve radio.

Just in case radio broadcasters become too much heartened by these survey results, however, here's a fact to ponder:

More than half the adult population has never seen a television broadcast, but those persons who have are almost twice as likely to think radio is doomed as are those who haven't seen television yet.

In short, those who base their opinions on actual contact with the two media take a dim view of the future of radio.

As of May 15, 1949, the number of adults who have seen a television broadcast was 44% of the population 21 years of age or more, the survey indicates.

They had viewed a telecast either
(Continued on page 36)

Elgin Scrams Holiday Shows

Chicago, June 14.
Elgin Watch is pulling out of the annual NBC two-hour holiday shows Thanksgiving and Christmas this year, in the face of poor business conditions and unavailability of top talent.

Shows last year cost Elgin an estimated \$100,000 each, of which \$26,000 went for network time and \$60,000 for talent. First program to get the axe was the Christmas package, which was aimed at coaxing recipients of gift certificates into post-holiday buying of time pieces. Last year's January business, however, was reportedly so far from expectations that the watch company figured it has a white elephant on its hands. J. Walter Thompson agency made a fight to save the plum, with no luck.

Thanksgiving program was sloughed off too, when Elgin officials took a good long look at current biz conditions, and decided on a radio retrenchment. Even the fact that the 1948 Thanksgiving program outdistanced the comparable CBS Wrigley-sponsored show in a special Hooper survey, 11.2 to 8.5, didn't deter Elgin from lowering the boom.

Company has no plans at present to substitute a television show, and it doesn't seem likely, since costs of a reasonable TV facsimile would match if not exceed the radio version.

LOMBARDO'S 500G ZIV DEAL EXTENDS TO '52

Guy Lombardo's new deal with Frederic W. Ziv calls for the band-leader to turn out his transcribed series through 1952, with options to follow, and will earn the Lombardo orch upwards of \$500,000. New contract gives the maestro a substantial increase over his last pact with Ziv.

John Sinn, v.p. of the transcription outfit, also is making arrangements to package a Lombardo show for television, based on the success of the AM platters. The waxed *stanzza* is now being aired on 273 stations with more than 135 sponsors.

'So Proudly We Hail'

Washington, June 14.
The Maryland Court of Appeals' decision reversing the convictions of three Baltimore stations was coupled with the recent FCC relaxation of its Mayflower editorial ban by the NAB last week as proof that it pays to fight.

"The decision," said Justin Miller, NAB prexy, "coming as it does at the end of the historic week whose beginning saw the modification of the 'Mayflower' rule which had gagged the right of broadcasters to express opinions, gives us another graphic proof that we can never lose by standing on fundamental rights."

Like the FCC report, Miller said, the Maryland ruling "represents a noteworthy victory for those of us who refuse to acquiesce in the nibbling process so frequently used by those who would break down the freedoms of the American people."

Fireworks Still On Tap in Balto Stations' Acquittal

Baltimore, June 14.
Baltimore's radio stations, carrying the legal ball by their acquittal last week of contempt charges for broadcasting crime news in advance of a murder trial, have brought out into the open the moot question of how far radio (and press) can go in invading the sanctity of a court. The decision of the Maryland Court of Appeals, voiding \$300 fines separately imposed by the Criminal Court of Baltimore against WFBR, WITH and WCBM, may be carried to the U. S. Supreme Court. State Attorney General Hall Hammond is studying the ruling to determine whether the case is appealable.

While the majority opinion of the Appeals Court was an invalidation of Rule 904 of the Baltimore Criminal Court referring to contempt by publication, it discouraged a constitutional test of the issues. Said the majority:

"The question whether they (the courts) can now deal with the radio stations or the press in cases where the statements are inflammatory, false, or designed to intimidate is not before us. We simply hold that upon this record the broadcasts did not create such a clear and present danger as to meet the constitutional test."

The opinion, written by Judge William L. Henderson, said the reports broadcast over the stations, based on dispatches supplied by the United Press, "were not argumentative but factual." Declaring that the Constitution, as interpreted by the Supreme Court, does not support application of Rule 904 in the present case, Judge
(Continued on page 36)



KLZ News Editor
JIM BENNETT
A former newspaper man and radio news writer, Bennett rates tops with fans who like his brisk, lively copy and news announcing.
KLZ, Denver.

'Voice,' State Dept. Divorce Favored

Washington, June 14.
The United States Advisory Commission on Information was advised last week that this country's international shortwave operations, including the Voice of America, should be removed from the Department of State and put under private management. This recommendation was made unanimously by the Advisory Committee on International Broadcasting of the National Assn. of Broadcasters.

Under the NAB proposal, a corporation with government support and "the appropriate liaison with government agencies on matters of foreign policy" would be formed. The Committee agreed that "the American method of broadcasting is just as important as the message which is transmitted through the shortwave facilities."

Upon the Committee's recommendation, a group of impartial technical experts was appointed by NAB prexy Justin Miller to make an on-the-spot survey of the domestic and foreign facilities of "Voice." Chairman of the group is Royal V. Howard, director of the NAB Engineering Department.

The recommendations were made at an Advisory Committee meeting attended by John J. Gillin of WOW, Omaha, chairman; Earl Gammons of CBS; William Brooks of NBC; A. A. Schechter of Mutual; Robert Peare of General Electric; Walter Lemmon of World Wide Broadcasting Foundation; John Steen of Westinghouse; Wesley I. Drum and G. E. Hughes of Associated Broadcasters; Leonard Marks, counsel for World Wide; Forney Rankin of NAB; Judge Miller and Howard.

BENNY, PER USUAL, TO GUEST ON ALLEN FINALE

Jack Benny's transcontinental auto jaunt will get him into New York in time for the final Fred Allen broadcast June 26, when Benny guests on the program.

Thus will remain unbroken the year-to-year habit of either Benny or Allen guesting on season's final.

Allen is scheduled to lay off next season, then moves into the AM-TV picture under his new NBC "exclusive."

AVCO Rule Lays an Egg, Gets FCC Heave; Weigh Alternate Proposal

FRENCH TO HEAR BOUT NIXED FOR U. S. AIRING

Middleweight match of Marcel Cerdan and Jake LaMotta, nixed for AM and TV airing in the U. S., will be carried tonight (Wed.) by Radiodiffusion Francaise through special permission of the International Boxing Club. French interest in the bout stems from the fact that Cerdan is their current national sports hero.

The French Broadcasting System, which usually signs off at midnight, will keep its facilities open to carry the contest at 3 a.m. Paris time. Georges Briquet, sports director of the French web, planned to Detroit to do the blow-by-blow. While in the U. S. he'll take a two-day gander at broadcasting and telecasting facilities. Broadcast rights were given the French cuffed by International toppers James D. Norris and Joe Louis.

Ratings Belie Summer Pull, Survey Shows

Two studies made by WOR, N.Y., reveal (1) that summertime listening is far higher than rating services indicate; and (2) that AM network advertisers fail to get their money's worth in New York City because 90% of shows on the webs have lower ratings in Gotham than throughout the country as a whole.

In a broadside of facts on why bankrollers should continue advertising during the warm months, WOR researchers cited a special Pulse survey conducted for the MBS outlet last month, revealing that 72.8% of the cars in metropolitan New York are equipped with radios. The statistical department also estimated that there are 2,093,000 cars in the New York area, with 1,523,800 having radios—a figure equal to 43.5% of the total number of radio homes in the area.

In addition, Bob Hoffman, WOR research head, estimated that more than 10% of the families in New York City own portable radios, with more than 410,000 families in the metropolitan area having portable sets. Impact of these figures is seen when added to the fact that leisure and summer colony listening is greater than year-round listening, Hoffman said.

In his study of New York Hooper
(Continued on page 36)

St. L.'s 'Cousin Emmy' Divorced

St. Louis, June 14.
Elmer Schaller, farmer living at Lenzburg, Ill., near here, last week won an uncontested divorce from his wife, who has been the "Cousin Emmy" of KMOX's early a.m. hillbilly program. Couple was married April, 1945, and separated March, 1948.

Mrs. Schaller has been a radio entertainer for seven years.

Washington, June 14.
The AVCO procedure for the sale of broadcast stations, a noble experiment that turned out a headache, was killed last week by the FCC.

Designed to safeguard the public by giving the agency a choice of new owners for a station changing hands, the system, FCC admitted, "failed to realize the expectations." It also caused hardship in many cases to management and personnel of stations waiting for the cumbersome machinery of the regulation to be carried out.

In throwing out AVCO, Commission left itself free to consider a procedure which would require that all major broadcast applications, including station transfers, be advertised in local newspapers for a stipulated period prior to a cut-off date for official consideration. This proposal, on which oral argument is to be held June 27, has been strongly opposed by NAB and other segments of the industry as being unwieldy and unnecessary. Trade papers, the daily press, and FCC's own releases give interested parties sufficient notice of broadcast applications, it is argued.

The AVCO procedure came into being as a result of the transfer of the Crosley broadcasting and manufacturing properties in Cincinnati to the Aviation Corp. in 1945. While it allowed the transfer, the Commission, then under the chairmanship of Charles Denny, expressed misgivings as to the mixing of station and non-broadcast properties in a package deal and also of public interest
(Continued on page 36)

Com'l Religioso Nix Cues Beefs

Washington, June 14.
Abandonment of commercial religious programs for sustaining, equal time to the various groups doesn't satisfy all the churches in its area. Camden's municipal station, WJAM, told the FCC last week. The fringe element, it suggested, feels it is squeezed out when it can't buy time.

Replying to a charge of discrimination by the New Jersey Council of Christian Churches, WJAM said: "Apparently, there are in the Philadelphia and Camden area a great number of ministers of the gospel not attached to any of the well recognized sects who are anxious to obtain commercial time on various radio stations in the area. If time is sold to one or more of these persons it would be extremely difficult to avoid discrimination in denying time to others."

WCAM agreed with the Council that there may be a "strong cleavage" between the principles of the churches in its group and those of other Protestant groups, but it pointed out each of the sects differ in their beliefs. If equal time were given to answer opposing views of various ministers, said WCAM, "the day would not be long enough for any radio station to schedule all of such programs."

WCAM said it not only allocates time fairly between the faiths but leans backward to avoid possibility of discrimination. Of the three hours per week allotted to the Protestants, it assigns one hour to
(Continued on page 36)

NBC's Answer to CBS 'Family Hour of Stars'

Hollywood, June 14.
NBC's answer to CBS' "Family Hour of Stars" will be "Four-Star Playhouse." Rosalind Russell has been inked as first of the quartet of film stars who will appear on the show. Layout tees off Sunday, July 3, in slot vacated by Fred Allen for the summer. Web hopes to build the sustainer into a top commercial offering by fall.

Remaining trio of stars, who will alternate with Miss Russell in same fashion that other filmites alternate on the rival net's strip, are expected to be signed within the week.

Nielsen's Newest Top 20

| Current Rank | Previous Rank | Program | —Current Rating— (000) Homes | % | Change Points |
|--------------|---------------|---------------------------|---------------------------------|------|---------------|
| 1 | 1 | Lux Radio Theatre | 10,604 | 27.0 | -1.9 |
| 2 | 3 | My Friend Irma | 7,855 | 20.0 | -0.3 |
| 3 | 2 | Godfrey's Talent Scouts | 7,384 | 18.8 | -4.5 |
| 4 | 6 | Walter Winchell | 6,952 | 17.7 | -1.5 |
| 5 | 5 | Jack Benny | 6,795 | 17.3 | -2.6 |
| 6 | 27 | People Are Funny | 6,323 | 16.1 | +1.9 |
| 7 | 4 | Fibber and Molly | 6,245 | 15.9 | -4.2 |
| 8 | 14 | Mr. District Attorney | 5,773 | 14.7 | -2.1 |
| 9 | 8 | Bob Hope | 5,459 | 13.9 | -4.1 |
| 10 | 36 | Curtain Time | 5,381 | 13.7 | +0.9 |
| 11 | 30 | Our Miss Brooks | 5,341 | 13.6 | +0.1 |
| 12 | 34 | Stop the Music (4th qtr.) | 5,145 | 13.1 | +0.3 |
| 13 | 9 | Crime Photographer | 5,027 | 12.8 | -5.1 |
| 14 | 23 | Big Story | 4,988 | 12.7 | -2.3 |
| 15 | 53 | Stop the Music (3rd qtr.) | 4,909 | 12.5 | +1.4 |
| 16 | 55 | Big Town | 4,909 | 12.5 | +1.7 |
| 17 | 7 | Mr. Keen | 4,909 | 12.5 | -6.0 |
| 18 | 10 | Inner Sanctum | 4,870 | 12.4 | -5.2 |
| 19 | 20 | Hit Parade | 4,870 | 12.4 | -2.9 |
| 20 | 25 | Bob Hawk Show | 4,831 | 12.3 | -2.1 |

MOOD IS BULLISH FOR FALL BIZ

NAB's 'What Goes With FM?'

Washington, June 14.

National Assn. of Broadcasters, following a meeting last week of its FM Executive Committee, has decided to find out what goes with FM. The organization's FM department will undertake projects looking toward new audience studies, data on transit radio and storecasting, promotion ideas for FM stations, success stories and revenue builders.

The committee, under the chairmanship of Cecil D. Mastin, of WNBC, Binghamton, N. Y., recommended that something be done to improve fidelity of FM receivers. It also adopted a resolution expressing concern over possibility that FCC may require AM broadcasters to duplicate the full schedule on their FM auxiliaries. It was further recommended that publications carrying station rates include FM in a combined AM-FM section rather than separately. Tenor of the committee's meeting was reflected in remarks of Chairman Mastin who told the group it is time to cash in on patient effort in the FM field. "Let us make some studies that will show whether FM is a protection or whether it has a plus—and the amount of the plus," he said. "I think it will show a plus value. Let's put the dollar sign back in business."

Other committee members attending were Matthew H. Bonebrake, KOZY-FM, Oklahoma City; Milton L. Greenebaum, WSAM-FM, Saginaw, Mich.; Edward A. Wheeler, WEAW, Evanston, Ill., and Everett L. Dillard, of KOZY, Kansas City, Mo., and WASH, Washington, D. C.

Senate Hearings Due on FCC Pay Hikes and Speedups on Procedure

Washington, June 14.

Hearings will begin Thursday (16) before a Senate committee to consider the McFarland bill to raise salaries of FCC members and to speed up procedures of the agency. Little opposition is expected on the measure.

Leading a list of government and industry witnesses to appear before a subcommittee on communications of the Senate Committee on Interstate & Foreign Commerce will be acting FCC Chairman Rosel Hyde. He will probably be followed by Guilford S. Jameson, prexy of the Federal Communications Bar Assn.

Among others to appear are Joseph Ream, executive vicepres of CBS; Gustav B. Margraf, vicepres and general attorney of NBC; Don Petty, general counsel of NAB; E. K. Hartenbower, member of the legislative committee of NAB; and Leonard Marks, general counsel for the FM Assn.

The subcommittee is headed by Sen. Ernest W. McFarland (D., Ariz.), who is anxious to get the legislation passed at this session of Congress. Unless his measure is acted upon, there is little likelihood that recommended hikes in FCC salaries will be carried out this year. The bill would raise Commissioners' pay from \$10,000 to \$15,000 and increase salaries of key staff officials.

Other provisions would authorize issuance of cease and desist orders against stations for violation of Commission regulations. Failure to observe such orders could result in revocation of license. The measure also authorizes each Commissioner to hire a legal assistant at \$10,000 per year.

Serving with McFarland on the subcommittee are Edwin C. Johnson (D., Col.), chairman of the full committee; Estes Kefauver (D., Tenn.), Charles W. Tobey (R., N. H.) and Homer E. Capehart (R., Ind.).

NAB Gets Canada to Use 35G on Air Promotion

Washington, June 14.

The NAB advised its membership yesterday (13) that it has persuaded the Canadian government to appropriate \$35,000 for radio to advertise travel to the Dominion. The deal was the work of NAB's newly enlarged Broadcast Advertising Bureau of which Maurice B. Mitchell is director.

The decision to include radio in its media list was taken by Canada's travel bureau at the last minute, but Mitchell saw prospects for a much larger share of the bureau's million dollar budget for next year.

"We're more than pleased with the decision," he said. "It's a token victory because it promises recognition of radio by more and more advertisers as the pre-eminent mass medium of advertising."

OPEN SEGMENTS FAIL TO ALARM

Despite the belt-tightening among radio sponsors and television's inroads on AM, there's a decided feeling of optimism among network executives in regard to the '49-'50 broadcasting season. Only the eventuality of the bottom falling out and the nation going into an economic tailspin, they contend, stands in the way of the upcoming season paying off with impressive billings.

The AM sales boys took considerable heart last week in the findings of Sam Gill, director of research for Sherman & Marquette agency, who after an exhaustive study into listener-viewer habits, came up with the revelation: "Listeners who buy television sets pay less attention to their radios for a while, but the listener curve returns to almost the former level when the TV honeymoon is over."

At NBC, which on the basis of current cancellations and program shifts finds itself with open time segments at least five nights of the week, there is definite conviction that, come the fall, the network won't have more than one or two half-hour periods open for sale. That's the thinking, too, at CBS, where the "Time for Sale" shingle is also hanging out five nights a week.

On the basis of current NBC negotiations, most of the empty segments will be occupied by clients by the fall inaugural.

As of the present, here's how the picture shapes up at the two major holes on plugging the half-hour holes:

NBC

Sunday: 6:30 to 7:30 (hour-long "Hollywood Calling" giveaway with half already sold to Gruen Watch goes in July 10; 10:30 to 11 open, with switchover of Horace Heidt to CBS. (10 o'clock still in doubt, depending on Ever-sharp's decision on "Take It or Leave It.")

Monday: 9:30 to 10 open, with "Dr. I. Q." switching to Friday night. Cities Service may move from Friday night at 8 on NBC into the "I. Q." time.

Tuesday: Sold Out.

Wednesday: 8 to 8:30 opens up with Colgate cancelling out "Blondie." Colgate may keep time.

Thursday: 9 to 9:30 opens up with Kraft dropping time (although it's likely that Camel may move into the period with "Screen Guild Players"); 9:30 to 10 open, with Sealtest bowing out; 10:30-11 still in doubt, depending on whether General Electric continues with the Fred Waring program. NBC claims 9 to 10 sale already clinched.

Friday: 6:30 to 9 open, with Camel switching Jimmy Durante back to 9:30. If Cities Service moves to Monday, 8 o'clock will be open.

Saturday: 9:30 to 10 Judy Canova show cancelled, but Colgate is moving Dennis Day into the time and also retaining the 10-10:30 segment for a new show.

CBS

Sunday: 10 to 11 open.

Monday: sold out.

Tuesday: 9:30 to 10 open; 10:30 to 11 open.

Wednesday: 10 to 11 open.

Thursday: Sold out.

Friday: 9 to 10 open ("Ford Theatre" has cancelled out; 10:30 to 11 also open.

Saturday: 8:30 to 9 open, also 10 to 11.

Coronet's Spot Biz Hypo

Chicago, June 14.

Coronet magazine is laying out \$15,000 per month in its current radio spot campaign, an increase over last year's budget, in a move to hyp up newstand sales.

Schwimmer & Scott agency is planning the "fluid drive" on a nationwide basis, with a shift in ad markets every month.

Kraft, Into Daytime in Fall With Soaper, Feels Tele Night Threat

Chicago, June 14.

Kraft Foods execs feel that nighttime radio is already feeling the inroads of television, and that the time isn't too far off when radio's important impact will be daytime, not evening. With this in mind, Kraft has renewed, through J. Walter Thompson agency, the "Kraft Music Hall" on NBC only until Sept. 29, after which time the evening show will be cancelled out for good.

Beginning Oct. 3, Kraft is plunging into daytime radio for the first time on a big scale with a full network serial on NBC, slated for five a week at 9:30 a.m. Format will probably be soap opera, although final details haven't been worked out.

Previous Kraft sorties into daytime programming have been weekly cooking shows, along with spot announcements. New show will plug all Kraft lines on a rotating basis, similar to Music Hall practice. Company officials are huddling with the Thompson agency to work out a definite format, but it is known they would like a serial somewhat along the lines of present housewife "weepers" with healthy ratings.

Music Hall, which got a short lease on life for 11 weeks from July 21, will continue its summer format Thurs., 8 p.m., with Nelson Eddy-Dorothy Kirsten until sign-off time, Sept. 29.

\$75,000 'Bait' If Mullen Delivers KMPC to NBC

Washington, June 14.

Frank E. Mullen, former NBC vicepres, will get \$75,000 if he brings KMPC, Los Angeles, into the NBC fold by Aug. 1, 1952. This was disclosed in an agreement made public yesterday (13) by the FCC, terminating Mullen's contract as prexy of the G. A. Richards stations. A condition of the fee is that KMPC is still under the control of Richards, his trustees or executors.

Only a bare announcement was made here by Richards' public relations consultant, Don Hogate, that Mullen is out. A statement was issued that Mullen would receive a year's salary (\$75,000) upon leaving, July 1, and that papers had been filed with FCC. It is understood that FCC legalities were studying the document for possible bearing on the Richards proposal to transfer his voting control in the stations to a group of trustees.

The agreement with KMPC, signed by Mullen and Robert O. Reynolds, vicepres of the station, was dated May 18, 1949, but was not filed until last Friday (10), about three weeks later. It provides that Mullen be paid \$25,000 on the date of affiliation and that he receive similar payments one year and two years later.

KMPC has no network affiliation. The NBC affiliate in L.A. is KFI.

Under the arrangement cancelled.

(Continued on page 26)

Industry Leaders Will Give WOR Account Execs First-Hand Info Weekly

Leaders of 20 major companies will address the weekly sales meetings of WOR, N. Y., account executives, according to a new policy adopted to meet the requirements of a buyers' market. Project was launched Monday (13) when William H. Dinsmore, public relations topper of General Electric, spoke to the group and screened a film on the electrical industry.

Idea behind the meetings is that station personnel has to know the problems of the organizations and industries that advertise on its programs. At the same time an Idea Committee has been set up, with heads of promotion, research, publicity and program departments taking part to mull problems of the bankrollers and offer specific ways in which radio can fit into their plans.

Another policy instituted by Pete Maddux, sales v.p., is to have the outlet's account executives attend all trade organization conventions, such as the furniture market and home appliance fairs.

Ballantyne, Philco Exec, Fatally Stricken At Son's Graduation

Philadelphia, June 14.

John Ballantyne, 49, chairman of the board of directors of Philco Corp., collapsed while delivering the welcoming address at his son's graduation exercises in suburban Meadowbrook School for Boys, and died before medical aid could reach him.

Ballantyne was speaking only a few minutes when he clutched at his chest and fell to the floor. One of the first to reach him was his son, John William. In the audience were his wife, the former Alberta F. Baker, and their daughter, Dolores Marie, both of whom rushed to his side. Attempts by a physician to administer first aid proved futile and Ballantyne was pronounced dead upon arrival at the hospital.

The son of a Philadelphia policeman, Ballantyne was a graduate of the Univ. of Pennsylvania. He worked as an accountant until 1929, when he became a partner in the firm of Mathieson and Aitken & Co., where he remained until 1934 when he joined the old Philco Radio and Television Corp., as treasurer.

In 1940 he became treasurer of the new Philco Corp. and was named vice-president of operations the following year. He became president in 1943 and held that post until 1948, when he was made chairman of the board, succeeding Larry E. Gubb, who declined reelection because of ill health.

During his vice-presidency, Ballantyne supervised the conversion to war work and the plant's production of radar equipment. He was given citations from both the Army and Navy for his accomplishments.

ABC Seeks 3 New Account Execs in Reshuffle

Because of its tele sales expansion, ABC is looking for three new account executives for its AM division. The new men will work under Charles Ayres, head of the ABC eastern radio network sales department.

Vacancies are caused by the shift of salesman Bill Dix, Bob Somerville and Norm Prouty to TV. The account handlers are being moved into the video department on the basis of seniority.

Telesonic Process Opens Way For Daily Script Show Across Board

Way has been opened for a daily script show across the board on video. Problem has been solved by telesonic system of broadcasting to performers on a set which eliminates the necessity for memorizing, reduces costs by trimming rehearsal time to a fraction of what is now necessary, and virtually eliminates fluffs.

Process was developed by S. A. "Jock" MacGregor, radio and TV director, and Phillip N. Clarke, a radio actor, who conceived the idea and had a laboratory work it out from telesonic processes, some patents on which are held in England.

Process was demonstrated Monday (13) at the School of Radio Technique studios when a cast was given scripts it had never seen before and at the end of three hours was telecasting a show.

System calls for voices to be recorded as they are read on a wire tape. On a second reading the cast goes through a camera rehearsal, cuts are made to conform with the allotted broadcast time, and performers then don a tiny hearing aid which fits in the ear. Only a tiny fraction is seen on a front view and a somewhat larger piece of wire in back of the neck. The verbiage is then broadcast from the tape recorder by audio-induction waves and is repeated by the performer. There is no discernible time lag between the actor's hearing his lines and his speaking them. The result in three hours can equal that of a show which takes several days' rehearsal.

The telesonic system has its shortcomings, since it cannot be used for studio shows. Audience reactions, laughs, applause, etc., will throw the timing off. System isn't feasible on vaudeo shows, and another drawback is the fact that apparatus will show on completely bald men, or women in backless evening gowns.

Widespread use of the telesonic system is expected to be beneficial to both broadcasters, sponsors and performers. With rehearsal costs eliminated to a bare minimum, practically to that of radio, where actors read scripts, more sponsors will be attracted to the medium.

Flanagan's Return Poses Problem for Chi's WENR On Baseball B'casting

Chicago, June 14.

Sports announcer Pat Flanagan's return to the Chi scene has posed a tele problem for WENR-TV and Goebel's Beer, which is bankrolling the pickup of Chi Cubs home games.

Flanagan started Monday (13) on a 15 minute five-weekly, p. m. sports review, replacing Bob Elson who got tied up with previous radio commitments. Ticker is the potential viewer pull of Flanagan on Cubs games, because of his 1928-1943 radio stretch announcing the Cubs games via WBBM.

WENR-TV and Goebels started off the baseball season with ex-player-manager Rogers Hornsby, but brought in announcer Bill Brundige for an assist when viewers complained they couldn't tell what was going on.

The Brundige-Hornsby combo perked up Chi ratings for the station, but with Flanagan ready and willing to get back in announcing harness at Wrigley Field, plus his undoubted audience impact, WENR-TV and Goebels feel like Warren Wright with Citation and Coaltown in the same stable.

Downey-Quinlan Mohawk Show Due for Vacation

The Mohawk Carpet 15-minute, across-the-board show over NBC will take a six-week vacation starting July 29 and will resume Sept. 12. Current plans are to enlarge the number of stations on its fall return through network and kine rebroadcasts. George R. Nelson agency is currently planning to display the show on 30 stations.

Program stars Morton Downey on Mondays, Wednesdays and Fridays. Roberta Quinlan is featured Tuesdays and Thursdays.

McCleery to NBC

Albert McCleery is resigning as head of Fordham U.'s theatre department, to join NBC-TV as a director Aug. 15. He'll work under Warren Wade. McCleery recently directed NBC's arena-style "Romeo and Juliet" production.

As Army colonel, he directed the GI American School of the Theatre at Biarritz during the war.

TV Mfgs. Seek Standard Service

Launching its campaign to establish a standard service contract for tele sets, the Television Manufacturers Assn. this week sent out a survey questionnaire to manufacturers and servicemen. Results of the survey are expected to yield policies which will lead to uniform standards and solve a problem which has been harrying the industry for some time.

Policies the industry is being polled on include: one-year contracts at fixed charges covering installation and replacement of parts; 90-day warranties for parts and service; with charges for each service call; regional contracts based on the number of channels in each area; manufacturers designating their own service agencies; TMA designating service agencies based on experience and performance, with the outfits posting bond; and limitation of the number of contracts agencies can execute, based on manpower and facilities.

Drug Company's 'Kildare' Routine, Via Television, May Be M.D.-Roadshowed

Smith, Kline & French, wholesale drug house, figures the \$30,000 it spent on showing 16,000 doctors at the American Medical Assn. convention in Atlantic City last week, surgical operations via color television the best advertising investment it ever made. The video demonstrations stole the show, with hundreds of the medics skipping important committee and specialty meetings to stick close to the sets and marvel.

SK&F was deluged with requests for similar demonstrations at local and state medical association conventions and stanzas which the doctors want to set up specially in their home towns. Drug house has made arrangements, therefore, to put its show on the road.

The \$30,000 which it spent was for construction by Zenith of six special sets which can receive either color or black and white TV and for a camera, plus expenses incidental to the demonstration. Transmission was by microwave from the Atlantic City hospital, where the operations were performed, to the convention hall.

Observers from New York who went to A.C. to view the video demonstration declared it to be a terrific boost for the Columbia Broadcasting System, which had been pushing for color as against the B&W which other networks favored.

DET. WXYZ-TV SNARES BOAT RACE BANKROLLS

Detroit, June 14.

The Gold Cup and Silver Cup boat races held each year on the Detroit River will be televised by WXYZ-TV, it's been announced by gen. mgr. James G. Riddell.

Gold Cup races July 2 will be sponsored by Metropolitan Detroit Chevrolet dealers. Three strategically located cameras will keep the boats in range over the entire course.

Silver Cup races are held Labor Day. They will be sponsored by Detroit Edison Co. Both races will be described by WXYZ Sports Director Don Watrick. Sports was placed through Campbell-Ewald.



BILL HARRINGTON

Singing star "Your Hit Parade" for Lucky Strike cigarettes on NBC Coast to Coast.

Vocalian Recording Artist
(Subsidiary of Decca)
Exclusive Management
DOUG STORER
RKO Building, New York 20

Pix Seen Needing Better Product To Lure TV'ers

St. Andrews, N.B., June 14.

If the motion picture industry should lose another 20% or 25% of its business to television, on top of the loss of foreign markets, it might be doomed, George E. Sterling, member of the Federal Communications Commission, said here last week in an address before the Canadian Manufacturers Assn.

"I think it is apparent," he said, "that the film house is not going to lure people out of their homes away from their television sets with its nightly films, old as they may be, with vaudeville, drama, opera, comedy, newsreels, baseball and other events—all free—unless it can offer them something far better than it is now making available." Hollywood, he asserted, ought to be supplying video.

(Continued on page 32)

KATE SMITH'S VIDEO EXCLUSIVE FOR ABC

ABC, which last week pacted Kate Smith for a two-hour evening disk jockey stint, has also signed her exclusively for video. The Smith stanza, which will bow in the fall, will be reminiscent of her old AM variety stanza, with music, guests and a dramatic sketch.

Hour-long TV show, in which Miss Smith will be assisted by manager Ted Collins, will cost \$15,000 weekly. Bud Barry, ABC's teevie veepee, announced that the web will do some experimental kine-scoping before the actual preem. The program will originate in N. Y.

Anybody Wanna Be 'Riley'?

Irving Brecher, whose "Life of Riley" radio package is also being adapted for video, is currently in New York casting about for a TV lead.

Pix commitments prevent William Bendix, the AM "Riley" from coming east and he'll continue with the radio airer from the Coast.

Toni Ward, of the William Morris office, is clearing house for "Riley" applicants. TV show goes into the Tuesday night at 9 segment on NBC.

Worthington Miner (Who Should Know)

Sounds Off On
TV Production Techniques
in the 4th Annual
Radio-TV Review & Preview Number
of
VARIETY
Out in July

Except for Technicians, Jobs in TV Will Beat Slow Pace, Survey Finds

TV—Boon or Bother?

Chicago, June 14.

Sun-Times is staging a promotion to find out whether television is "a boon or a bother" in the homes of Chi set owners. Paper is paying out \$250 in prizes for the 10 best letters printed today (14).

Stunt is an ad tie-in with a special TV section celebrating the opening of WBBK's new transmitter operations Wed. (15).

Warners in TV Pullout in L. A.?

Washington, June 14.

Talk has been revived here that Warner Bros. will get out of TV. Latest report is that the firm is chafing at laying out money to cover losses of Mrs. Dorothy Schiff's KLAC-TV, Los Angeles, which the pic outfit is committed to buy but can't until the FCC makes up its mind whether anti-trust violators are eligible for video. The agency has been sitting on the question for more than a year.

It's said here that Warners is bound by a renewal agreement with Mrs. Schiff which extended to Aug. 1 the right to purchase the station and provided for continued payments to cover TV losses. The firm has just filed an amendment to this agreement with the FCC which raised a \$500,000 loan-guarantee to Mrs. Schiff by \$47,000. KLAC-TV is losing several hundred dollars a day and Warners is footing the bill though it doesn't run the station.

If the Commission doesn't act by Aug. 1, Warners may not ask for another extension and drop the whole thing. It's also possible Mrs. Schiff may despair of the deal and hunt another buyer. It is doubted that she is in a position to continue operating KLAC-TV on her own.

Warners previously announced it was dropping TV plans, but immediately afterwards informed the FCC it wanted to go through with the KLAC deal. However, the outfit did pull out its application for a station in Chi.

Ford's Costly 'Edward' Nix Shows Filmmakers Up as 'TV-Scared Babies'

Last-minute nixing of "Edward, My Son" on CBS-TV's "Ford Theatre," as a result of pressure from Metro, is viewed in the trade as showing up the filmmakers "as a bunch of TV-scared babies."

Kenyon & Eckhardt, agency on the Ford stanza, had bought the video rights through Robert Morley, star of the legit show, who was also to appear in the tele version, and Noel Langley, co-author of the original play. K&E felt it had a strong case, inasmuch as it was not going to kinescope the performance and Metro had not bought the tele rights. The pic company, however, claimed that the TV performance would cut into the b.o. at the Radio City Music Hall, N. Y., where the film "Edward" is currently on exhibit, and would infringe on its rights.

The agency reasoned that the counter-claims were close and it wasn't worth the legal trouble that would result from airing "Edward." However, K&E will book the property when "Ford" returns in the fall.

Yanking of "Edward" cost Ford several thousand dollars with the bankroller paying Morley, scripters, thespians and all other fees to which it had been committed. Decision was made late Tuesday (7) afternoon and producers quickly got to work to land a substitute. "Light Up the Sky" was cleared Wednesday (8) and scripters worked all night getting an adaptation. Use of Sam Levene and other members of the original Broadway cast cut down on rehearsal time, but staging of "Sky" Monday (13) was one of the fastest jobs of its kind in the industry.

Washington, June 14.

Despite the expected growth of television, the medium isn't likely to provide the employment now given by sound radio stations for many years to come. Dept. of Labor reported last week in a study on the occupational outlook in broadcasting. Without mentioning expansion to follow the lifting of the freeze, the Department said that employment in sound broadcasting will probably stop rising in a year or two and in metropolitan areas "may even decline owing to competition from television."

Chief beneficiaries from the 100-odd new video outlets expected to start operation this year, the report said, will be the technicians who will get about half the jobs to be made available. The Department explained that technical personnel comprise less than one-fourth of fulltime employees at sound stations while accounting for half the staff at TV operations. The new TV stations, it said, will require "hundreds of technicians and other workers" in 1949 and new AM and FM stations will require several thousand more. "Competition for jobs," it added, "will generally be keen."

Much of the work at television stations owned by AM or FM operators, the report stated, will be done by the employees of sound stations. These operators, it said, will increase their present personnel rather than build complete new staffs. A majority of present telecasters and of the applicants for new stations, it was pointed

(Continued on page 32)

WTCN-TV, Mpls., Sets Deal With U. of Minn. For Fall Football Videocasts

Minneapolis, June 14.

WTCN-TV will begin telecasting home games of the St. Paul baseball club July 5, station announced, and meanwhile has agreed to a hike in price in order to televise U. of Minnesota football games. Station goes on the air officially July 1 with two hours of programs daily, increased on baseball nights, and will double that schedule about July 5.

Gopher football was consummated despite demand of \$7,500 for rights to five home games, up from \$3,000 last year. Potential sponsors also must deal directly with university for rights. University pointed out other schools get \$10,000 to \$54,000 per season for the same privileges.

Day or two after this price was quoted a dozen auto (Chevrolet) dealers agreed to the price, plus additional \$2,600 for radio rights. Voice descriptions by Dick Siebert and Rollie Johnson of station staff; Dick Cullum, Minneapolis Tribune, and George Edmond, St. Paul Pioneer-Press-Dispatch, will be carried on TV, AM and FM.

WNEW (N.Y.) SCANS THE VIDEO HORIZONS

WNEW, N. Y., Bulova-Biow-owned indie, is reported to have made a deal for a TV tower site atop the new building being constructed at Park ave. and 41st st., site of the old Murray Hill hotel.

In anticipation of the FCC's opening of additional video channels, the station is readying an application for a tele license. If granted, WNEW-TV will erect a 925-foot tower on the roof of the new office building. The indie's entrance into the video field has been delayed by the duopoly case involving WOY, N. Y., but sale of the latter to Victory Broadcasting Corp. permits WNEW to apply for TV.

NBC-TV's 'Howdy-Daddy'

NBC-TV's "Howdy Doodly" will stage a "Howdy-Daddy" stanza Friday (17) to celebrate Father's Day. Famous pops who will take part include Paul Winchell, Andre Baruch, Moeley Amsterdam, Councilman Eric Treuligh, John McCaffrey, Tex McCrary and Charles Collins, father of the Collins' quadruplets.

CBS 'KINE CIRCUIT' IN HIGH GEAR

TV Attains a Global Status

Television is rapidly attaining a global status. Plans for the internationalization of the medium are making headway with Cuba, Mexico and Brazil soon to get their first video outlets. In addition, the United Nations building blueprints were recently redrawn so as to include an ultra-modern television studio in its information building in New York.

The UN transmission apparatus coupled with the first stations in the Latin countries implements the three nations that now have television programs. The United States, England and France, so far are carrying the burden of developing the medium. Canada, so far, is without a single station, but parts of the country are serviced by U. S. transmitters.

The Cuban and Mexican stations are expected to be on the air by Jan. 1. Goar Mestre, operator of CMQ, Havana, and Emilio Azcarraga of XEW, Mexico City, have spent some time in this country surveying the field. Operators left two weeks ago, but have left engineers to continue the studies. A syndicate to organize a Brazilian station was recently formed in that country. It's expected to go on the air by June 1, 1950.

The UN facilities indicate that a good portion of its proceedings will be kinescoped into other countries with video facilities. Studio will also permit better coverage by the networks inasmuch as they'll be able to air meetings and other events without using remote equipment.

FALL BLUEPRINT LEANS ON H'WOOD

First major push to establish Hollywood's preeminence in television via a "Kinescope Circuit" of bigtime programming has been initiated. Arrival of Harry Ackerman, CBS' Coast radio-TV programming veepee, in New York last weekend, has sparked the web's bid to get a flock of Columbia radio personalities and properties before the cameras for kine releases this fall.

Ackerman's initial mission is to line up a staff of 15 men who have been indoctrinated into video programming in New York. He will take these 15 back to Hollywood to form the nucleus of a CBS-TV Coast organization.

Blueprint for the fall calls for the reconversion of at least four or five Columbia radio programs getting the kine treatment for release to stations throughout the country within the next six months. In addition to Jack Benny's TV stanza preening in October he'll do the first two from New York, with the remainder kinescoped from live presentations on the Coast, the "Kine Circuit" will also embrace the once-a-week Ed Wynn program.

By the fall it's also expected that the Cy Howard "Life With Luigi" program will be adapted for video purposes (although it's being cancelled out of radio), along with kinescoped versions of the "Amos 'n' Antly" program and "Lum 'n' Abner."

CBS in Quest of Theatre Space

Hollywood, June 14. With CBS-TV set for four shows from here, starting this fall, programs will first be beamed over KTTV, Times-CBS outlet, at which time they'll be kinescoped for CBS eastern net presentation.

Net is searching for theatre space which will be used in addition to sound stage for which CBS is negotiating. Under consideration are Roach and California studios. There is a possibility that the net will take over the old Tom Breneman restaurant and remodel for use as theatre video studio.

Road Show Being Set Up for Video

Hollywood, June 14. "Television Strolling Players" has been formed by Mal Boyd and Jon Slott. Packagers plan to travel between video cities presenting live dramas in each locale for six to eight weeks provided a sponsor can be snared. After the road period it is planned to originate from N. Y. or Hollywood and kinescope.

Set to comprise repertory company are Maria Palmer, Roddy McDowall, Walter Reed, Elsie Holmes and Betty White. Norman

NBC-TV GETS BOUT

—BUT NOT FOR CHI

Chicago, June 14. The entire NBC-TV interconnected web will carry the Ezzard Charles-Jersey Joe Walcott heavyweight match Wednesday (22)—except this city, where the bout will originate. The International Boxing Club, of which Joe Louis is boxing director, is taking no chance on video's cutting into the gate and has nixed screening the fight in the Windy City.

Chances are, however, that Chicagoans will be able to view the match via kinescope recording several days after the event. The bouts are being backed by Gillette, via the Maxon agency, and will be heard on AM over ABC.

Hinterland Tele Stations Squawk Over Poor Quality of Kinescoping

Gertrude Berg's
"TV and Molly"

An editorial feature in the

4th Annual

Radio-TV

Review & Preview Number

of

VARIETY

Out in July

Chicago, June 14.

Tele stations in the hinterland are griping because the quality of the kinescope transcriptions they are getting is poor, according to Dick Richards, indie vidpic producer who has just completed a 5,400-mile cross-country junket during which he visited 26 TV operations outside New York.

The kines going to the sticks are bad technically, station toppers told Richards. Besides being of uneven visual quality, the sound is frequently distorted. Another beef is that too much of the language and gags used are strictly New Yorkese and have little meaning or significance west of the Hudson. Even though they go for Arthur Godfrey and Milton Berle, viewers in markets outside of N. Y. feel that translations are almost a necessity.

"Many tele operators told me they would like to delete segments of the kines," Richards says, "but contracts prevent their making any cuts."

Richards reports that of the 26 stations he visited all have technically perfect plants maintained by capable personnel. Their smoothness of operation equals or surpasses that of New York, he feels, perhaps because they are not as rushed.

Programwise, of course, they are far behind N. Y. Stanzas are on a small scale, because they lack the talent, and directors haven't the training or facilities to handle big shows with orchestras, large casts and complicated routines. The common program denominator is hillbilly music, says Richards.

In the vidpic field, he found, stations are looking for sport films and light classical musical shorts. Pic buyers are careful to sift out anything bordering on the suggestive, claiming that viewers are sensitive to any blue material.

UA's Television Dept. in the Black

United Artists' television department, which started selling film to TV stations about March 15, is doing considerably better than paying for itself, company's board was informed yesterday (Tuesday) at a session in New York. It was disclosed to the directors that with the addition of two salesmen recently, sales in one week hit almost \$5,000, although billings are not anywhere near that mark as yet.

Until the addition of the salesmen, department had been a one-man affair with manager John Mitchell obtaining all the product and doing all the peddling himself. He kept it paying for itself from March 15 on and when biz had built enough to provide compensation for the salesmen, he was given the green light to hire them.

One is working out in New York, covering the east, and the other

(Continued on page 32)

Sullivan Takes 2 WPIX Chores, Plus CBS 'Toast'

Columnist Ed Sullivan is taking on two chores for WPIX, N. Y., in addition to his CBS-TV "Toast of the Town" program. "Little Old New York," which he describes as a dramatization of his N. Y. Daily News column, will bow Monday (20) in the 7:30 p.m. slot, as a half-hour variety stanza.

Sullivan will also take over production duties on "Four-Star Showcase," hour-long vaudeo on Saturdays at 8 p.m. Format and title have been changed from "Four-Star Talent Search," which offered strictly amateur talent, to a showcase for new performers—amateur, semi-pro and pro. Sullivan will emcee the first airing of the new series, to get the ball rolling.

Garden, Mgrs. Set Principle Of % for Pugs

Settlement of the dispute between the Boxing Managers Guild and Madison Square Garden, N. Y., on television terms for fighters appearing at the Garden and St. Nick's arena, N. Y., is regarded as establishing the principle that athletes are entitled to a cut of television receipts. Garden and managers accepted a deal in which the pugs in the main bout will get a \$1,000 TV cut when fighting at the Garden and \$350 when working St. Nick's with its smaller capacity. It was also agreed that if sponsors pay more than the current \$400,000 for video rights in the Garden, boxers would get a proportionate cut.

The settlement represents nearly a 500% increase in the boxers' cut. Last year the main-bout participants got \$212.

Sponsors are now studying effect on costs of televising boxing bouts. While it's generally agreed that overall costs will be greater in the future because of growing video circulation, question of added fees to boxers will most likely hike future tabs.

Meanwhile, it's generally agreed that Ballantine's beer and Gillette razors will foot the bills with NBC and CBS doing the telecasts. Division of bouts hasn't been settled yet, and for time being it has been suggested that NBC air the Garden bouts while CBS will televise the St. Nick's fights.

It's also been divulged that Mu-

(Continued on page 32)

'Timid Soul' (Truex) To Preem DuMont 'Playhouse'

DuMont TV web will preem "Program Playhouse" on Wednesday (22) from 9-9:30 p.m. at the net's Adelphi theatre.

First program will be, "The Timid Soul," a television of H. T. Webster's cartoon strip of that name. Ernest Truex will be starred as Caspar Milquetoast and his wife, Sylvia Field, will play Mrs. Milquetoast. June 29 offering will be "Federal Agent," a whodunit based on the casebook of an ex-FBI operative.

Vic 'n' Sade's TV Dates

Chicago, June 14. NBC-TV has worked a deal to replace Colgate Theatre's three final shows with Chi-originated kinescoping of oldtime radio performers Vic 'n' Sade. Dates will be July 11, 18 and 25, after which Colgate relinquishes the time slot until September.

WBKB will televise the show locally, and NBC-TV will feed the kine to the web. Program lists NBC a producer for the three episodes and the series is handled by Frederic W. Ziv Co.

H. Allen Smith
Gives
"The Anxious Roving
Eye"
To Television

A humorous piece by a funny
teller in the 4th Annual
Radio-TV
Review & Preview Number
of
VARIETY
Out Next Month

Ken Murray 104G Deal Takes CBS Off Writer Hook

CBS is apparently ready to go into the upper brackets for shows that have a continuous supply of material. Contention is borne out by its record payment to Ken Murray for a three-year deal on its network. Terms call for a guarantee of \$104,000 annually and is non-cancellable during its tenure. Contract also stipulates that when show is sponsored Murray will get \$17,500 weekly guaranteed to him. If CBS should fail to get that price from a bankroller, network will have to make up the difference.

The high price, while in keeping with the coin shelled out by the

(Continued on page 32)

Golenpaul's Watchful Waiting in Re Video

Dan Golenpaul won't move his "Information Please" ailer into television until the medium grows "more adult." Reiterating the stand recently taken by Eddie Cantor, Golenpaul intends waiting until the current vaudeo cycle loses some steam before making any video deals. At that time, he believes a bigger market will open for higher brow shows.

Golenpaul leaves for France June 24 to join his wife who is at Cap d'Antibes.

Philip Morris Shift

Philip Morris has taken over the CBS Monday, 9 p.m., time now held by Ford. Ciggie outfit shifts on July 11 with its Tex and Jinx "Prevue," moving in from the Monday, 8 p.m., period.

Tobacco firm will hold onto the 9 o'clock slot in the fall, but it's expected that they'll replace the Tex Co. Jinx package.

Net Vidpic Buyers 'Uninformed,' Say Producers, Pointing to High Costs

Recent blast at vidpic producers by Norman Livingston, commercial program manager of WOR and WOR-TV, N. Y., has brought equally strong rejoinders from the filmmakers. The latter particularly lash out at Livingston's contention that vidpic are overpriced and that the producers want to get back their investment by charging the total cost to only 16 or 18 stations.

TV filmmen retort that tele stations want to pay only \$50 to \$100 for a half-hour pic, which costs about \$5,000 to turn out. If 36 situations screen the film, at an average rental of \$75, the take is only \$2,700—and they're in the red for \$2,300. On a 13-week basis the loss would be \$29,900, without taking into account costs of distribution, prints, commissions, etc.

J. J. Balaber, v.p. of Grand International Films, which has sold hundreds of old reels to CBS-TV, NBC-TV, WPIX, N. Y., and other stations, says that network staffers who buy films are, with rare exceptions, "inadequately equipped by experience to judge the merit of a product in a cold projection room." In addition, he claims, they don't want to look at shooting scripts or sample prints of proposed series. "This means," he says, "that the producer must gamble with at least \$60,000 for a 13-week program. If he has that capital, and can get a bank loan, he's better off working on features which can be screened in thousands of situations, whereas the video market is limited to 30

(Continued on page 32)

Bestsellers As Philco Format

Philco, in a deal worked out with the Book of the Month club, returns to television Sept. 4 in the same spot, 9-10 p.m., Sundays, on NBC, that it had during the past year. Instead of its previous format, using past Broadway plays, Philco on its new show will dramatize bestselling novels in association with B of MC choices.

The format was sold to Philco by David Susskind of Talent Associates. The latter has since sold out his interest in the agency to join Music Corp. of America in an exec radio-TV capacity. Talent Associates will book the talent. Hutchins ad agency handled the deal for Philco.

While the show doesn't start on an actual sponsored basis until Sept. 4, Philco is defraying part of the time costs, with NBC, during the summer, when NBC presents its repertory theatre, until Philco picks up the full freight Sept. 4. This is so it can hold the preferred time slot.

Dramatizations will be done by Sam Taylor and Sam Carter. No decision yet on who will produce and direct.

NBC SYMPHONY SUMMER CONCERTS

With Dorothy Maynor, soloist; Fritz Reiner, conductor.
Producer: Don Gillis
60 Mins.; Sun., 8:30 p.m.
U. S. STEEL
NBC, from New York
(BBD&O)

Season's major Ripley in the concertizing field is the sustaining ride that continues to prevail for the Arturo Toscanini semester of maestroing of the NBC Symphony Orchestra during the midseason audience peak (a No. 1 attraction on anybody's kilocycles), while the strawhat version gets a U. S. Steel commercial spread.

Actually this is part of the package deal maneuvered in wooing over the U. S. Steel's "Theatre Guild of the Air" from ABC into the 8:30-9:30 Sunday night stretch on NBC, with the client buying the time on a 52-week basis and inserting the symph ensemble into the period for a 13-week summer run. Otherwise, Toscanini Time continues at 6:30-7:30 Saturday evening.

U. S. Steel, apparently, has no intention of treating its summer longhair pickup lightly, with Fritz Reiner and soloist Dorothy Maynor packed for the top-of-the-attraction and Reiner holding over a week. Such established personalities as Arthur Fiedler, Sigmund Romberg, Wilfred Pelletier, Percy Faith and Dimitri Mitropoulos will baton the series in subsequent weeks, with a top roster of guest soloists also inked in. (Harold Levey, who conducts the orch on the regular season's run of "Theatre Guild of the Air," will maestro the closing concert.)

Aside from the prestige value and institutional buildup accruing from the summer sponsorship deal, the return of a bigtime symph ensemble to the Sunday night coast-to-coast airwaves (there hasn't been one since the Detroit Symphony bowed off ABC a couple seasons back), is a welcome treat to the ears. Particularly in the exacting standards of the Reiner batoning on the premiere, plus the exquisite tonal qualities of Miss Maynor's voice, NBC and U. S. Steel have advanced the cause of summertime radio.

Same announcing staff as prevails on "Guild" holds over for the summer run, with George Hicks delivering the client's message; Norman Brokenshire doing the announcing, and Roger Pryor narrating.

For the initial broadcast, Brokenshire did the family-slanted U. S. Steel plugs (which continue on the pompous side), with Hicks transcribing a message from Europe.

Rose.

SONGS FOR YOU

With Billie Simpson
15 Mins., 6:30 p.m., Mon.-Thru-Fri.
Sustaining

WPTR, Albany, N. Y.

Recent songcasts have been marred by interruptions for persistent plugging of automobile seat covers, the format being inappropriate to such a program. Billie Simpson, wife of a Negro member of the Governor's staff, warbles ballads in a natural, ear-easy style. She is a soprano who sounds best in the middle and lower-middle registers. Came through melodiously, on one shot, with "Alone" and "Sometime Is Soon."

Singer does a little kidding dialog with announcer Glen Walrath, to pave the way for number introductions. Frank D'Armond, station musical director, provides fine accompaniment. Walrath's speliing is to ding-dong; perhaps the copy is the culprit. He should watch the tendency to swallow words. Jaco.

JERRY & SKY

With Gerald Howarth, Schuyler Snow, Fay Adams, Ralph Jones
Producer: Jim Small
15 Mins., 4 p.m., Sat.
Sustaining

WROW, Albany, N. Y.

Gerald Howarth and Schuyler Snow, formerly at WWA, Wheeling, W. Va., and WHDH, Boston, who have done a number of programs over WROW for the past 18 months, are now riding 300-odd stations via Mutual (including Don Lee and Yankee links). They offer standard hillbilly style entertainment, assisted by youthful songstress Fay Adams and steel guitarist Ralph Jones. Howarth also presents another voice, a dry ruralite character tagged Otis P. Rumford—he features this on a participating local show daily. It's a moderately listenable quarter-hour for the large segment of dialers who like plaintive warbling and the simple, folksy approach associated with hill-country mikers. Jaco.

THE KING'S MEN

With Ken Darby, Bud Linn, Rad Robinson, Jon Dodson, Dan Dailey, guest; Elliot Daniel, music; Harlow Wilcox, announcer
Directors: Frank Pittman, Fran van Hartseveldt
30 Mins.; Tues., 9:30 p.m.
JOHNSON WAX
NBC, from Hollywood
(Needham, Louis & Brorby)

The King's Men, featured on "Fibber McGee & Molly" for the past 10 years, quite properly come into their own as summer replacement for F&M. Theirs is a robust, manly style of singing, and with Elliot Daniel's snappy orchestral accompaniment, and the gentle, easy bantering that goes on amidst numbers, the program adds up to good hot-weather listening.

Informality is the keynote of the half-hour, and banter and singing jibe very well. The songs are well mixed too, for good effect. Program features a guest, crowned as "king of the night," which contributes to variety and to the informality.

Series' opener Tuesday (7) had filmmaker Dan Dailey as "king." Ken Darby, top man of the quartet, also acted as an emcee, and the two threw the quips around rather well. The program started slowly, but got increasingly better as it went along.

Quartet offered "I Want to Marry Mary" and "So in Love" and really scored with an old-timer, "Oceana Roll," and the cowboy chantey, "Riders in the Sky." Dailey's solo was "I May Be Wrong." Guest, quartet and orchestra made quite a production out of the finale, "Chattanooga Choo-Choo."

Bron.

GRANGE FORUM

15 Mins., Thurs., 8:30 p.m.
Washington State Grange
KIRO, Seattle

This long-time forum program on KIRO, local CBS outlet, continues to tackle questions that are hot in the Pacific Northwest, getting into the question of a Columbia River Valley Authority in this session. Two Seattle attorneys were featured, with Henry C. Heckendorn taking the con side; Edward E. Henry the pro.

There were no punches pulled, either, with each clearly advocating completely opposite action. Heckendorn held that the CVA was entirely unnecessary and that private firms, if let alone, will adequately develop the area. Henry was just as positive that CVA is the answer to many problems now confronting the Pacific Northwest.

Argument was not resolved, but this program should stimulate thought and action on both sides of the fence.

Reed.

Oberfelder, Mullin Among Five Upped by ABC

Promotion of five ABC execs was announced yesterday (Tues.), with Ted Oberfelder named director of advertising, promotion and research and Earl Mullin upped to national publicity director. Other operational changes involve appointment of Mitchell DeGroot as manager of advertising and promotion, Benjamin Gadelecia as manager of research, and Grace Johnson as director of continuity acceptance. All have been with the web for several years.

Miss Johnson was reelected this week as president of the Advertising Women of N. Y.



BEN LUDLOW

MUSIC

Candlelight Review—NBC-TV
Call the Police—CBS
Scattergood Baines—MBS

A LIFE IN YOUR HANDS

With Ned LeFevre, Beverly Younger, Harry Eders, Boris Appleton, Marianne Bertrand, Everett Clarke, Ken Nordine, announcer; Myron Wallace, narrator

Producer: Jack Simpson
Director: Homer Heck
Writers: George Anderson, John Kelly

30 Mins.; Tues., 10:30 p.m.
BROWN & WILLIAMSON
NBC, from Chicago

(Russell H. Seed)

Raleigh's replacement for "People Are Funny" is a fair whodunit based on the Jonathan Kegg character created by Erle Stanley Gardner, w.k. mystery writer, with Gardner also supervising the scripts. Kegg was portrayed as a wealthy retired lawyer who spends his time serving as friend of the court, impartially cross-examining witnesses in court cases when justice is threatened.

Story on the preem (6) involved the murder of an actress, with suspicion thrown on her philandering hubby. Kegg was called in by a theatrical producer, whom the legal eagle exposed on the stand as the actual killer. Plot sustained interest by getting the listener to fit the pieces of evidence together, while the pungent delineation of an eccentric thespian added dramatic value.

Scripting stressed the clue-piecing and sleuthing elements and avoided the sadistic violence of private eye stanzas. Nevertheless, it missed real impact on several counts. The fact that the narration was done by an announcer rather than the central character, that Kegg doesn't come into the picture until a third of the yarn has unfolded, and that he's a cold fish type, weaken the punch. Commercials were ineptly skedded, breaking into the story eight minutes and 15 minutes after the start, while inserting them at later times would have been less intrusive. Two announcers slugged home plugs that Raleigh's are again offering premium coupons.

Brit.

Milwaukee—Neale V. Bakke was appointed local sales manager for WTMJ, WTMJ-FM and WTMJ-TV, after 17 years as station salesman. New sales staffers are Jim Templeton and J. G. Sandison.

Inside Stuff—Radio

Power of radio to sell high-priced products just as effectively as items in the nickel-to-half-dollar class was demonstrated last week by WNEW, N. Y. The merchandise moved was the \$7,990 suburban homes of William Levitt & Sons. The mass-production Long Island builders, using radio for the first time, plugged Levittown houses for five days of spots and programs, relying solely on the indie station.

Result was a complete sellout of the 432 houses in 48 hours—a total sale of more than \$3,800,000. Trend of the times is evidenced by fact that previously Levitt had not needed to advertise his low-priced houses. Trade significance is the movement of realtors to radio, with Mastic Acres (L. I.), another large real estate operator, having also gone into AM recently.

Curiously enough, although house builders' coin has been absent from radio in recent years, the first regular commercials on the air were for a really outfit, the Pioneers Corp. of Jackson Heights, which used WEAF, N. Y., in the queen days of broadcasting.

As guests of the Netherlands government, 15 representatives of the press—including three radioites—are visiting Holland, Batavia, Java, Celebes and Sumatra on a month-long trip. Broadcasting party includes H. R. Knickerbocker, WOR, N. Y., commentator; Elsie Dick, Mutual public affairs director, and George Moorad, of KGW, Portland, Ore.

The Dutch are making arrangements for the reporters to talk with representatives of "all political factions involved in the Indonesian situation."

The Mariners Quartet, who are on Arthur Godfrey's morning airer, were mistakenly credited in last week's VARIETY as being the singing group on his "Talent Scouts." Peggy Marshall and the Holidays do the choraling on Godfrey's Monday night broadcast.

INSIDE THE DOCTOR'S OFFICE

With Adeline Naneery, Charles Penman; announcer, Charles Irving
Writer: Dr. Frederick Damrau
15 Mins.; Mon.-Thru-Fri., 9:45 a.m.
CONTINENTAL PHARMACEUTICAL
WNBC, N. Y.

(Arthur Meyerhoff)

This 15-minute cross-the-boarder started a 52-week stretch in the 9:45 a.m. slot on WNBC, N. Y., Monday (13) to promote Kyrone, a reducing tablet distributed by the Continental Pharmaceutical Corp. Written by Park Ave. physician Dr. Frederick Damrau, the program is a dramatization of case histories in his file.

Opening installment had Dr. Damrau (played by Charles Penman) reenacting case No. 192 which dealt with a widow's insomnia. Through his advice she fought off an emotional conflict and readjusted herself into a normal existence. This appears to be ideal stuff for housewives to absorb vicariously after they've packed the kids off to school. Tieing in with his sponsor's product, Dr. Damrau noted that the "too fat form" is a large percentage of tragic cases.

Guests stressed that Kyrone was the way to get rid of "ugly fat" and claimed one could be inches slimmer in one week or money back. On the basis of the inaugural show, this soap opera-ish format undoubtedly won't have any trouble in acquiring a wide female audience. Penman portrayed Dr. Damrau with ample dignity while Adeline Naneery was suitable as the patient.

Gillb.

Transcription Review

MAIN STREET MEMORIES

With Joe Franklin; Georgie Price.

Guest.

30 Stations

(Fine-Nelson, Inc.)

Patterned roughly along the lines of his "Antique Record Shop" on WMCA, N. Y., Joe Franklin's "Main Street Memories" reprises via old disks the stars and tunes of vaudeville's heyday. Series opener offered Al Jolson's "California," Jimmy Durante's "So I Ups to Him," Harry Richman's "Walking My Baby Back Home," and Eddie Cantor's "If You Knew Suzie." For good measure there was Kate Smith's "Red River Valley" and an interview with Georgie Price, followed by the latter's waxing of "Bye, Bye Blackbird."

Records stacked up solidly as proven items and the name values of the vet performers added drawing power. However, the interview with Price had a breathless quality, with the platter spinner backslapping the star rather than getting him to let down his hair. Price opened up with a few words about his autobio, but more deftly-handled tete-a-tete could have uncovered more flavorful tales from the bigtime's long career.

Franklin knows his platters and dresses up the show with a quiz segment and anecdotes about the vaude personalities. A few of the stories, however, were weakened by a schmaltzy, moralistic tone.

Brit.

Mullen

Continued from page 23

ing Mullen's tenure with Richards, effective July 1, he receives salary for the period ending June 30, 1950. Each of the stations (KMPC; WJR, Detroit, and WGAR, Cleveland) are to contribute \$25,000 to make up the kitty, half to be paid next month and the remainder in January.

Earlier this month Mullen exercised an option to purchase 15% of the stock of KMPC for \$54,787.

There was speculation here that the Mullen break was occasioned by the proposal of Richards to turn over control of the stations to three trustees, two of whom are directors of General Motors and the third "a Michigan educator." It had been generally expected in radio circles that Mullen would be one of the trustees.

Mullen's recent deal on affiliation was apparently made following the announced retirement of Richards from active operation of his stations. It was recalled that opposition to the transfer of voting control by seven Jewish organizations was based partly on the contention that Richards would still be running the stations as long as he retained majority ownership.

Cleveland—Bob Johnson, WKBE, now with the WTAM news room; Ed Maxwell, WERD, joined the announcing staff.

THE COUNT OF MONTE CRISTO

With Carleton Young, Darley Baer, Virginia Gregg, Victor Rodman, Jay Novello, Charles Arlington, announcer; Dean Foster, music
Producer - Director: Jaime Del Valle

Writer: Anthony Ellis
30 Mins.; Sun., 9 p.m.
Sustaining
MBS, from Hollywood

Alexander Dumas' hero, who fought injustice and the corrupt nobility in the early 1800's, turns up as a Gallic private eye in this edition of an adventure strip which has been revived from time to time by MBS. On the preem, the Count helped a damsel in distress by saving her aunt from a rogue posing as a poet. It registered as a mild mystery-adventure, building a fair amount of suspense and depending for its action on the clashing of rapiers in a duel scene.

The airer, while losing the impact of the Dumas work, had a literary quality. Situation of the foppish pseudo-poet and his wealthy patroness provided some well-scripted noddling of the dandy and the dilettante, including a tongue-in-cheek reading of the rhymester's sonnet. Direction was smooth, with the acid comments of Cristó's companion coming in between the pompous lines.

Carleton Young did a capable job as the Count, although he should bring to the role a more down-to-earth quality. Darley Baer was adequate as his sidekick, Rene. Writing caught the flavor of the romantic era, but the story was slight. Plotting along more significant lines would have raised the piece several notches and added to its total weight.

Announcements on the sustainer were given over to CARE and to a general message that "Freedom is everybody's job."

Brit.

JULIE & RED

With Julie Conway, Red Benson
Producer-Director: Roger Bower
25 Mins.; Saturday, 2 p.m.
Sustaining
WOR, New York

This new song and gab stanza introducing Julie Conway and Red Benson, in the 2 p.m. slot Saturdays on WOR, N. Y., was rushed in to bridge the gap left by shifting of "Official Detective," former tenant, moving to a nighttime segment on same station.

Team gives out refreshingly with some so-so gab but better chirping that should fill the sustaining period. They offer a mixture of oldies and newer tunes in solo and duet in a manner that pleases both hepers and nostalgics. All told it's okay warm-weather fare.

Edba.

Followup Comment

Ruth Hussey, who goes into the Madeleine Carroll role in the "Goodbye, My Fancy" Broadway legation, is one of the slick radio performers of the season in "Ford Theatre's" adaptation of George Kelly's "Craig's Wife" Friday (10). As frequently happens on post-cancellation broadcasts (Ford has served notice it is dropping the show), the performance and overall presentation rated with the best in a season of up and down dramatic showing. Director Fletcher Markle eschewed the productional furbelows that have frequently contributed jarring overtones to Ford stanzas, playing it instead for its full dramatic impact and characterization. Everett Sloane turned in a sock performance as the hapless Craig.

"To Be Continued" has become a standard social service show via WBBM, Chicago, employing all the realism of soap opera with very few of the histrionics. Idea of taking the script from true life accounts of living Chicagoans has been brought to life by writer-producer Ruth Moore in a successful format that is getting its fair share of listeners.

Whether or not a show of this type, which covers city problems of insecurity, housing, fears, phobias and modern day confusion, actually does any good is a moot point that can't be measured. But at least, it accomplishes the job of bringing the problems to light, and giving listeners a measuring stick for their own difficulties. Roles are taken by members of the Chi Junior League Radio Theatre in capable fashion. Parts are played with restraint, itself a refreshing departure from soap opera. Sponsoring agents are Chi Council of Social Agencies and the Community Fund, both of which are happy with a show that publicizes their own activities.

Tele Follow-Up Comment

Replacing Danton Walker as NBC's Television's "Broadway Scrapbook" emcee, Richard Kollmar handled his intros easily in his initial appearance on the show Sunday (12). Switch is said to have been made due to a change in format which calls for the confederer to act also in some of the sequences.

LAYOUT, however, gave Kollmar little to do aside from bringing on the turns and, in general, it emerged merely as an average variety show. Majority of the program's talent stemmed from the Blue Angel, the Herbert Jacoby-Max Gordon east side N. Y. bistro. On hand from that spot were the singing duo of Martha Wright & Hayes Gordon; songstress-impressionist Louise Howard, and warbler Ronnie Deauville. All were only mildly effective as was comic George Kay.

Rounding out the session was Steve Condos' sock tap turn. His stepping was well mounted inasmuch as the terper did his routines on a smaller stage flanked by curtains. Cameras picked this up well. Finale was the June Taylor line whose balleting amid a winter-scene set came as a neat contrast to the weekend's heat.

"Toast of the Town" rebounded to par level Sunday night (12) with a strong variety lineup nearly all the way. But video's rapid exhaustion of material is beginning to tell on the show. It was evident in the case of topline Pat Henning, a very funny comic doing a repeat on "Toast." With only a couple of minor variations, Henning duplicated his previous routine word for word and gesture for gesture. Considering video's expanding audience, this reprise still has novelty appeal but there are obvious dangers in over-duplication.

Other phrases of the show, however, were new and nicely paced. Toni Harper, 12-year-old blues singer, socked over a couple of tunes in top style while avoiding the usual precocious nannisms. A good New York "folk" monolog was delivered by Sam Levenson, a comedy newcomer, but emcee Ed Sullivan raised too much expectation by over-billing his originality. He also overstayed. Burns' Birds was a cute animal opener and a trampoline team, Los Montes de Oca, handled the acrobatic fare with good form. It was a mistake, however, to spot Mary Ann McCue, winner of the Bridgeport P. T. Barnum festival "Jenny Lind" contest, and singer John Blair, both semi-pro, late in the proceedings back-to-back.

"Front Row Center" on DuMont was given a strong boost by the addition of Jan Murray as regular emcee Friday (10). Besides disinguing several good comedy routines, Murray's good timing and air of confident professional savvy to a talented, but young collection of performers. Tops among the latter was Marilyn Cantor who showed first-rate comedienne potential in her series of impressions of gal singers auditioning for a show. It was a freshly conceived and cleverly executed bit of satire. Another comedy turn was delivered by Artie Dann who makes slightly too much of his large schnoz in an imitative style.

Some of the vaudeo items were rough-edged but the youngsters definitely aren't tired. Sharper routing could have helped greatly by cutting down the running time of the weaker acts and building up the stronger ones. Dance team of Hal Lehman and Joan Fields and blues singer Barbara Ashley, for instance, should have been spotted more prominently at the expense of an overlong cowboy number by Christine Karner and Richard Morris, and a fair quartet, the Holidays.

Faye Emerson was on a bicycle Sunday night from "Meet the Girls" to "Author Meets Critics" (Edna Wilson), seguing from Radio City to "Good Show" where the boniface Mrs. Wilson, Virginia Peterson and Peter Donald were on John K. M. McCaffrey's panel. Miss Peterson was decidedly anti-Wilson, the latter stating that he decided to steal from himself, i.e., put his own gag anthology into book form, yecept "Let 'Em Eat Cheesecake." Marring the telecast was the occasional talking over one another. On "Girls," Paul Winchell more than held his own, utilizing his dummy as clever foil for barbs and gallantry, as did the ventriloquist foil pitched woo at Miss Emerson. Maggi McNellis was an excellent moderator with Blaine Barnes, Nancy Kelly and Florence Pritchett rounding out

the jury, and a pulchritudinous as well as clever quintet they were, too. Miss Kelly's makeup was overdone and needlessly too theatrical with those exaggerated false eyelashes.

"It Pays to Advertise" on the NBC "Henry Theatre" series Sunday (12), was a very dated bit of business. Story and situations of this oldie legit seemed old-hat, while cast performances didn't do much to help. Production had aroma of corn all over it.

Story involved the ne'er-do-well son of a wealthy soap manufacturer, determined to prove his worth to his sire so that he might get married. Laudable resolve involved him in all sorts of improbable situations, very few of them amusing. Frank Albertson, as a pressagent down on his luck, made a breezy attempt to give plausible atmosphere, but burlesqued quality of the other performances destroyed any chance of it. Anthony Randall's heavy mugging and grimacing, in particular, was superfluous, indicating directorial lapses.

Boris Karloff, for the umpteenth time, gave his characterization of a mad scientist on "Suspense," CBS horror series, last Tuesday (7). Appearing in "The Yellow Scarf," Karloff infused more menace into the show than was warranted by the Haisted Welles' short story. Vague plot, which ended in a double murder for no clear reason, had more atmosphere than substance. Suggestions of impending terror were thrown out and never developed, leaving that deceived feeling of "what gives?"

The thesping, however, was first-rate. Although delivering a familiar role, Karloff managed to add another inflection of evil to his part. As his young wife, Felicia Monteleone played with skill and verve. Three settings and the camera handling were also good.

Texaco Star Theatre hit a booking snag when Brian Donlevy and Frances Langford cancelled out at the last minute. Maxie Rosenbloom and Horace McMahon were called in hurriedly and helped contribute to a sprightly and entertaining show. Strength of the Milton Berle nonsense was in the sketches. Rosenbloom did Romeo in the balcony scene, while Berle was Juliet, an inherently funny premise milking the situation for many laughs. The slapstick court-room scene with McMahon and doubletalker Al Kelly assisting also provided its quota of laughs as did the glee club session. The various scenes were staged with skill which belied the hurried substitutions.

Sam and Bella Spewack's "Boy Meets Girl," originally presented as a legitimate 14 years ago and subsequently as film and radio attractions, was adapted to video last week via CBS' "Studio One." The Spewacks' razzle-dazzle commentary on Hollywood and its filmmaking shenanigans was considered wacky material back in 1935, when George Abbott endowed it with some slick direction and a sterling acting combo of Allyn Jocelyn, Everett Sloane, Joyce Arling and Royal Bole.

The Warners' pat translation for James Cagney, Pat O'Brien, Frank McHugh, Marie Wilson and Ralph Bellamy in 1937 retained the essential Spewackianess. But in completing the three-way entertainment media cycle, "Studio One's" TV version stripped it of humor by relishing a cold dish and serving it up with poor casting.

It could be that, in the intervening years, our concept of Hollywood has changed. Or, again, the playback of a too-frequently repeated theme just scratches. Somehow, the cast never just sparked. Sarah O'Connell was a poor runner for Marie Wilson, while Thune Cronyn and Edward Arnold drew as the writing team weren't too inspired.

Richard Maney, an unemployed legit pressagent, guested Monday night (13) on the "Newsweek Views the News" program on the DuMont network to tell about "the current theatre ticket scandal" (it was billed as that in moderator Ernest K. Lindley's introduction) on Broadway. In general, Maney's attitude reflected the prevailing cynicism of Broadway manager-agent-theatre investigation of ticket distribution abuses is merely another of the periodic hullabaloes on the subject and that it will soon blow over with no practical effect. He described John M. Murtagh, N. Y. commissioner of invest-

CLEVELAND INDIANS
With Tris Speaker, Len Ruff Daily
Leisy Brewing
WEWS, Cleveland
(McCann Erickson)

WEWS, after a rocky start with voices on its video handling of home games, is bringing the Cleveland Indians to its television audience with a better-than-average reportorial account and some slick pictures.

Only half the home games are sponsored; Leisy taking 50% of the cost with the station assuming the rest of the budget. Announcer trouble, at the opening of the season, was due to original sports-caster handling AM account of another brew, and sponsors objected. Tris Speaker, former Tribe great, was introduced. His mike work was improved tremendously, but still lacks the grace and finesse the Gray Eagle showed when covering the open spaces at League Park. Len Ruff is a promising youngster.

Video-wise, a three-camera crew under Ernest Sinclair does itself proud. It's on every play and crew moves in velvet-like transition from scene to scene.

Commercials are strong at opening and close, but there's no sell copy between innings, a commendable format that makes for customer appeal. Mark.

STOP, LOOK AND LEARN
With Mr. and Mrs. Harold Isbell, audience participants
30 Mins., Fri., 7:30 p.m.

PARTICIPATING
WGN-TV, Chicago
This femme-angled giveaway set a new local record, both for a high tide in the number of prizes and a low ebb in entertainment. Eincee Harold Isbell, between commercials, gives away prizes to practically any elderly woman wandering on the set.

Format has Isbell, assisted by "Aunt Mary," his wife, conducting a home economics contest wherein a four-women jury selects the best household trick for the grand prize. It's topped off by a hat making contest for the "five lucky losers," with Isbell modeling them a la Tom Brown.

Tricks are pretty primitive—how to pick up broken glass; measure lard for cooking; remove cherry stains from hands; keep a paint can from spilling. Grand prize was won by a femme who spoiled a perfectly good grapefruit by thrusting flowers into it for a table decoration.

Isbell moves through show with a grin laugh like a soldier ordered to his post. Aunt Mary, his assistant, actively aided in a sort of general confusion by arguing with the props and repeatedly walking in front of the contestants.

Commercials were handled all right, but there were so many prizes given away—flowers, table ware, jewels, underclothing—it was hard to tell which was program and which was plug. It's even harder to tell who's going to watch this show. Mark.

THE MAGIC MILLION
With Ben Grauer, narrator; Frank Folsom, others
40 Mins., Tues. (7), 9:30 p.m.

Sustaining
NBC-TV, from New York
Ceremonies attending RCA's production of its 1,000,000th video tape presentation last week via an NBC-TV pickup from the RCA tube plant in Lancaster, Pa., with Ben Grauer doing the running commentary. As such special-event features go, it was overlong, leaving the uncomfortable feeling that NBC was overdoing the trailerizing of the parent company.

Some of the shots detailing the intricacies of whipping a finished tube into shape, added up to an interesting lesson in the electronics for the scientifically-minded. But it left Grauer burdened down with a taskless chore. Nevertheless, with his usual self-commosure, he even maneuvered the fluff of a script writer's identification of RCA prexy Frank Folsom as "vice president" with a grace and ad libbed coverup that bespeaks a master craftsman among the announcer fraternity, be it at the mike or before the camera. Rose.

Investigations, as a "Singularly naive gentleman" noted that theatre owners rather than producers have complete charge of ticket distribution, and pooh-poohed the suggestion that a central ticket agency might improve the present situation. In one of the more laboratoriously casual gestures he also displayed four tickets for last night's (Tues.) performance of "South Pacific" two in row F, seats 114-115 of the orchestra, and two "in left field," but "refused to answer" Lindley's question how he obtained them. During the interlude, Maney and Newsweek staffers Tom Lenning and John Lardner injected some ribbing about the Cardinal and Dodger pennant chances.

FEATURE STORY
With Dwight Weist, narrator; filmed sequences
Producer: Dwight Weist
Writer-Director: Newton E. Meltzer

30 Mins., Tues., 9 p.m.
Procter & Gamble
NBC-TV, from New York
(Compton)

Last week's "public audition" on Procter & Gamble's "Fireside Theatre" (NBC) was a new package called "Feature Story," a pictorial presentation (using a series of filmed sequences) of the type of material to be found in Sunday newspaper magazine supplement.

In effect, it's a switch on the newsreels' Page 1 coverage technique, in this instance the camera-man exploring and detailing the life of an Air Force transoceanic hostess; the vicissitudes of 10c toll collector on the Henry Hudson Parkway in N. Y., and the experiences of a "crime photographer" in hot pursuit of on-the-spot photos. Dwight Weist is the narrator and interviewer in each instance.

The idea, perhaps, is a sound one. But as yet unreleased on "Fireside Theatre," it made for rather listless programming. It might have been the unexciting material, or again the lack of any dramatic continuity, but at least to one viewer the feeling was inescapable that such items make more interesting reading. Rose.

NANCY WRIGHT SHOW
With Miss Wright, Gordon Pace
Director: Barry McKinley
15 Mins., Wed., 8:15 p.m.
Sustaining
WGN-TV, Chicago

Singer Nancy Wright, aided by pianist Gordon Pace, preens in a series of musical pieces that shows personality and capable vocalizing. Format is bedrock—all action centers around the keyboard.

Debut caught a geographical pattern built of such numbers as "My Indiana Home," "Stars Fell on Alabama," "Georgia," "Basin Street," "St. Louis Woman" and "Chicago." Miss Wright sings while sitting, standing and walking and does well at all three.

Playing by Pace was okay accompaniment, but when he clipped in with vocal snatches, viewers had to strain to hear him. Poor camera work hurt the show at one time when a quarter section of Miss Wright was visible while she was singing.

Femme warbler revealed some intensive early training in her stage-wise procedure. Excessive makeup annoyed viewers on close-ups. Mark.

WHAT'S NEXT
With Howard Reig, Margaret Halbert, Steve Hall Tril; Guests
Director: Arnold Wilkes
6 p.m., Mon.-to-Fri.
Sustaining
WRGB-TV, Schenectady

Longest local show, this is plotted to provide continuity and background for a series of spot commercials. Results are not too consistent from entertainment viewpoint, although sponsors (a Troy bank, Albany store, Latham rug concern, etc.) may be pleased. Videos are too drawn out; material is too weak; divertissement is too thin.

Howard Reig, one of WGY's best known personalities, attempts a comedy overlord, Margaret Halbert, who recently succeeded Eileen Hanrahan, gives him insufficient support. Another gal—identified only as Barbara—wanders in and out, sometimes she plays straight, on other occasions she does a slightly dizzy character. Contributions by the trio and guest vocalists—they include Marion Maul and Elsie Ann Marco—are diverting.

Top telecast, on a number viewed, was that in which Monty Woolley and former Mayor Clarence H. Knapp guested to Trailer Woolley Day in Saratoga Springs Aug. 1 (opening of racing season). Woolley adhered to his basic "Man Who Came to Dinner" character in an interview, which held interest and humor, although in spots it bordered on rudeness. Bearded actor, who televised beautifully in certain shots, warmed up to graciousness as he sang a comedy tune, which he quipped Cole Porter had composed in a hotel and a half.

Woolley's "front" overruled the eager Reig and Miss Halbert, but he looked a strong possibility for video network guest dates. Knapp, author of a book on sub ballads of the Gay Nineties and featured several years ago on a WGY program, warbled one nicely. He photographed well.

Grouping of musicians in latest telecast viewed was below par; Miss De Marco, whose hair-do interfered, was principal victim. Performers should watch the peering for camera.

Program takes name from fact it tabs shows coming up. Baseball scores are also given. Jaco.

LIGHT UP THE SKY
(Ford Television Theatre)
With Glenn Anders, Sam Levene, Phyllis Povah, Carol Goodner, Audrey Christie, Barry Nelson, Bartlett Robinson, Carol Frank; Cy Feuer, music
Writer: Moss Hart
Adaptation: Ellis Marcus, Max Wilk
Director: Marc Daniels
Producer: Garth Montgomery, Ellis Sard
60 Mins., Mon., 9 p.m.

FORD
CBS-TV, from New York
(Kenyon & Eckhardt)

Television matured quite a few notches Monday night (11) when the CBS hour-long "Ford Theatre" carried a video adaptation of Moss Hart's "Light Up the Sky," which closed a few weeks back on Broadway. "Sky" was a last-minute substitution, whipped together in less than a week for its TV showcasing, following Metro's mix of the scheduled "Edward, My Son."

As adapted to tele by Ellis Marcus and Max Wilk and directed by Marc Daniels, with most of the Broadway legit cast intact, Hart's comedy of anguish and ecstasies attending an out-of-town opening came off as one of the TV treats of the season.

The combination of topnotch legit performances and some slick playwrighting vested the production with a spark seldom found in the comedy department of video dramatics. This was coupled with a smart streamlined adaptation that captured the flavor, skill and raciness of Hart's verbal pyrotechnics (with even the borderline nuances), while at the same time eliminating most of the dull stretches of the original play.

Conversion of "Sky" to the TV screen as living-room fare raises provocative intra-industry facets, for in effect here was one of the rare instances, if not the first, of a fresh-off-Broadway production getting a "sneak" projection to determine its potential for films. The effect of such immediacy particularly in an era of multi-million viewers, in reacting as a boon or hindrance in the sale of legit material to pix, is already a matter of trade controversy, which will have considerable bearing on the pacting of legit-TV-pix rights henceforth.

Camera treatment on "Sky" was excellent, no small factor in the success of the overall TV production. The camera boys for the most part played it straight from the shoulder, capturing all the subtleties and intimacies in "reducing" the legit to TV camera size. For the most part, the production was confined within the framework of Hart's single setting of a Boston hotel suite, save for one or two minor deviations to embrace a bar and the hotel corridor.

But chiefly it was in the sterling performances, notably of Sam Levene, Audrey Christie, Phyllis Povah, Barry Nelson and Glenn Anders (all of the original Broadway cast) and Carol Goodner (in the role created by Virginia Field in the legit), that gave "Sky" its distinctiveness as slick video programming. Certainly it suggested, if nothing else, that a lot of TV cures lie in bringing to the medium the type of acting that endowed "Sky" with an exacting professionalism. Pose.

JEAN O'BRIEN ENTERTAINS
Director: Lee Hall
15 Mins., Thurs., 6:45 p.m.

Sustaining
WNHC-TV, New Haven

Here's a recently acquired sustainer that exhibited considerable smoothness on program caught (12). With plenty of latitude for subject matter, this particular quarter hour had Jean O'Brien as hostess-interviewer to Van Williams, harpist.

Opening in the conventional manner of questions and answers both the videoenic Miss O'Brien and Williams were completely at ease in conversation relative to harp music and composers. For animation, Williams then described the various elements of the instrument, mentioning why certain strings are colored, the function of the pedals, naming the magnolia wood of the frame, etc. He also demonstrated how special effect could be obtained by threading paper through the strings and bumping an accompaniment of wooden portion. Sagely space throughout were three selections concluding with an original composition.

Direction slipped up briefly on two occasions, once in holdin camera on hostess while guest (ur seen) was answering a question and again in utilizing a stance the hid musician behind the harp while he was playing. Otherwise, it was efficient staging.

Camera work was good, an occasionally artistic effect being achieved in catching Miss O'Brien as a backdrop through the harp strings. Bone.

DAILY VARIETY:

SPIKE JONES JACKPOT JUNKET

Grosses \$1,212,313 on 124 One-Niters;
Record for Comic

Spike Jones' troupe grossed \$1,212,313 at the boxoffice on the four-month one-niter barnstorming tour from which outfit returned here to base last week. Playing 124 performances in 101 towns, Jones drew 460,023 paying customers. Figures, all-time high for Jones, represent one of the heftiest grosses of the sort in years.

Jones' gross is \$599,200. Six one-niters were undertaken on flat guarantees of \$3,500 per performance. All the other dates were on that guarantee against percentage privileges ranging from 50 to 60%.

CHICAGO TIMES: "To the seven lively arts, Spike has now added an eighth—BEDLAM."

DALLAS, TEX. MORNING NEWS: "The potency of Spike Jones and his City Slickers was demonstrated Saturday evening when more than 4,800 Dallasites braved a nasty, rainy night and slick streets to fill State Fair Auditorium to its 4,301 seating capacity, plus the addition of 279 extra chairs in orchestra pit and the rear."

PHILA. INQUIRER: "Leaving the stage a shambling after each performance, Spike Jones and his City Slickers shake the audience into the aisles with laughter."

DAVENPORT DEMOCRAT: "Saturday night the State fire laws prevented any more from entering the Temple. Spike's show was the dream of every performer—a sellout."

NASHVILLE, TENN. BANNER: SPIKE'S SHOW SPLITS SIDES OF AUDIENCE."

NEW ORLEANS, LA. THE STATES: "Spike Jones and his maniacal musical merry-makers can be compared with a surrealist Dali painting set to music."

BOSTON SUNDAY GLOBE: "The boys are talented instrumentalists who simply satirize the same music you hear in Symphony Hall."

OKLA. CITY DAILY OKLAHOMAN: "If laughter is healthy, then there are 6,500 Oklahoma City residents who are immune from disease for some time to come."

READING, PA. TIMES: "Standing-room only crowds saw both shows last night and carried on like crazy."

OTTAWA, ONT. JOURNAL: "Ten thousand screaming fans heralded the triumph of Spike Jones."

ROCHESTER N. Y. TIMES-UNION: "Two hours after leaving the Auditorium, we are still talking to ourselves—and find it impossible to translate our ravings into print."

CLEVELAND, O. NEWS: "If you haven't laughed in twenty years, the zany antics, wild melodic frenzies and astute, magnificent showmanship of Jones' City Slickers will break you down."

DETROIT FREE PRESS: "For sheer madness that begets a maximum of mirth and some good melody, Spike Jones and his City Slickers are beyond compare."

WASHINGTON POST: "The great maestro Jones disappointed no one."

LANCASTER, PA. NEW ERA: "Spike Jones came, honked and conquered."

BATON ROUGE, LA. TIMES: "Ten thousand Jones' addicts laughed themselves silly."

HOUSTON, TEX. POST: "The 'Musical Depreciation Revue' was presented here under the sponsorship of Ted Roggen, who could hardly find a seat for himself."

RICHMOND, VA. TIMES-DISPATCH: "The show moves at a racing, robust pace, and laughs come so fast that only afterwards is it evident that Spike and his company are as expert as they are fantastic."

BIRMINGHAM, ALA. NEWS: "SPIKE JONES AND GANG SENT 5,000 FANS HOME ACHING WITH LAUGHTER."

HARTFORD DAILY COURANT: "Spike's fellows keep you entertained with scarcely a minute's letup. Fast-moving, original and completely informal, but withal very well planned."

CHICAGO TRIBUNE: "The show was rich in surrealist touches."

CHICAGO SUN: "What he does to Liebestraum has been needed for years."

JOURNAL OF COMMERCE: "It's an uninhibited picnic for kids, lowbrows and highbrows."

CHICAGO DAILY NEWS: "Spike's stage revue lavish feast of fun."

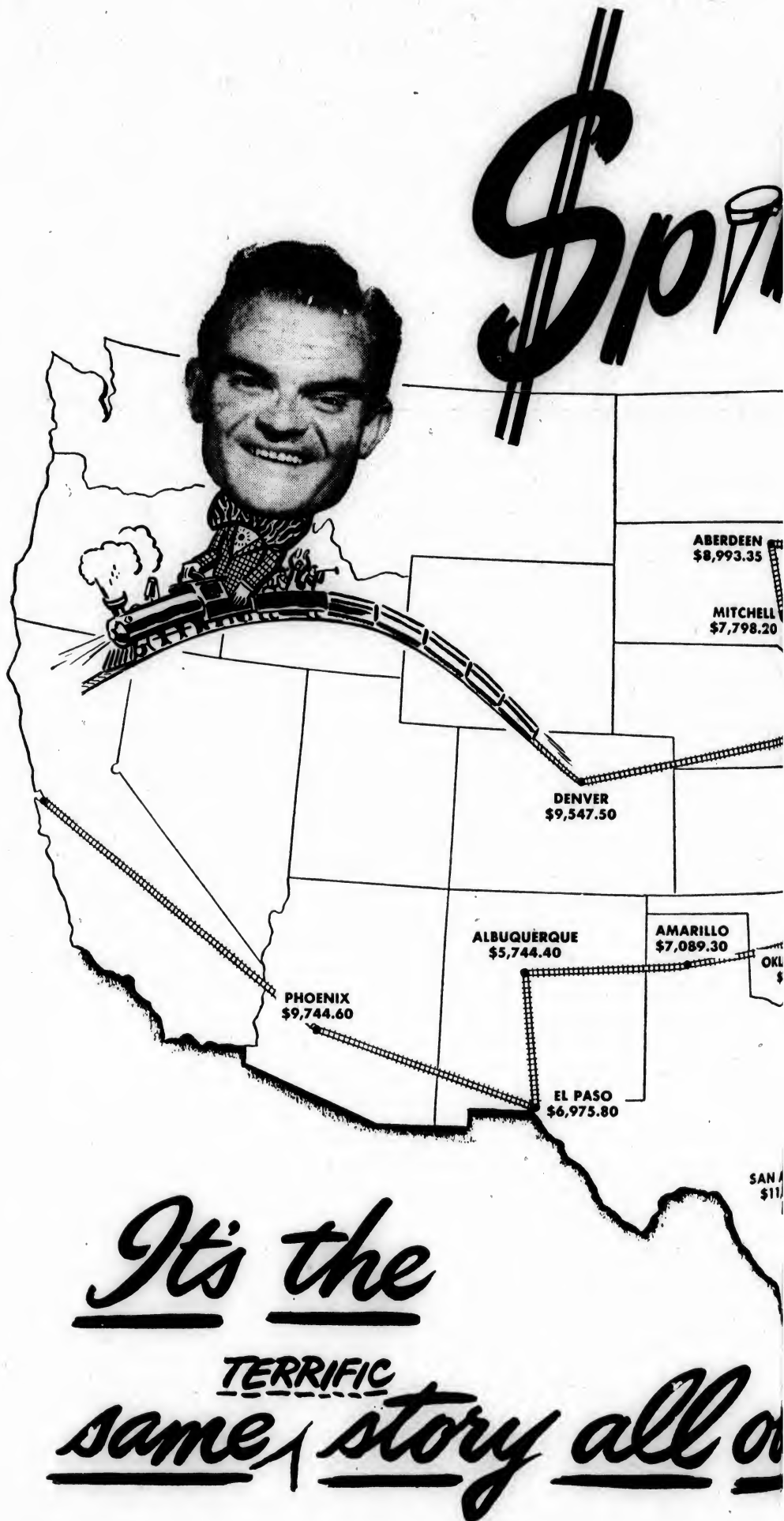
CHICAGO HERALD-AMERICAN: "It will give you a barrel of laughs."

S. F. EXAMINER: "SPIKE GIVES OUT — AND HOW!"

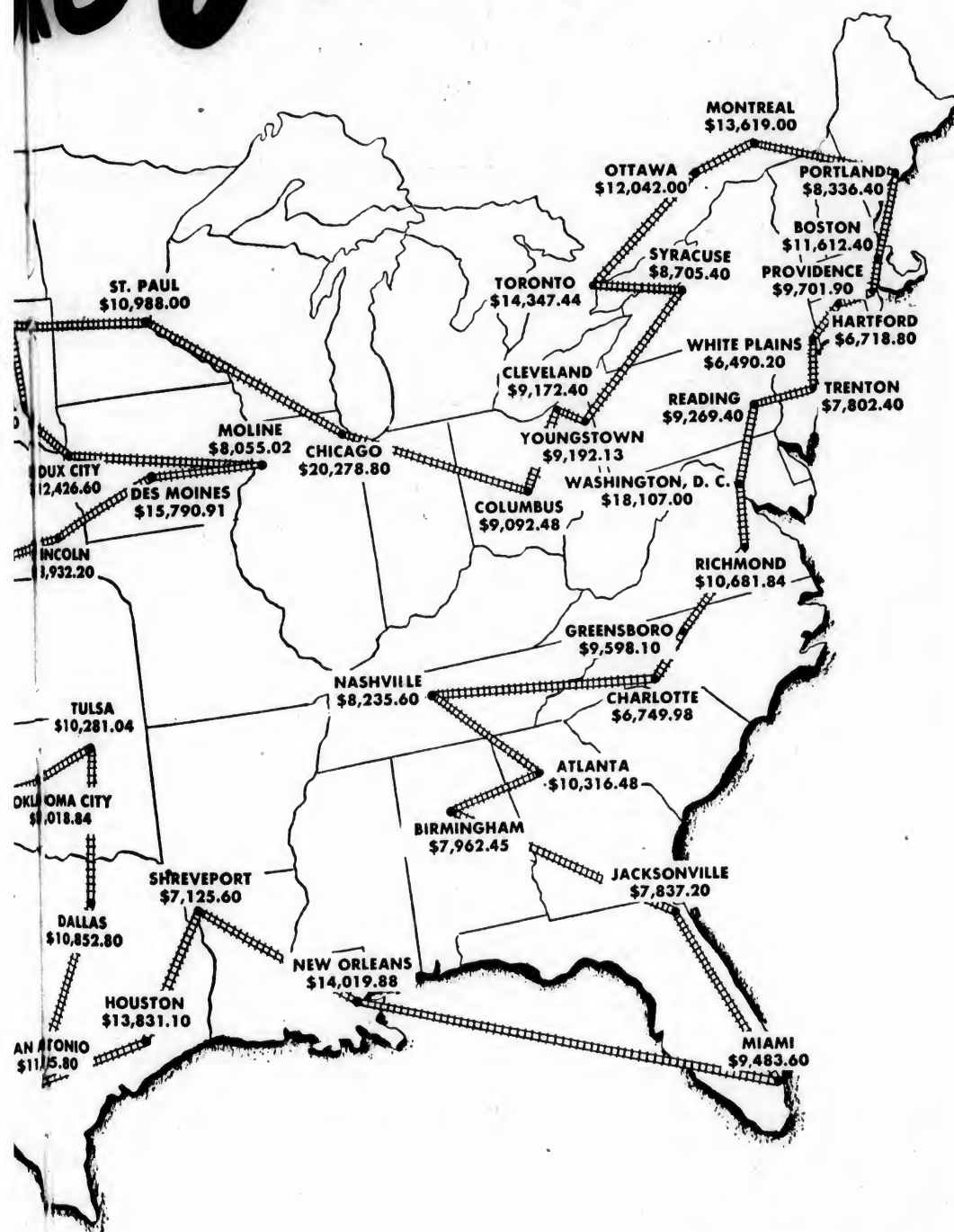
S. F. CHRONICLE: "SPIKE'S 'MUSICAL DEPRECIATION REVUE,' AS IT IS APTLY NAMED, IS NONSENSE REPRESENTING A TRIUMPH FOR THE FORCES OF UNREASON."

L. A. TIMES: "Spike made it a violently enjoyable event."

KANSAS CITY TIMES: "The wide-faced, gum-chewing Jones put his band through a rapid-fire, gag-a-second show that kept the forty-one hundred customers roaring with laughter."



ke Jones\$



over the country!

124
Performances

101
Cities in
4 Months

460,023
People

15,000
miles

GROSS:
\$1,212,313



RCA VICTOR RECORDS



SPIKE JONES
COCA-COLA PROGRAM
CBS NETWORK



MUSIC CORPORATION
OF AMERICA



Personal Management
ARENA STARS, INC.
Ralph Wonders, President

25

Television Stations
now use

**ZOOMAR
LENSES**

for
STUDIO and
REMOTE
PRODUCTION

WMAR-TV, Baltimore
WBKB, Chicago
WNBQ, Chicago
WENR, Chicago
WGN-TV, Chicago
WLWT, Cincinnati
WCPO, Cincinnati
WBNS, Columbus
WLWC, Columbus
WLWD, Dayton
WBAP, Fort Worth
KTSL, Hollywood
KFI-TV, Los Angeles
KTLA, Los Angeles
KNBH, Los Angeles
WAVE, Louisville
WTMJ, Milwaukee
WNBT, New York
WCBS, New York
WJZ-TV, New York
WPIX, New York
WFIL-TV, Philadelphia
WPTZ, Philadelphia
KGO, San Francisco
WMAL, Washington

**TELEVISION
ZOOMAR
CORP.**

JACK PEGLER
General Manager

292 Madison Avenue
New York, N. Y.
Phone: MU 5-0924

TV to Revolutionize Canadian Life; 250,000 Sets Seen as Annual Need

Ottawa, June 14. — Canadian Manufacturers Assn. was told by seven speakers at the CMA annual convention in New Brunswick that video would revolutionize Canadian life socially and economically. Manufacturers were advised to prepare to provide 250,000 television receiving sets annually within a few years.

Video, the CMA members were told, was the biggest peacetime occurrence since the advent of the automobile in terms of jobs, wages, upped living standards and factory action. They were warned that, to make Canadian video a success, there had to be close cooperation between the government, industry and private stations.

A. D. Dunton, chairman of the Canadian Broadcasting Corp. board of governors, called TV "the most vivid and effective means of mass communication yet devised by man—a great potential power for good in society, and the reverse." Dunton told CMA that the best video shows of the U.S. would be brought to Canadian dialers when Canada TV got under way.

S. M. Finlayson, Canada Marconi Co., referred to the problem of video in Canada where there were vast expanses and sparse population, but "given a free hand," Canada could handle it. He suggested licenses be granted applicants from Montreal, Toronto and Western Ontario, and the CBC to handle other regions such as Halifax, Vancouver and Winnipeg.

Finlayson saw Canadian video in operation late in 1950 if the greenlight came soon enough.

Syracuse — John L. McNevin, formerly of WNDR, has joined the announcing staff of TV station WHEN here. He had previously done freelance work as m.c. on WHEN video quiz programs.

12 NABBED IN FRISCO TELE 'CASTING' FRAUD

San Francisco's "Bunco Squad" this week arrested Don O'Neill, 24, of Los Angeles, and 11 others, of whom three were women, for operating a "television casting studio" which allegedly victimized scores of women and their children by promising to place them in television.

The raid was engineered by the Better Business Bureau which had employed a private investigator after hundreds of complaints had been received by the bureau.

The studio followed the familiar pattern of calling phone numbers at random on the pretext of conducting a survey. A few days later an agent of the studio called at the home and requested that children be brought to the studio for a television test. Fees were exacted to the extent of \$80 for "training classes" with promise of "casting" to follow.

Books seized by police indicated that 10 to 12 "clients" a day were being enrolled. O'Neill headed the studio.

Feroe to WGAL-TV

Lancaster, June 14. — Barton K. Feroe, formerly in charge of radio and television at Foltz-Wessinger, Inc., Lancaster, has joined the staff of WGAL-TV, in the sales department. His place at Foltz-Wessinger has been taken by John L. Calhoun.

WGAL-TV began operation June 1. Lancaster thus becomes the smallest city in U. S. to have its own television station.

Inside Television

National Military Establishment is preparing to circularize all video stations to determine whether they wished to be notified by mail, collect phone, or collect wire on availability of NME news film releases. Curtis Mitchell, chief of the news division, of NME Public Information Office, said that hereafter film footage shot by the armed forces and available for the television stations will be classed as either feature, spot news or special material.

Mitchell last week worked out a deal to recognize a television newsreel pool to work with the armed services in getting the motion picture footage out quickly for use by television outlets. A meeting was held at the Pentagon on the matter. Present were Mitchell, John Adams, his deputy, Jose Yovin, chief of the pictorial branch, and Charles Dillon, chief of the radio-TV branch. For the industry there were Jesse Sabin, of NBC-TV, and William Montague, of Telenews, Inc., for the national television newsreels, and Harry W. Krause, manager of Philadelphia Inquirer newsreel, indie reel servicing WFIL-TV in Philadelphia, who appeared for the indies.

Split-screen telecasting will be tried for the first time between Chi and N. Y. on Thursday, June 23, on NBC-TV's "Howdy Doody" when the cowboy puppet and Clarabell appear in the Windy City while Bob Smith remains in Gotham.

Smith will fly to Chi and do the entire show from there the following day. Smith and his puppets will probably appear on the Judy Slinsters stanza, which has shifted its origination from Hollywood to Chi, and the femme puppet will visit the "Howdy" program. Purpose of the junket is to hypo midwest interest in the telecast.

Doris Day has secured rights to appear on television, thus becoming one of the first starlet names in major studios, where tele appearances are verboten, to have a free hand in lining up any and all tele stints she has a mind to do. Miss Day is under personal contract to Michael Curtiz, who permitted the tele clause when he signed her in order to get the top-ranking radio-records chirp for pix. At that time he was head of Curtiz Productions, releasing through Warners. Since then Curtiz has dissolved his production unit and is on a straight director ticket at Warners, with studio picking up Miss Day's check. Actress, accordingly, is sole term thesp on the lot who retains teevee rights. Among the possibilities for her bow on tele is featured spot with Bob Hope on a tele show being planned by the comic. In addition to the Hope deal, her managers, Century Artists, are lining up other tele chores.

Richard Hayes, 19-year-old singer on Art Ford's WPIX, N. Y., show, was signed for a recording contract before the stanza's cameras last week. Hayes, who had been told that his disk pact negotiations had been cancelled, was called to the mike to meet John Hammond, Mercury Records v.p. Latter surprised him by taking a contract from his coat pocket and the pair inked the document on the air.

Paramount's Hollywood television outlet, KTLA, was picked up in Mindon, La., on June 2 and in Brenham, Tex., on June 3, according to letters received from those two towns by Klaus Landberg. Freak atmospheric conditions carried the KTLA signal into Mindon and Brenham on the consecutive days. Each town received the video and audio for 30 minutes before signal faded completely. Mindon is 1,440 air miles from Hollywood, better than half way to New York. Brenham is 1,280 miles from L.A.

American Cancer Society reports that the four television networks have been giving its current drive an effective assist. According to Walter King, the society's radio-TV director, ACS distributed nine vidpix, ranging in length from 15 seconds to three minutes. During the month of April they were screened 101 times and during May they were used 28 times. "The network tele broadcaster made a most generous contribution to the cancer campaign," King said, "and we feel TV did proud by itself for the Society."

'Small-Town' Tactics?

Minneapolis, June 14. — Eyebrows here were raised when the city council of Duluth, Minn., passed ordinance banning television sets from saloons on grounds they tend to attract juveniles. Duluth, some 150 airline miles from Twin Cities, has a half-dozen sets able to pick up only occasional shows from this point. No TV stations are yet operating in Duluth, of some 125,000 population.

Bill Krueger, newscaster of KDAL, Duluth, used action as trout of radio's right to editorialize. He said council was trying to put hex on fascinating new industry. "How small-town can you get?" he asked.

WSYR-TV PRIMED FOR MID-FALL INAUGURAL

Syracuse, June 14. — WSYR-TV will be on the air by mid-fall, according to Harry C. Wilder, WSYR prexy, and will have NBC video service by the end of autumn. American Telephone & Telegraph Co. is working on a microwave relay link between Albany and this city, which connect up with WKTU, Utica.

Ground has been broken for WSYR-TV's transmitter building at Sentinel Heights and construction is proceeding rapidly. Plans call for a 200-foot tower, 1,640 feet above sea level and 1,200 feet above the city. Engineering studies indicate that the station will cover an area of 5,310 square miles in which more than 500,000 persons live.

'Top This' Mulled For AM-TV Spread

Seidenberg Cigars is mulling sponsorship of "Can You Top This?" on WOR and WOR-TV, N. Y., when the video station bows in late this summer. Problem remaining to be cleared up is whether the show will be simulcast or presented in separate AM and TV versions.

On June 20, Seidenberg will drop "Yesterday's Newsreel," which it has backed on WCBS-TV, N. Y., for 26 weeks as a once-weekly 15-minute presentation. Frederic W. Ziv package has been picked up by WNBC, NBC-TV's New York outlet, for twice-weekly screening. "Newsreel" will start July 4 and will run a minimum of 39 weeks.

WOR-TV Rate Card To Duplicate Radio's

WOR-TV, N. Y., which is aiming for an August starting date, will use the same rate card as its AM parent station, according to sales veepee Pete Maddux. Basic class A rate will be \$1,200 per hour, with bankrollers to pay costs of facilities, kinescoping and rehearsal charges.

Prem of the station depends on the weather, which has been slowing construction of its tower. Steelworkers are hampered by wind, the effect of which increases as the tower grows. Structure has now reached 700 feet, with 200 to go.

TV for Jack Smith?

Hollywood, June 14. — Telecasting of the Jack Smith Oxysol show in the fall is in the works. Gail Smith was here from Dancer-Fitzgerald-Sample, last week to huddle with Smith and his co-stars on the five-week script. Dinah Shore and Margaret Whiting, on television the layout. He also inked Miss Whiting as replacement for Martha Tilton, who has moved over to the Curt Massey show.

Miss Shore continues with Smith Tuesday through Thursday. Miss Whiting will be on the Monday and Friday segments. Hangovers are Frank De Vol and orch. director Bill Brennan and scripter Glenn Wheaton, on CBS.

WTTV's Ind. U. Games

Indianapolis, June 14. — Sarkes Tarzian, owner of WTTV, Bloomington, Ind., announces he plans to televise all Indiana University home football and basketball games starting this fall.

Station will begin test signals soon and start full telecast operation in time for fall sports, he said.

Bill Boyd Nixes TV 'Hopalong's'

Hollywood, June 14. — Bill Boyd has refused to make "Hopalong Cassidy" telepix because he feels they'll look too cheap against current motion pictures being leased for television. Actor said pix can't be made for \$10,000 to stand up against his old films. He will make a TV series titled "Motor Log," starting in September, which Capitol Records is financing. Cap will also handle distribution of pix. Disker recently set up a video division.

Boyd will tour the country with camera crew which will film rodeos, National parks, Grand Canyon, etc. Each film in the 13-week series will run 27 minutes. Boyd will narrate and be seen in the films.

Baltimore — Helen Powers, one-time assistant manager of WTHI, indie AM outlet here, and later chief of Powers Productions, named administrative director of WAAM, local indie television station.

FOR

SMART

TELEVISION

COMMERCIALS

OVV

RESPONSIBILITY

2 GET PRICES

FROM

VIDEO
VARIETIES

BEFORE YOU

ORDER FILMS

VIDEO
VARIETIES
CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

ACTORS! MODELS!
ENTERTAINERS!

"VIDEO FILM FILE"

offers you an opportunity to
Get TELEVISION Jobs

WORK IN INDUSTRIAL COMMERCIAL FILMS, TV COMMERCIALS, PACKAGE SHOWS

• WE PRODUCE A 3-MINUTE SOUND MOVIE OF YOUR SPECIALTY, including props and makeup, for \$50.

• We screen this film FREE for a 6-month period to Casting Directors, Agents, Bookers, Producers, Advertising Firms, etc.

• We hold monthly press receptions for producers at which time your film will be screened.

Write, phone or drop in TODAY for complete information regarding our varied services.

VIDEO Film File Corp.
220 West 46th St. N.Y.C.
Judson 6-5251

16th ANNUAL
VARIETY
SURVEY OF
RADIO - TELEVISION
SHOWMANAGEMENT
AWARDS

Variety has 100% readership (All PAID subscriptions) amongst the TOP ad agencies controlling 95% of ALL the radio and television billing! (Time, Talent, Spot, Transcriptions, Etc.).

VARIETY'S

forthcoming
 4th ANNUAL

RADIO-TELEVISION
 REVIEW AND PREVIEW

is the medium to tell these buyers just what you as a station, transcription company, actor, director, producer, writer or TV film producer in Radio and

*One of the many
 Special Editorial Features
 In the Forthcoming*

4th Annual

VARIETY

**RADIO - TELEVISION
 REVIEW and PREVIEW**

Season '49-'50

(OUT IN JULY)

Television have to offer. And at the same time show them the record you have built for yourself.

Make your space reservation
 NOW at any VARIETY office.

VARIETY

NEW YORK 19,
 154 West 46th St.

HOLLYWOOD 28,
 6311 Yucca Street

CHICAGO 1,
 360 N. Michigan Avenue

LONDON W.C. 2
 8 St. Martin's Place

0222 Tardulgan 699999 0000000

Jobs in TV

Continued from page 21

out, also run AM, FM or combination outlets.

While the number of workers will increase as more stations take the air, the Department said, the total number of employees in telecasting at present is "extremely small."

Anticipate Big AM Turnover

In sound broadcasting, the report anticipated that employment will benefit as some of the 522 applications on file in late 1948 are translated into stations this year and early 1950. But after these outlets are constructed, it said, "new stations probably will be added much more slowly."

Besides the opportunities, especially for newcomers in radio, which the new stations provide, the Department said, there will be vacancies from time to time at established stations, due to turnover and occasional expansion. "In the long run," it stated, "turnover is expected to provide practically all the openings in staff positions in sound broadcasting."

The report said that more than a third of the 40,000 to 45,000 full-time employees of the broadcasting industry are in program departments, of which announcers are the largest group. Only about 200 to 300 singers and actors have fulltime jobs with stations and networks. It found, but there are several thousand who work on a freelance basis, mainly in New York and Los Angeles.

Department's study was made

by the Occupational Outlook Branch of the Bureau of Labor Statistics, in cooperation with the Veterans' Administration.

UA's Tele

Continued from page 25

out of Chicago, covering the west. This is UA's first strike at video in the west, since Mitchell had been forced to stick close to home base. The New York man is Jack House and the Chicagoan Philip Fuhrman.

Most of the product they are offering to stations has been made especially for TV. Very little of it is old theatrical shorts and features.

Directors were warned to anticipate no miracles in income from the TV department, since the entire field is as yet too small to provide any large grosses.

Pix Needing

Continued from page 24

stations but unless it moves fast it will become, as stated by the Academy of Television Arts and Sciences, "a whistle stop at the end of a coaxial cable."

Growth in the number of video stations, telecasting of trailers on television screens, large-screen television, and phonovision were cited

by the commissioner as developments which may enable the motion pictures to cope with video.

Sterling saw television as "king of the hill" soon in the broadcasting field but the thought sound radio will provide necessary and valuable services "for a long time to come." He suggested that a trend toward "selective viewing" of video shows, once the "novelty" has worn off, would develop along with listening to sound radio to suit the mood.

The Commissioner, who was formerly chief engineer of FCC, said he didn't have "the least idea" when color would be available but that when color receivers are developed they will cost "considerably more" than present black-and-white sets. The public, in buying monochrome receivers today, can be assured, he said, that color won't be authorized until it can be received on present receivers with minor modifications and until the adapters are available. FCC will also require, he said, that color can be received in black-and-white on present receivers with, at most, minor changes.

L'ville's 7th Preems

Louisville, June 14.

Louisville market's seventh radio station went on the air last week. WLRT, a 1,000 watt daytime-only station in New Albany, Ind., across the Ohio River from Louisville, serving a primary area of about 30 miles.

Operated by the Ohio Valley Broadcasting Co., Roy Hickox is prez and general manager; Raymond Fields, business manager.

Ken Murray

Continued from page 25

network for top names, is regarded as high in this case because of the fact that Murray has no radio reputation to carry him over into video. However, Murray in heading his "Blackouts" show on the Coast for the past seven years, has accumulated a wealth of material including blackouts, sketches, and various bits most of which is regarded as video material. Despite the high price, CBS apparently feels that considerable money will be saved in writers because many of the bits are by now public domain and others can be obtained merely by hiring the performer associated with the desired sketch.

It's generally regarded that Murray will be built up as CBS' answer to Milton Berle on NBC. It's expected that the various formats will be similar, and Murray's modus operandi is similar to Berle since Murray works with most of the acts.

The Murray deal recalls the fact that CBS might have obtained Berle about a year ago. Comic had been negotiating with CBS for a video spot, but one of the provisions was that they take over his radio show as well. Deal fell through.

Rochester, N. H. Jane Appleton, who conducted "The Lady from Tiny Tot Town" program at WNNH here, has gone to Paterson, N. J., to become production manager at the Paterson Evening News station, WPAT. She was formerly in radio work in Los Angeles.

MINN. BROADCASTERS' BOARD IN JUNE MEET

Minneapolis, June 14.

Minnesota Broadcasters Assn. named new board of directors in mail ballot, and board gets together first time June 20 in Minneapolis.

Members are John F. Meagher, KYSM, Mankato, president; C. T. Hagman, WLOL, Minneapolis, vice-president; Mel Drake, WDGY, Minneapolis, secretary-treasurer; Odin S. Ramsland, KDAL, Duluth; E. J. McKellan, KVOX, Moorhead; Wallace E. Stone, KWOA, Worthington; James E. Delmont, KATF, Albert Lea, and H. W. Linder, KWLW, Willmar.

N'Orleanians' AM Bid

New Orleans, June 14.

The Royal Broadcasting Co. of New Orleans has filed application for a new standard 250-watt station of unlimited hours on 1450 kilocycles. Company is comprised of five widely-known Orleanians, Hugh M. Wilkinson, Hugh Wilkinson, Jr., James Wilkinson, Brig. Gen. Ray Huft, adjutant general of Louisiana, and Cong. F. Edward Hebert.

The company's requested use of 1,450 kilocycles and unlimited time would take over the facilities now used by WNOE here, which has been granted 50,000 watt power.

Net Vidpic Buyers

Continued from page 25

or 40 at present and perhaps double that in the near future."

"Perhaps the major companies can afford to take risky long shots," Balaber says, "but the independent producer is pretty much licked before he starts. Another problem is that all the video stations have different and conflicting ideas of what they want, and selling to them on an individual basis is uneconomical. There should be a central TV film buying agency, manned by a staff of experienced showmen, with a knowledge of audience requirements and picture production. Then, with a guaranteed market, we could go ahead and shoot films specifically for tele."

Until that happens, Balaber feels, the stations will continue renting old product that has been in vaults for years. Or else, he says, the broadcasters will have to drastically raise their budgets for fresh video-slanted product.

TV Road Show

Continued from page 25

Houle will handle set designs. He is prepping sets for four of the 39 dramas Slott has whipped into video form. It is planned to carry two cameramen from here.

Pre-selling the show in key TV markets is basic aim of Boyd and Slott who feel bankroller will be offered an immediate barrage of promotion for product in local areas, on a live basis. It is felt that touring the show into non-cable cities will afford these communities their first glimpse of top entertainment which doesn't come out of a can.

Budget for shows will be kept to a minimum. Talent is cooperating on "group-theatre" salary setup and packagers are waiving profits. Houle is bringing in sets for each video play, including man hours and materials, at an average of \$95.

Garden, Mgrs.

Continued from page 25

sic Corp. of America will be the Garden's television agency. MCA will get its 10% cut off the top and it is believed the sum will be paid by the Garden.

MCA and CBS entered the picture when they sold their Tournament of Champions to the Garden corporation. Aside from a profit on the T of C deal, MCA will get a continuous cut for what is believed to be a 10-year period.

Inasmuch as Ballantines has been aligned with CBS, it's expected that the beer firm will telecast from St. Nick and Gillette from the Garden.

The Garden-managers deal will not apply to outdoor fights. Negotiations for fighters' cuts and sponsors will have to be done individually.

THANK YOU
CRITICS...



FROM NEW YORK TO LOS ANGELES CRITICS ACCLAIM RUDY VALLEE!

LOUELLA O. PARSONS—
"Rudy Vallee's reception has been so terrific at the Coconut Grove that he's considering putting a band together and touring the South."

BY ED SULLIVAN—
"Top Broadway comeback of the year would be that of Rudy Vallee at Lou Walters' Latin Quarter. The 'Vagabond Lover' of 1928 repeating his success of two score years ago."

HARRISON CARROLL—
"The Rudy Vallee opening at the Coconut Grove was a personal triumph. They kept him working for an hour."

LOUIS SOBOL—
"That magic man, Rudy Vallee, is back in town—singing his familiar chants at the Latin Quarter—and it is my pleasant duty to report the boy from Maine has lost none of his appeal."

ERSKINE JOHNSON—
"If you thought there was something phony about Rudy Vallee's hit in New York, rush down to the Coconut Grove and get the religion. Rudy's time is still your time—he's great..."

BY EARL WILSON—
"Rudy Vallee still has it! He was great."

Currently in the
20th Century-Fox Production

"THE BEAUTIFUL BLONDE
FROM BASHFUL BEND"

Just Completed
20th Century-Fox Production

"FATHER WAS A FULLBACK"

EXCLUSIVE MANAGEMENT

EDWARD SHERMAN AGENCY

For MOTION PICTURES • RADIO • TELEVISION
THEATRES • NIGHT CLUBS • HOTELS

8580 Sunset Blvd.

Hollywood, Calif.

CResview 5-0186

Newman, Costello Move Philly Gabbing Chores To Shore for Summer

Philadelphia, June 14. Two Philly broadcasters will move into the Atlantic City ether for the summer months. Eddie Newman, who runs a three-hour, six-nights-a-week show over WPEN, will air his Monday evening segment from the Steel Pier. Jimmy Costello, who did an aude participation and giveaway from the Faun Club (until the Pennsy Liquor Control Board nixed the gift angle), will run the same kind of airer from the Million Dollar Pier.

The Newman show, which mixes telephone calls, interviews, recordings, audience participation and various angles, will be broadcast simultaneously over WPEN (Phila.) and WFPB (Atlantic City). WPEN will send a crew to the shore to handle the show every Monday evening, and special wires will enable Philly telephone callers to ring up the broadcaster without incurring long-distance charges.

Steel Pier wanted the program all week, but Al Sytk, president of WPEN, nixed the idea of moving Newman's show. Broadcaster goes down to the shore Monday nights on a deal with the Steel Pier, which has purchased spot announcements across the board on the program.

Costello, also from the WPEN stable of gabbers, is doing an AM airer for the rival Million Dollar pier. Show, called "Everybody's Welcome," runs every morning with the broadcast segment going on between 10:30 and 11 a. m. The Boardwalk Merchants Assn. is contributing 70 prizes each week to back the Costello show, which is staged in the Marine Ballroom (admission free) of Million Dollar Pier.

New Orleans—Ray Rich, 33-year-old New Englander, recently assumed his new position as production director of WDSU and WDSU-TV. Rich is former production-program head for the New England Yankee web, and ex-production director of WHDH, Boston.

CHEVROLET SPONSORS 'PANTOMIME QUIZ'

Hollywood, June 14. "Pantomime Quiz" will be televised over WCBS-TV, New York, starting in September. The Mike Stokely-Bernie Ebert package, which is beamed over KTTV locally, is the first west coast program to be kinescoped for New York telenessing. Show will be sponsored by Chevrolet Dealers who are laying out better than \$1,400 weekly for the package.

"Pantomime" is the second Stokely-Ebert package to get eastern telenessing. Deal was set last week for producers' "Armchair Detective," which is beamed from KTLA, to be kinescoped for a Boston outlet and sponsored by Plymouth Dealers there. Neither "Pantomime" nor "Armchair" are sponsored locally.

Atteberry Switching To Bloomington, Ill.'s WJBC

Kansas City, June 14. After 17 years in the newspaper and radio game here, Ellis A. Atteberry moves to Bloomington, Ill., where he becomes general manager of WJBC, ABC-affiliate owned by the Daily Pantograph. Atteberry resigned recently from KCKN, 250-watt popular music station owned by ex-Sen. Arthur Capper, where he was veepee and general manager, after coming to the station in 1936. He had been with the advertising department of the Kansas City Star for five years previous to that.

WUCO Set for Cleve. Bow

Cleveland, June 14. Cleveland's newest radio outlet, WUCO goes on the air June 29. Financed by CIO unions, it becomes the second FM outlet to go on the airways; the first being in Detroit.

The majority stock is owned by United Auto Workers, with shares also held by other CIO unions. George Wallace, station manager, says the first broadcast is planned from CIO Hall.

Two KDKA Femmes Head O'Seas on Special Jobs

Pittsburgh, June 14. Two of KDKA's femme personalities, Janet Ross, who does the "Shopping Circle" program, and Vickey Corey, station's educational director, leave Thursday (16) for Europe on special program assignments. Miss Ross will accompany 25 costume design teachers going to Paris and London for a month and plans to record daily over there and ship platters back for her show. During her absence, Adelaide Lasner Sachs takes over "Shopping Circle."

Miss Corey is heading overseas as an educational expert for the UN and will be gone until Sept. 1. At the same time, she'll gather material in foreign lands for her public service "School of Air" show which KDKA presents daily during the school year.

New Tele Biz

WBKB, Chi., has signed Fohrman Motors for a 13-week renewal of Rainbow Arena wrestling through Malcolm-Howard agency.

WGN-TV, Chi., has contracted for announcements for Super-Whip Sales through Vernon Weiler agency; Congress Cigar Co. through Schwimmer & Scott agency; Sunbeam Corp. through Perrin-Paus agency; and Dandrug Corp. through Cassler, Hempstead & Hanford agency.

WNBQ, Chi., reported 60 minute daily of Projectall time sold to Better Brands for 13 weeks through Frank Nahser agency.

Sieberting Tires has picked up the tab for Hum & Strum's Thursday 7 to 7:15 show on WBZ-TV, Boston. Duo is also sponsored by Admiral Radio on their Tuesday night telecast at the same time.

Norman P. Harris' "Living Wonders" presented Wednesday nights from 6:15 to 6:30 over WBZ-TV, Boston, has been signed by the First National Bank. Bank also sponsors "Weather or Not" from 6 to 6:15 on same night giving them two shows in half-hour segment.

New York

Citadel Television Film Co. is now in production after a year of research. David Scherman, producer of CBS-TV's "Preview," wed Rosemarie Redlich, ex-wife correspondent, Saturday (11). Garth Montgomery, head of Kenyon & Eckhardt's TV department, left Thursday (9) for a month in Europe. "Boston Blackie" will be among the first dramatic shows to be televised on the new WOR-TV station. Richard W. Hubbell, TV management consultant, and wife Kyra, left for four-week trip to London, Paris and Rome on Saturday (11). Julian Seaman, music critic and author, has joined the Hubbell organization as a special assistant to Hubbell in the N. Y. office.

Dennis James flies to White Sulphur Springs, W. Va., Friday (17) to emcee a special show at the Greenbriar hotel, where the standing committees of Sterling Drug, sponsor of his "Okay, Mother" TV show, are holding their third annual meeting.

Berta Klaf, has been named head of the education and music division of Official Films and will appear in the fall as commentator in a vidpic series featuring operatic and concert reels. Ted Granik's "American TV Forum" may be extended from 30 to 45 minutes. Ely Landau, TV packager, and Children's World Theatre Corp., have teamed up for the production of video programs for youngsters. Melvyn Douglas will be starred in a special Father's Day program on ABG-TV Friday (17), following his talk with a screening of "Make Way for Youth" film. Bob Henry has been appointed voice on "Here's a Clue," audience participation show on WNHCTV, New Haven.

WPIX, N. Y., which has been cramped for space, has leased the concert hall of the Barbizon Plaza hotel, on West 59th Street, as a video studio. First show to originate from location will be "Four Star Theatre" Saturday (18) with "Benny's Place" also slated to shift there in two weeks.

Barbara Van Ornam, on "What's

Tele Chatter

Next," over WRGB-TV, Schenectady, joined Barter theatre, Abingdon, Va.

Hollywood

Foote, Cone & Beiding is working out a tele-spot presentation for Armour Co. which entails a \$40,000 budget for a six-month period. Plan is to put one spot on every station every day for the six-month period ending on the first of the year. Junkist Oranges is spending \$18,000 for production and time, on a two-month television campaign. Spots are being filmed by Telefilm. They will be telecast on local outlets daily for the two-month period. KTSN will start using rear projection for scenes on its tele shows. KLAC-TV is already using this on some of its shows. Bobby Hughes will handle Dick Haynes KLAC-TV program for three weeks while Haynes vacations. KLAC-TV's "City Desk" will be mothballed for the summer. Hy Averback will narrate MacMillan Oil commercial being produced by Telefilm.

Chicago

Raoul Kent of MCA readying a new TV giveaway which is claimed to lend itself to simulcast. Idea was created by Ted Materna and Nellene Smith, comedy pianist. Rolly Rolis guesting on "Greenwich Dessert Party" via WENR-TV tomorrow (Thurs.). Sterling (Red) Quinlan back to promotion desk at WBKB after quick trip to New York. Fern Persons, Valerie Alberts, Andy Christians and Russ Reed in featured roles on ABC "Television Players." Ballentines harmonica team hosted by Skip Farrell Monday (13). Producer Beulah Zachary of "Kukla, Fran and Ollie" leaving for one month vacation-plus-business. Lecturer Burton Holmes made appearance on ABC's "Action Autographs." Bill Balaban made debut as director with new WBKB puppet show this week. Don Tennant and Toni Gilman star in show. WGN-TV screening weekly film series based on 14,000 aerial tour of South America. Script is by Fran Coughlin.

What's the big



HERE'S the big IDEA. The kind of sales-inspiring idea that makes Columbia Pacific different from all other Coast networks...

Take a great participation show for women, like Columbia Pacific's *Meet the Missus*. Let ladies from the studio audience tell listeners why they like the sponsor's products, now they can use them. You'll have the most convincing sales message there is, one housewife telling other housewives that it pays to buy the products sold on *Meet the Missus*.

And here's a way to make a big idea even bigger. Pick a man that millions have laughed with from Coast-to-Coast... Harry Von Zell. The nimble-witted host of radio's brightest comedy shows. The lovable clown of three dozen feature movies and shorts. Make him emcee of *Meet the Missus*... and watch the rating soar. Ladies get livelier listening. Sponsors make bigger sales. Anyway you look at it... that's a big idea!

Big ideas make the difference between Columbia Pacific and the other Coast networks. Ideas in programs, production and promotion. For the big idea that can get you big results, call us, or Radio Sales.

Columbia Pacific — the idea network

Representative
Radio Sales
and Television
Business Representatives,
C.B. New York,
Chicago, Los Angeles,
Detroit, San Francisco,
and many others.

From the Production Centres

IN NEW YORK CITY . . .

John Royal back from three-week Paris-London jaunt to "case" talent. Has negotiated for one top European act for NBC. . . **Bill Leonard**, conductor of "This Is New York" on WCB, starts a monthly feature, "One On the Isle," in the July issue of Theatre Arts mag.

The **Frank Stanton** back Monday (13) on the Queen Elizabeth from two-month holiday in Europe. . . **Ed Kobak**, ex-MBS prexy, celebrating 33rd wedding anni Friday (10), got word that he is a grandfather for the third time. Daughter born to the **Edgar H. Kobaks** (he's manager of WPWA, MBS affiliate in Thomson, Ga.). . . **Tommy Velotta**, ABC news-special events v.p., sued by his wife for "adequate alimony" and custody of their two children. . . WNBC planning a special nostalgia broadcast June 23 to mark completion of **Norman Brokenshire's** 25th year before the mike. . . WGM's **Ed Stokes** left for three-week vacation Monday (13), with **Bob Williams** taking over his afternoon hour and **Bunny Greenspan** handling his "Sports Final" assignment. . . Singer **Johnny Thompson** adding a new show on WJZ, Tuesdays and Thursdays at 6:45 p.m., with the Air Lane Trio.

Bill McCaffrey is package-producer of "Hogan's Daughter," Philip Morris' summer replacement for "This Is Your Life." **Shirley Booth** skeddled to bow Tuesday (21) on NBC. . . **George Snyder** has joined WINS as special merchandising manager.

ABC's **Pat Barnes** emceed the Treasury Dept. bond drive benefit at Belmont theatre last week. . . Georgia Tech club of N. Y. has elected **Ed Kobak**, ex-MBS prexy, president for the coming term. . . **Page Cavanaugh** Trio to record several sides for World Broadcasting before returning to Coast. . . **Tommy Lucas** has joined WINS orch as guitarist.

Henry J. Taylor off on a three-month world tour, but will continue his General Motors ABC commentary stanza. . . **Fred W. Ziv's** "Cisco Kid" series has added 14 outlets. . . Star of the CBS "Call the Police," **George Petrie**, signed for leading role in "You Only Love Twice," which will have its pre-Broadway tryout at Cohasset, Mass., week of June 27. . . **Allan Sparrow**, **Hope Miller** and **Bernard Burke** join cast of "Romance of Helen Trent." . . **Walter Kinsella** new to "Backstage Wife."

Charmie Allen joins "Just Plain Bill." . . **Joe Bell**, **Jaqueline Billingsley** and **Bess Johnson** into "David Harum" cast. . . **Victor Seydel** has joined Anderson, Davis & Platte as head of the television and radio departments. . . **Catherine Mastic**, soprano involved in the hassle with **Dorothy Kirsten** because of her appearance on the **Milton Berle** vaudeo, to sing on WOR's "Sylvan Levin Opera Concert" Friday (17).

"Betty Clark Sings," heard at 3:15 p.m. Sundays on ABC, moves to

6:30 p.m., effective Sunday (19). . . **Treva Frazee** on "Archie Andrews" Monday (20). . . **Rosemary Rice** doing "F.B.I. in War and Peace" Thursday (16) and cast as "Katrin" in the new CBS-TV series, "I Remember Mama." . . **Lilli Palmer**, pic star, and wife of **Rex Harrison**, will take the lead in a new drama, "Everybody's For It," on behalf of the Citizens Committee for Displaced Persons. It will be aired via transcription over several hundred stations. **Ted Hudes** is producing.

Jimmie Fidler arrived Monday (13) from the Coast for a three-week stay, during which his ABC airer will originate from Gotham. . . "This Is Your Life," which started its summer hiatus last night (Tues.), bowed out with four-page spread garnered by Ben Sonnenberg in Life mag. Show has been repacted for fall. . . **Edward Arnold** and scripter **Jean Holloway**, of ABC's "Mr. President," arrived from the Coast on Monday (13). . . **George Wright** taking over organ assignment on NBC's "Archie Andrews." . . **Barbara Neils** has resigned as secretary to ABC's news director, **John Madigan**, and leaves today (Wed.) for Mexico City to study Spanish and art. . . **Cyril Armbrister**, director of "Chandu, the Magician," in from Coast with audition record of "Tugboat Annie" series. . . Americanism segment on **Nancy Craig** stanzas to be rebroadcast by Voice of America. Feature began with Supreme Court Justice **William O. Douglas** and will include **Jim Farley**, **Connie Mack** and **Ralph Bunche**. . . **David Scherman**, producer of CBS-TV's "Preview" show married **Rosemary Redlich**, former Life correspondent, Saturday (11). . . Baby daughter born to the **Gil Fates**. He's CBS-TV producer.

IN HOLLYWOOD . . .

Connie Haines, in last-minute booking on Camel Caravan Saturday (11), got \$550 for the spot. . . They'll be getting married on tele in the fall, with Sterling Drug picking up the tab for the Masterson-Reddy-Nelson "Bride and Groom," same as it does on the ABC airshow. . . Mutual's reprise of **Jimmy Saphier** package, "The Saint," with **Vincent Price** back in the title role, tees off sustaining July 10. . . Final registration date for the NBC-UCLA Summer Radio Institute is today (15).

Shirley Dinsdale and her puppet, "Judy Splinters," to Chicago Sunday (12) as replacement for **Burr Tillstrom**, **Kukla**, **Frán & Ollie**—first Coast tele personality to move east for a regularly scheduled program. . . **Jean Hersholt** makes his tape bow July 20 and 28, when "Dr. Christian" will be Ampeped so he can take a two-week vacation. . . **Diana Lynn** and **Don Ameche** to San Francisco Friday (18) and June 25, respectively, to guest on **Spike Jones'** airshow during maestro's Curran theatre date there. . . **Jack Benny** and **Sam Perrin** got in the old Maxwell Monday (13) and headed for N. Y.; arrival time there indef. . . **Roy Bary** recuping at Good Samaritan from major surgery, with **Robert Armbruster** subbing for him as maestro on the **Jimmy Durante** show.

Seven limites lined up by **Les Mitchell** for Skippy Hollywood theatre's summer sesh are **Marie Windsor**, **Nancy Olson**, **Natalie Wood**, **Michael Kirby**, **Barbara Fuller**, **Bobby Driscoll** and **Meg Randall**. . . **Polan Rosenberg** agency peddling teevee strip based on **Sally Benson's** "Meet Me In St. Louis" and starring **Margaret Whiting**. . . **Phil Gordon**, who gives an early evening roundup of KNBH's tele programs for the night, inked for a musical short at U.I. . . Deal cooking for **Richard Berger**, who produced "A Likely Story," "Rachel and the Stranger," "Adventure in Baltimore" and "Roughshod" at RKO, to become a tele producer-director for NBC-TV. He ankled the film studio six months ago. . . Threat of a lawsuit by syndicator of the comic strip, "Keeping Up With the Joneses," forced **Allan Jones** and **Irene Hervey** to drop the tag from their five-a-week ABC Mr. and Mrs. sustainer starting June 27. It's "What's New With the Joneses" now. . . **Clark Dennis** and manager **Tom Shells** prepping their own quarter-hour video strip, "Along Music Row With Clark Dennis." GAC is peddling it. . . **Johnny Green** arranging-conducting the new five-a-week **Frank Sinatra-Dorothy Kirsten** airshow, "for as long as I can do the job." Green says he'll continue on it, if and when it hits, depending on a go-ahead sign from his new boss, **L. K. Sidney**. Cle er reports to Metro Aug. 1 as new head of studio's music department. . . **Dresser Dahlstead**, who has been handling **Leonard Reeg's** program manager duties at ABC since Reeg went to New York two months ago as assistant to veepee **J. Donald Wilson**, is now officially Coast topper. **Rollo Hunter** assists him. . . **Lurene Tuttle**, **Verna Felton**, **Cathy and Elliot Lewis** and 17 other AFRALites have incorporated Radio and Television Actors' Institute to teach thesping techniques. . . **Frank Samuels** planed to Kansas City to bedside of his mother, **Mrs. Jessie Samuels**, who is seriously ill. . . **Cy Howard** to Europe next Tuesday (21) for two-month vacation. He'll return for kickoff of new season's "My Friend Irma" Aug. 29.

IN CHICAGO . . .

WBBM newscaster **Fahey Flynn** subbing for **Larry Alexander** until July 2 on a.m. show. . . FCC permit granted to South Suburban Broadcast Co. for FM station. Backers are **Nadean McKeever**, **Tom Mannos**, **John Svedja**, **John Wollner**, **Mike Dyk** and **F. F. Barbone**. . . NBC commentator **Clifton Uley** off July 30 for six-week tour of Europe. . . **Merrill Lindsay** of WSOY, Decatur, in Washington on biz. . . **Tenor Bob Harris** making Mutual debut June 18 over Chi "Theatre of the Air." . . New WLS programs this week feature singers **Dolph Hewitt** and **Dave Denney**, alternating on cross-the-board a.m. airers. . . ABC secretary **Shirley Reynolds** wedded to **Kurt Teichert** June 11. . . WJJD panel on Chi night life included **Ernie Byfield** of Sherman hotel and Ambassador, comedian **Henny Youngman**, AGVA midwest director **Jack Irving** and Sun-Times columnist **Irv Kupcinet**. . . Soprano **June Browne** solo on WGN yesterday (14). . . **Eugene Pulliam**, prexy of WIRE, Indianapolis, spoke before Chi Headline Club.

Film **Tarzan** **Lex Barker** interviewed by WIND announcer **Fred Darwin**. . . **George Schulte, Jr.**, new flack chief at Ruthrauff & Ryan agency. . . Quiz Kids program director **John Wellen** has written kid's book on atomic energy. . . Flacker **Lucille Walker** of Leo Burnett agency to San Francisco for vacation. Actor **Eddie Dean** guested on ABC "National Barn Dance." . . WIND disker **Howard Miller** on crutches after breaking leg. . . Mutual vacationers are salesmen **Bob Wilson** at Sea Island, and **Mary Toedt** of sales service in Iowa. . . WJJD book critic **Emmett Dedmon** guested author **Ernestine G. Carey**. . . **Betty Ross**, NBC asst. public service director, to address National Dairy Council here June 29. . . **Paul Harvey** starts sixth year of WENR newscasting June 19. . . **Captain Stubby** and the **Buccaneers** at 4-H roundup June 23 at Purdue U.

IN WASHINGTON . . .

WGAY's general manager **Joseph Brechner** and program director **Ernie Tannen** copped awards of merit from Silver Spring (Md.) Civitan Club for "outstanding contribution" of suburban station to Citizenship Week. . . Application of the station for full time status, incidentally, given a boost by petitions of local civic and press groups to FCC. . . **Ruth Crane**, WMAL-ABC director of women's programs, elected first veepee of Women's National Press club. . . **Bryson Rash**, WMAL's director of Special Features, interviewing **Charles Crawford**, deputy commissioner of Food and Drugs for FSA, in a TV program, showing techniques used by government in protecting public's food and drugs. . . Past week's preem of Universal's "Illegal Entry" added something new to pattern here when brasshat guests and show's star, **Marta Toren**, were televised, with WTOP's **Hazel Markel** doing the interview chores. Latter set some sort of local record for celeb interviews when, in the course of covering the Celebrities Golf Tournament last week, she took on, in quick succession, **Bob Hope**, **Bing Crosby**, **Arthur Godfrey**, **Jane Russell** and golf champ **Sammy Snead**. . . Six new libraries added to FIREC (Federal Radio Education Committee of U. S. Office of Education), NAB radio literature depository list, bringing the total to 122. . . WOL-Mutual premed the first in a weekly Saturday night series titled "Aviation World," featuring digest of news of interest to flying enthusiasts, and introducing to air **Capt. Robert Robson**, ace American Airlines pilot.

Memphis Indie In Ball Tangle

Memphis, June 14.

WDIA, indie daytime here, went all out in a local rhubarb with the Memphis baseball club when the station was given the "brushoff" in airing major league ball games via special loop out of St. Louis. Bert Ferguson, WDIA manager, touched off the fireworks when he bought space last week (9) in both local dailies to tee off the blasteroo at the Memphis ball club in the open.

Ferguson's ads, which were spotted on the sport pages of the Press-Scimitar and Commercial Appeal, were overlined—"Major League Broadcasts Coming to Memphis?" The ad continued by saying "Probably Not! Many Southern cities have them—but not Memphis! The local club must give its permission to any other club whose games are to be broadcast in the home club's city."

Ferguson told VARIETY that he personally contacted Frank Longinotti, general manager of the Memphis baseball club, but couldn't get to "first base" on the broadcasting biz of games centered around the St. Louis Cardinals out of St. Louis' Sportsman's Park and the Card's road games via wire report.

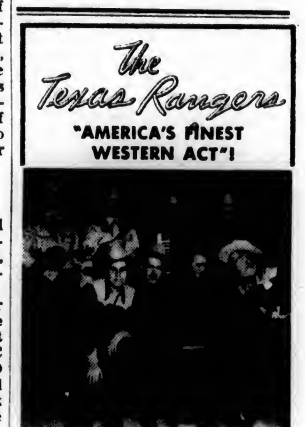
The Memphis ball club, which reportedly has been cool on airing its games, has given the greenlight to WHHM, another Memphis indie, to broadcast only the Chicks road games. The beef over the right of WDIA to air the accounts of the major league contests was only with the Memphis ball club and not WHHM, says Ferguson.

Longinotti had "no comment" when contacted.

Naval Reserve Series

Chicago, June 14.

New Naval Air Reserve transcription series will feature Paul Weston orch and Starlighters, with Tom Reddy announcing, and guests. Initial guests are Jo Stafford and Johnny Mercer.



The Texas Rangers
"AMERICA'S FINEST WESTERN ACT"

The Texas Rangers.

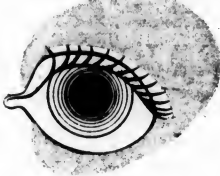
America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

ARTHUR B. CHURCH
Productions
KANSAS CITY 6, MISSOURI

eye-
opener



and
night-cap



In Detroit, first to be tuned-in and last to be turned-off is WWJ, Detroit's first radio station. So familiar is this 29-year old station to the masses in this wealthy market that this tuning-in, turning-off procedure is a daily habit in thousands of homes that house the families of Detroit's workers.

Results, too, are habit-forming . . . because WWJ advertisers have been getting them habitually. This is one market where "playing the favorite" pays-off every time.



AM-950 KILOCYCLES-5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Basic NBC Affiliate

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS
National Representatives THE GEORGE P. HOLLINGBERRY COMPANY
Associate Television Station WWJ-TV

Kentucky B'casters Group Reverses Self On AM Power Ceiling

Louisville, June 14.

Resolution opposing granting of more than 50,000 watts power to any radio station and favoring breaking up of clear channels was adopted, and then reconsidered, by the Kentucky Broadcasters Assn. last week in its state convention.

Motion to reconsider and refer the question to the executive committee for action at next fall's convention was taken at a luncheon meeting after Victor Sholis, WHAS director, threatened withdrawal of his station from the state association. Sholis, who is a member of the executive committee, Clear Channel Broadcasting Service, attacked the action of the association in adopting such a resolution and taking sides in what he termed an intra-industry fight.

Bill now before Congress to limit radio-station power and break up clear channels is now pending, and Sholis said he had no objection to individual stations expressing opposition to clear channels, but indicated a state association should not do so. WHAS is the only clear-channel, 50,000 watt station in Kentucky, one of 26 in the nation.

Winston-Salem, N. C., Sees Video Service in 2 Years

Greensboro, N. C., June 14.

Piedmont Publishing Co. has filed application for permission to construct a television station in Winston-Salem, thus putting the Twin City area in line for video service. The company, which publishes the Journal and Sentinel and operates WSJS and WSJS-FM, filed the TV application with the FCC.

It's estimated that the station can be on the air within approximately two years, broadcasting both network and local video programs, according to Harold Essex, vice-president in charge of the company's radio operations.

Fran's Problem

Chicago, June 14.

Fran Allison, who keeps busy with a radio stint as Aunt Fanny on ABC's "Breakfast Club," and TV chores with "Kukla, Fran and Ollie" via NBC-TV, is burned up at two Chi columnists who reported her ready to give up one field for the other.

At "Breakfast Club" show, Miss Allison, with a long spiel to recite to beat the time deadline, got impatient when the preceding performer got into ad libbing. "I've certainly got a decision to make," she sputtered, "but it has nothing to do with radio or television. It's how to get on the air after I'm in the studio."

WLOL Easing Minn. U. Grid 'Monopoly' on N.D. Games

Minneapolis, June 14.

WLOL is moving to alleviate the fall radio situation, when a half-dozen stations have been carrying U. of Minnesota football broadcasts simultaneously, resulting in complaints from listeners who would like to hear other games. WLOL has signed to carry Notre Dame games instead of Minnesota, receiving play-by-play from WBST, South Bend. Station makes a concession, however, by doing a recorded re-broadcast of Minnesota games Saturday nights.

And foreign stuff still has a local touch. It's handled by Joe Boland, former local football great.

Dogs, Horses on Video

Hollywood, June 14.

Dudley Pictures will make a series of 26 telepix starring Bob Brecker, Chi-Trib dog authority. Pix will run 15 minutes each and are budgeted at \$5,000 apiece.

Carl Dudley will also produce a 15-minute tele-reel on the American Saddle Bred Horse and another on the Tennessee Walking Horse. Producer is currently making "This Land of Ours" and "This World of Ours" pix for NBC.

Midget Auto Racing

Added to WPIX Sked

WPIX, N. Y. Daily News video station, will have sports Monday through Saturday evenings with the addition of midget auto racing from Freeport Municipal Stadium on Friday nights, 9-11 p.m., starting June 17. Amalie Pennsylvania Motor Oil will pick up the tab for 12 weeks, via Hicks & Griest, Inc.

Duke Donaldson, vet racing announcer, will describe the small car events at the Freeport circuit, oldest doodle-bug track in the east. Deal was made by Robert L. Coe, WPIX station manager, with Jay Michaels, of General Artists Corp., representing Kedenberg Racing Assn.

Station's sked now includes boxing Monday, Wednesday and Saturday, wrestling Tuesday and Thursday, and the midget races Friday. WPIX also airs Giant baseball games, with the diamond telecasts taking precedence when they conflict with other sports.

\$1,000 Per Highest Tab So Far for Coast TV

Hollywood, June 14.

Steve Allen will emcee Budget Pack's "Country Store," which debuts on NBC's tele outlet KNBH, on June 21 following the Milton Berle show. Sponsor is laying out \$1,000 per telecast, highest tab to date on a Coast program.

It's an audience participator plugging the sponsor's "Jells Best" and "Cools Best" products. Tee-off term is for 13 weeks with format hinging on Allen as proprietor of a country store. "Customers" will be contestants. Fred Howard is scripting.

Det. TV's Tip to Vacationists

Detroit, June 14.

Prospective vacationists received tips on how to travel and saw a demonstration of packing a suitcase in a WXYZ-TV show Friday (10).

Program, sponsored by Michigan State Department of Health, Instruction and Conservation, was produced expressly for WXYZ-TV by John Pival. Don Hallmann was director.

CIRCLING THE KILOCYCLES

Philadelphia—Dave Stephens, WCAU bandleader and his orchestra, will play for the nightly down-the-Delaware cruises of the Wilson Line . . . In a ceremony marking Flag Day (14), the Philadelphia Council of Boy Scouts presented a bronze statue of a scout to Roger Clipp, general manager of WFIL, in recognition of the station's services to the scout movement . . . Westinghouse-KYW is originating 21 shows (seven of them variety programs) from the first automobile show (June 11-18) to be held in Philly in 10 years.

Ramon Bruce, WHAT late night disk jockey, launched a new matinee show last week, heard daily from 3:30 to 4:30 p.m., Mondays through Saturday. New program "The Snap Club" will feature giveaways and broadcasts from schools.

Louisville—WHAS has opened a new Listeners' Service Bureau, headed by James Sheehy, who has severed his connection with the sales department. Sheehy came to the station 17 years ago. He will handle tours through the studios, and act as liaison with customers and clients visiting the WHAS plant.

Detroit—For the first time since WXYZ began operating, the station will remain on the air between midnight and 1 a.m. to carry a new disk jockey program, effective Tuesday (14). "Platter Chatter" features Bill Silbert. It originates in Detroit's Wonder Bar Indian Room where Silbert will interview visiting celebs and spin records.

San Francisco—Walter Conway has been appointed sales promotion manager for KCBS, the San Francisco outlet for CBS. Conway has been active in radio advertising and sales since 1939.

Pittsburgh—Jay Gould taken on by WWSW as a relief announcer during the vacation season . . . Ralph Fallert, head announcer at WCAE, has been silenced by his doctor for two weeks on account of a throat ailment . . . Bernie Armstrong's "Singing Strings" on KDKA every Wednesday evening has been

withdrawn for the summer and half-hour will be split up this way for warm months: Johnny Kirby singing to three-piano accompaniment of Bernie Armstrong, Ev Neill and Russ Merritt for first 15 minutes and station orch featuring Irving Barnes, baritone, the next . . . Jerry Goff, former musical comedy star, has quit as program director at WBVP in Beaver Falls to take a similar post at WYRO in Rochester, Pa. . . Ken Hildebrand and Bill Burns engaged to broadcast outdoor fights at Hickey Park Arena this summer for KQV.

St. Louis—Harry K. Renfro has been upped to the post of exec assistant to gen. mgr. C. L. Thomas, KXOK. Renfro, who has been with the station since 1938, has served as gabber, news editor and later as director of public relations director.

Washington—International Brotherhood of Electrical Workers, AFL, has won bargaining rights for broadcast technicians and engineers of WQQW, indie AM-FM outlet. Bargaining election was conducted by National Labor Relations Board.

Seattle—Larry Field, writer at KOMO, has gone to Paris where he will study at the Sorbonne and also take some trips on the Continent. His wife accompanied him. Lois Kitchener succeeds Field on the writing staff . . . KJR staff now in midst of station golf tournament, with match play now on after qualifying rounds. Two new announcers at KING are Hal Moan, formerly with KJR, and Walt Nelskog, from Spokane.

Minneapolis—E. W. Ziebarth, WCCO newscaster-analyst and chairman of department of speech at U. of Minnesota, leaves late this month for observation tour of Europe via Scandinavian Airlines. Consultant in education for CBS, he will be roving correspondent for the network. He plans tour of some 20,000 miles, punctuated with consultations with European broadcast officials.

how to kill two costs with two radio stations!



MANY AN ADVERTISER with a network show uses WOR for plus-programming. His national program is used for institutional advertising and gets down to product selling with a WOR spot show slanted straight for 36,000,000 listeners in 18-states and the Dominion of Canada.

For instance — let's look at a minute:

People who buy one-minute spots on WOR pay as little as \$100.00 daytime; \$200.00 per evening. A minute, if you'll glance at the watch you're carrying, is, sir, a long time. Within one-minute on WOR an advertiser can:

1. Increase sales in the area of Greater New York.
2. Introduce and try out a new product.

3. Do "point-of-purchase" advertising.

4. Test a new product's "pull".

5. Give last-minute news about any product or service.

Briefly, the one-minute spot is as elastic as a diplomat's answer. And, on WOR, a one-minute is a powerful piece of time.

We don't say that minutes are the only things we're interested in. Heaven help us, NO! But you can start with a minute and you'd be amazed at what it can do for you.

—that power-full station at 1440 Broadway, in New York

WOR

mutual

Gallup on TV vs. Radio

Continued from page 22

In some person's home, or at a public installation or in a store window.

Public attitudes toward the fast-growing new medium were sounded in a series of questions put to a cross-section of the adult population. The questions were:

"Have you ever seen a program of any kind on a television set?"

Yes 44%
No 56%

"Where is the set located on which you saw that television broadcast?"

Own home 4%
Other home 13%
Public installation (bar, club, etc.) 19%
Store window 7%
..... 45%

The table totals more than 44% because some mentioned seeing programs in more than one place.

All persons in the sample, whether they had seen a television show or not, were asked: "What

effect do you, yourself, think television will have on radio?"

The total vote follows:—

| | | |
|---|-----|------|
| TV will kill radio..... | 25% | |
| Will harm but not kill..... | 11 | 36% |
| Little or no effect..... | 23 | |
| Will improve radio, stimulate it..... | 11 | 34 |
| No effect till TV is cheaper, better..... | 6 | |
| Don't know..... | 24 | |
| | | 100% |

The sharp contrast between those who have seen a television broadcast and those who have not is shown in the following:

| | | |
|---|-----------|----------|
| | Have Seen | Have Not |
| Will kill radio..... | 32% | 19% |
| Will harm but not kill..... | 14 | 8 |
| | 46% | 27% |
| Little or no effect..... | 27 | 21 |
| Will improve radio..... | 8 | 13 |
| | 35% | 34% |
| No effect till TV is cheaper, better..... | 7 | 4 |
| Don't know..... | 12 | 35 |

According to recent official estimates in the broadcasting trade, 1,600,000 American homes, or approximately 4%, have television sets.

New sets are being installed at the rate of more than 100,000 a month.

AVCO

Continued from page 22

questions in permitting large industrial firms to enter radio via the purchase route.

A competitive bidding procedure, which has since been called the AVCO rule, was thereupon adopted in the hope that a waiting period of 60 days, during which public notice was made, would bring in rival bidders to the original purchaser-applicant for a station on the same terms. However, during the nearly four years in which the rule was in force there were few cases in which competitive bidders stayed on into hearings and even in those cases the original purchaser was favored. In one case, where an AVCO bidder was regarded as better qualified, the

Commission could not compel the owner to sell to the second bidder and the proceedings thus turned out to be futile.

One of the rare cases in which an AVCO bidder bought a station was that of WOV, New York, recently sold by Arde Bulova to Victory Broadcasting Co. (N. Joseph Leigh, Richard E. O'Dea, et al.). Victory was an AVCO bidder but became the sole applicant after General Broadcasting Co. dropped its application to purchase.

Repeal of the AVCO rule was made effective at a time (June 9) when no competing bids were on file. The Commission announced that no such bids would be accepted on station sales being advertised under the procedure and that any advertisements which had been started could be discontinued. Stations transfers will henceforth follow the pre-AVCO procedure which requires filing an application at least 60 days before the contemplated date the sale is to take effect.

Mrs. FDR

Continued from page 21

will include performances by Lawrence Tibbett, Jan Peerce, Tom Glazer, the Golden Gate Quartet, Albert Spalding, the City Center orch directed by Laszlo Halasz and the Schola Cantorum group. A tribute from Hollywood will feature Eddie Cantor, Ronald Reagan and Gene Kelly.

WNKY, New York munny station, will carry the broadcast on AM, through arrangements made by George Wallach, program director. WFDR is spending around \$2,500 in newspaper ads to appear tomorrow to tell listeners about its debut, and is advising them to tune in to WNKY if they don't have an FM set.

Ratings Belie

Continued from page 22

ratings, the WOR researcher found that programs averaged 23.5% less in New York than they did nationally, and that the drop was even greater for daytime programs. The study was based on a comparison of the 36-city network Hoopers with the N.Y. Hoopers for a four-month period—November, '48 to February, '49.

Stanzas of the top 10 web advertisers who spent total of \$74,000,000 for airtime in '48, ranged from 17% to 44.9% lower in New York than nationally. Of all sponsored shows, the audience differential was—33.3% for Mon.-Fri. daytime airmers—21.5% for evening programs and—18.5% for Sunday afternoon offerings. Of 175 series studied, only 18 had higher ratings in New York.

Camel Smokes

Continued from page 21

will teeoff next season in the 9:30 Friday time, vacated by Procter & Gamble (Red Skelton).

Monroe's 2-Year Renewal
Vaughn Monroe has been renewed for another two years on the Camel broadcast (CBS, Saturday, 10 p.m.). Agreement, of course is based on the usual 13-week cycle. Monroe has done the Camel show for three consecutive years without a summer layoff.

Renewing of the contract followed a rather stiff tussle between Monroe and the William Esty agency, which handles the account. Maestro-singer was operated on in Boston a week ago and did not recover sufficiently by the past Saturday (11) to do the broadcast. Esty didn't like the idea of his missing the broadcast for the first time in three years and for a time it seemed to be developing into quite a situation.

Johnny Desmond took Monroe's place. Leader will be in shape for this week's (18) show.

Detroit—Taking exception to WJLB's claim that it is the only Detroit area station presenting foreign language broadcasts, Ben Hoberman, manager of the UAW (CIO) FM station, had presented programs in Polish, Italian and Jewish since last February. WJLB's claim was made in a statement by its president, John L. Booth.

DAVIS MOTORS PACTS WMPS GRID PACKAGE

Memphis, June 14.

Davis Motors, Co., of Memphis, MidSouth distributors of Jeeps and Jeepsters, signed one of the South's top sport packages when it obtained the exclusive broadcast rights to air the full 1949 Mississippi State football sked over WMPS, ABC outlet in this territory. The neat sport package also marks the first time a Memphis radio station has been given the "green light" to broadcast the entire grid state of the Mississippi State University.

Harold R. Krelstein, WMPS veepee, engineered the deal with Dudy Noble, the school's athletic director and Walter L. (Shorty) Davis, prexy of the Davis Motors outfit here. The grid sked, which will comprise nine ball games, will begin with the University of Tennessee game at Knoxville Sept. 24, and windup with the Old Miss affair at State College on Nov. 26.

Religioso

Continued from page 22

the Council, although the latter represents only about five of the 67 Protestant churches in Camden, it asserted.

Taking up various charges by the Council, WCAM admitted it changed its policy on religious programs after the expiration of its contract with Mack Radio Sales Co., under which the latter firm disposed of 85% of the station's time, and after it became a full-time outlet. Under the Mack arrangement, dropped because of FCC objections, more than 20% of the schedule was devoted to commercial religious periods, WCAM said, and this proportion would have been even higher had it not been for "continued remonstrances" by station officials.

In deciding to eliminate time-selling for religion, the station said, the city held numerous conferences with the churches to work out a fair division of time. When none of these reached agreement, the mayor delegated responsibility to the station director, who upped the Council's original allotment.

Balto.

Continued from page 22

Henderson stated: "Trials cannot be held in a vacuum, hermetically sealed against rumor and report. If a mere disclosure of the general nature of the evidence relied upon would vitiate a subsequent trial, few verdicts could stand."

WBAL had been tried separately. WSD in nearby Essex had also carried the story but was acquitted on doubt as to whether its broadcasts constituted a danger or were heard in Baltimore on the days in question.

The case attracted top legal talent arguing before the Appeals Court for the Bar Assn. of Baltimore City, the Junior Bar Assn., the Maryland Civil Liberties Committee, the A. S. Abell Co., publishers of The Sun papers, the NAB, the Civil Liberties Union and the American Newspaper Publishers Assn.

'Brush Creek Follies' On Full Year Sked After 12 Summer Layoffs

Kansas City, June 14.

KMBC's "Brush Creek Follies," western and hillbilly airshow, continues live into the hot weather for the first time in its 12 seasons. Saturday night show moved out of the Ivanhoe Temple on the Missouri side across the state line to the air-conditioned Memorial Hall in Kansas City, Kan., last week.

In a move to heighten attendance, station also added "The Texas Rangers" to the cast, bringing the outfit back from the Coast where it was working and recording. The show has Hiram Higsby as m.c., and figures as a showcase for the KMBC Artists Bureau's big roster. It was broadcast live during nine month season in the past, and then moved into the studios during the summer months.

Decision to keep the show on the stage was hypoed by the appearance of a new sponsor, Franklin Ice Cream Co. (Sealtast Division of National Dairies) which is going after city and regional biz with a quarter-hour of the show. Rodeo Hams and Bacon continues as another sponsor on the show.

Chicago—Julian Bentley has been named news editor of WBBM, succeeding Everett Holles, who is leaving to go into television in New York. Frank Barton was appointed assistant to Bentley.



M-G-M—

"On an Island with You"
THE CAMEL SHOW
Every Friday Night, 8:30 D.S.T.
Mgt.: LOU CLAYTON

"Unusual."
—Illustrated Press,
New Orleans, La.

"WHAT MAKES
YOU TICK?"

For Ivory Flakes
CBS, Mon. thru Fri.
2:45-3 P.M.

With JOHN K. M. McCAFFERY
Written and Directed by
ADDISON SMITH

VOICES OF ADAM HATS—YES.

JINGLES

that don't
JANGLE!

RADIO'S MOST COMPLETE,
EFFECTIVE JINGLE SERVICE

YOUR Jingle Sung -or-
Written, Packaged, Produced

'Lenny & Ginger' GREY
1350 Madison Ave., N.Y.C. AT 9-6021

MARLIN BLADES—O YES.

WRITE FOR LIST & RATES

LEVER BROTHERS' "STREP"

CHICAGO AUDIENCE FACTS

1948

6 A.M. to 6 P.M.

366 DAYS

Network A 1st
Network B 2nd
W-I-N-D 3rd
Network C 4th
Network D 5th

PULSE for 1948

560 KC.
24 hours a day

KATZ AGENCY INC.
NATIONAL REPRESENTATIVE

W-I-N-D



"Why shouldn't he do all the work? He ate all the Wheaties."

Petrillo Urges Local Cooperation

San Francisco, June 14.

As expected, James C. Petrillo, president of the American Federation of Musicians, made an unprecedented pitch to delegates of local unions here last week during the AFM convention for a reduction, when warranted, in musicians' scales. Petrillo slapped hard at locals that skyrocketed scales to \$175 weekly per man, on the theory that such action often blocks the establishment of work-opportunities for musicians by creating insurmountable operating expenses for a vaude theatre, nightclub, etc.

Petrillo even suggested that if a local can help a theatre or another type of operation to re-establish a vaude or nitery policy, by dropping scales to suit requirements, okaying a few free rehearsals, etc., it should do so. He pointed out that employers today are having tremendous problems meeting operating costs and that high scales bar work for musicians.

The AFM and Petrillo, of course, can only strongly suggest reductions and "playing ball" with prospective employers. On scale problems, locals of the AFM dictate their own rules; the parent organization cannot interfere.

Reelected Petrillo Lines Up AFM Vs. Reds; Raps AGVA, Taft-Hartley

San Francisco, June 14.

American Federation of Musicians' 1949 convention ground to a finish Friday (10) with the reelection of president James C. Petrillo for his 10th term by an overwhelming 1,391 to 75 vote over Everett Henne, of Local 224, Mattoon, Ill. At the same time, Charles L. Bagley, Local 47, Los Angeles, was reelected v.p.; Leo Cushman, 16, Newark, secretary, and Harry Steeper, 526, Jersey City, was named treasurer. Bagley and Cushman were unopposed, but Steeper, who took over the treasurer's post last winter from the aging Tom Gamble, was up against Martin O. Lipke, 610, Wisconsin Rapids, Wis.

Petrillo, before closing the meet, lined up his organization with those unions that demand prospective members declare themselves on Communism. Future applications to the AFM will require information on whether the applicant is a Communist party member or has leanings in that direction.

Petrillo started the convention off Monday (6) by blasting the American Guild of Variety Artists as a "bunch of thieves" and continued his tirade against that organization and against the Taft-Hartley Act all through the week. His delegates gave him virtually everything he wanted of importance.

351G Deficit

Efforts to wipe out the \$351,000 deficit rolled up by the AFM last year punctuated the convention. Approximately two-thirds of the deficit is expected to be wiped out by a change that will effect travelling bands. One percent will be sliced from the take which such bands have enjoyed heretofore. Union revenues will also be boosted by the increase of the per capita tax 2½c each six months and the increase of the subscription to the official journal from 70c to \$1 per year.

A resolution which endeavored to effect economies by cutting salaries of officials other than Petrillo was beaten down. The resolution had proposed slicing the salaries of the secretary, treasurer and first assistant to the president to \$8,000 from the present \$15,000, and others proportionately. Petrillo draws down \$45,000 annually, plus expenses; \$20,000 from the AFM, \$25,000 from the Chicago local.

A tense floor fight developed in the convention when a resolution to establish a pension plan to provide over-age members with not less than \$25 a week was killed. A move to hold conventions every other year, which would have automatically doubled the length of terms of officers, was withdrawn by Petrillo when overwhelming opposition developed on the floor.

A proposal was made by Samuel R. Rosenbaum, trustee of the Music Performance Fund, urging a setup similar to ASCAP, with revenue siphoned not only from record companies but also from juke-operators, disk jockeys and other users of recorded music. Opinion prevailed however, that legal and administration technicalities would prevent such an arrangement. Milton Diamond, attorney for the AFM, opposed the plan.

Big pitch of the convention was the universal opposition to the Taft-Hartley act, which was attacked by Petrillo, William Green, president of the AFM; Woodruff Randolph, of the typographical union; Henry Kaiser, Washington labor attorney; Senator Claude Pepper; and others who addressed the convention.

Pluggers' Aug. Tourney

Annual golf tournament of the Music Publishers Contact Employees union will be held Aug. 15, 16 or 17 at Pomonok country club, Flushing, N. Y. Three alternate dates are in case of rain. Last two tournaments were run off at Bethpage State Park, Bethpage, L. I., a public layout. Pomonok is a private course being sold Nov. 1 for a housing project.

Music men ran another tournament at Pomonok yesterday (Tuesday) in honor of Perry Como. A fair involved about 65 invited players from among music contacts and friends and was capped by a dinner to Como.

Insurance Plan On Non-Payoff Killed by AFM

San Francisco, June 14.

Booking agencies, which expected some measures designed to tighten and restrict their methods of operation, breathed easier when the American Federation of Musicians convention closed here Friday (10). Only one resolution of importance involving agencies was introduced, and it was killed. Resolution would have required agencies to carry insurance to guarantee loss of salary or expenses to a bandleader who for some reason not his own is not paid off by an employer. Presumably, the "insurance" required would have been in the form of a bond put up by individual agents with the AFM.

Union actually has a rule now which guarantees payment to a bandleader on a date booked by the agency. Latter are responsible for the coin a buyer contracts to pay a band, unless there are circumstances which the agency can not help. Ruling is designed to force agencies to be more careful in dealings with "fly-by-night" promoters.

AAA Throws Out Case Of Foster Vs. Cavallaro

An American Arbitration Assn. panel last week decided that vocalist Jimmy Foster had no case against maestro Carmen Cavallaro, now playing the Astor Roof, N. Y. Foster's \$16,000 suit against Cavallaro in N. Y. supreme court therefore will be withdrawn. A stay of trial had been obtained pending the arbitrator's decision.

Foster had sued Cavallaro on his claim that the leader had signed him to a year's contract to sing with the band. He was released after four weeks. Coin asked represented salary Foster claimed he would have gotten on the full year.

Galveston Pier Opening

Galveston, Texas, June 14. The \$2,000,000 Pleasure Pier opens for the summer June 17, with Ted Weems band set through July 5. Bands to follow include Bobby Byrnes, July 6, plus Mel Torme, Red Ingle, July 20-Aug. 2; Wayne Gregg, Aug. 3-16, and Ray McKinley, Aug. 17-Sept. 5.

S-B Suing Miracle Disks, Charging Infringement

Chicago, June 14.

Shapiro-Bernstein filed suit in Chi federal district court last week, seeking triple damages from the Miracle Record Co., Chi indie diskery. Action charges platter, "Long Gone," written by Alphonse Tompkins and Lewis Conrad Simpkins, and recorded by Sonny Thompson's orch. is an infringement on "Yancey's Special," penned by Meade Lux Lewis. Suit asks for an accounting of funds with minimum damage payment of \$250 and \$1 for each disk sold.

Mort Schaeffer, attorney for S-B, contends although Tompkins and Simpkins registered their work as unpublished that mere fact of registering the tune makes it fall under the copyright laws. Miracle specializes in race pressings.

Decca Trails CRC To 49c, Tax Inc.

Columbia Records' plan under which it will market a 49c. (including tax) label to be called Harmony, through distribution outlets established in recent months by Eli Oberstein's Varsity recordings, had an immediate effect on the disk business last week. Firstly, Decca Records immediately dropped the retail price of its Vocalion label from 49c-plus-tax to 49c-including-tax to match the as-yet-unreleased Harmony sides.

RCA-Victor, which for several months has been considering a cheaper-priced line to run with its top-grade Victor platters, also reviewed the situation again. Victor's execs cannot see how the company can profitably turn out a label to occupy the same price groove as the Vocalion and Harmony sides.

Vocalion and the new Harmony disks will hit the market fairly close together. Decca expects to get its initial Vocalion release out this week. Harmony anticipated beginning pressing yesterday (Tues.) on its initial releases, the first batch involving pressing of catalog material drawn from Columbia's old Okeh and Columbia shelves.

FAST SWITCH BY COL. ON CHEAPER-DISKINGS

Columbia Records had full intentions last week of issuing its new 49c recordings, which will be distributed by Eli Oberstein through his own Varsity (35c) outlets, under the company's Okch label, which originally sold for 35c. However, Col's attorneys at the last minute before the signing with Oberstein decided that holders of Columbia distributor franchises would, under the terms of their agreements with the manufacturer, have first call on any Okch sides released.

That, of course, couldn't be risked since the deal with Oberstein calls for him to handle the 49c-ers, distributed to chain department stores, large indie stores, etc. It called for a fast reshuffling of title ideas, and Harmony, which Columbia owns, was substituted. Harmony disks were discontinued by Col. in 1931.

Lombardo Eatery Lures 1,000 Pre-Debut Guests

Guy Lombardo had close to 1,000 cuffo guests at the pre-opening showing of his East Point House, Freeport, L. I., Monday (13) evening. Purpose of the affair was to show off the spot, primarily a restaurant, to music and radio friends. Part of the show the maestro put on for them included a professional water troupe, with a half-dozen water-skiers towed by speedboats past the beach-front dining room, each twirling a baton.

Lombardo will open his place to the public Friday (17) night. Premiere will climax months of construction and refurbishing of the building, which is situated only a couple of blocks from Lombardo's home. Refurbishing alone is said to have cost close to \$100,000.

Lower-Classified Writers Put Up Fund To Back Govt. Maneuver on Coin Plan

K. J. Lambertz Elected

Dallas, June 14.

Karl J. Lambertz elected v.p. and general manager of Business Music, Inc., exclusive local distributor of Music by Muzak, at annual meeting of its stockholders here.

New ASCAP Writer Plan May Zoom Pop, Oldie Rivalry

If the American Society of Composers, Authors and Publishers revises its method of classifying songwriters so as to make performances of paramount importance in the scheme of writer-revenue distribution, it could conceivably begin an era of sharp competition between pops and standards for radio playings. Currently ASCAP is huddling with the Department of Justice on the formulation of a revised consent decree (ASCAP is now working under one), and the DJ is insisting on writer revenue distribution based on a heavier performance percentage.

In the event such a method is worked out—and it's very probable that it will—some of ASCAP's old-line writers figure to have their annual income from the Society sliced. Similarly, others, such as Irving Berlin, Richard Rodgers and Oscar Hammerstein 2d, et al., figure to earn more. But the older writers whose income will drop may do something about it along the lines employed, off and on, for example, by Jimmy McHugh.

McHugh for some time has, at his own expense, promoted his old tunes for revival. Recently, he hired contactman Dave Bernie to work on his past hits, out of Hollywood. Other writers of good standard material would be likely to do the same in order to increase performances of their material to maintain income from the Society.

If such a move among the standard writers were widespread enough the competition for performances among pops and standard tunes would create a new situation for the music business.

Roberts III, Quits; Peer Taking Over

Hollywood, June 14.

With E. M. Roberts leaving the business because of illness, Ralph S. Peer is taking over as general manager of Peer International, Southern Music, Charles K. Harris, La Salle and Melody Lane.

He'll boss companies from Hollywood instead of N. Y.

Vaughn Monroe-RCA In Tien With WB Pic

Vaughn Monroe and RCA-Victor are using a new approach to hookups with film music in an album by the singer-maestro which is ready for release. It's to be tied in with Warner Bros.' "Look for the Silver Lining," with a cover picture of June Haver, who is in the cast.

Peculiar part of the deal is that the score includes no new pop tunes. All melodies used are those connected with legit musicals in which Marilyn Miller appeared—all standards. In short, it's an album whose standards are likely to be made at any time by name artists, and thus tying in with the film.

Cedar Point Buys

Cedar Point, Ohio, June 14. Cedar Point Ballroom has set talent for the first half of the season. Tex Beneke, Mel Torme, Charley Barnett orchestra, Debonaires, Bobby Bergen, Glen Gray, Milt Herth Trio, Elliott Lawrence, Francis Langford-Jon Hall, and Frankie Yankovic are due. Clint Noble will manage and M.C. when the season opens Saturday (18).

American Society of Composers, Authors and Publishers is staring at fresh trouble from within its own ranks. A group of 40 or so of its lower-classified songwriters are bent on getting into the Society's discussions with the Department of Justice over a new consent decree, in an all-out once-and-for-all battle to force the Society into basing distribution of coin to writers on more of a performance basis.

Group, which includes younger writers such as Carl Sigman, Sid Lippman, Sylvia Dee, Redd Evans, Kay Twomey, Fred Wise, Buddy Kaye, and many others, met last week in New York. They drafted a letter to the Society stating that they or a committee of them had been invited to Washington by the D. of J. for their side of the story of the years-old scrap over classification, and that they intended to go. No date has been set for a meeting with the Government men. A fund is being built by the group to finance the D. C. visit and to retain an attorney.

Writers will insist that the new writer-classification plan ASCAP execs have been talking over with D. of J. men, and upon which hinges a new consent decree, must call for a method of dividing writer revenue at least equal to that now used by the publisher faction of ASCAP. This calls for 55% of pub coin to be allocated on the basis of performances, 15% on seniority and 30% on availability. ASCAP offered the Government a new writer plan more than a week ago which calls for a 20% payoff on performances, 20% on seniority and the remainder under what the young writers term the "vague" classifications of prestige, value, character, nature, etc., of their contributions to the Society's repertoire.

What has disturbed the Society's younger writers for years is that though one or a team of them may have one or two outstanding hits during a given year, they get nothing extra for the tremendous number of performances such hits achieve, though ASCAP is a performance organization. At one time, the Society gave a year-end bonus to low-classed writers who during the year came up with a hit. This was discontinued years ago. Young writers have no quarrel with the Society's high-rated writers who are active or whose works are continually valuable to the Society, performance-wise or in prestige value, but they do argue with high-rated writers who get comparatively few performances from year to year. They feel that the coin earned by an "A" ASCAP rating, which has averaged \$20,000 yearly for some time, and the few hundred dollars earned by some of the lower-classes, is too wide a range.

FORD LEARY DIES AT 41; ILL MORE THAN A YEAR

Ford Leary, widely known trombonist and singer, died in New York June 4 and was buried Monday (13) by New York Local 802 of the American Federation of Musicians. Body of the musician, who was 41, lay in Bellevue hospital, N. Y., for almost a week before it was identified by a son. Circumstances of his death are listed by Bellevue as "confidential."

Leary was with numerous top name bands at various times, but reached his peak while with Larry Clinton's prewar orchestra, at that time the No. 1 outfit. He had been very ill during the past year or more, at one time being in a sanitarium.

Local 802's records list four children and Leary's second wife as survivors.

RCA's Sales Meet

RCA-Victor is holding a week-long meeting of field salesmen and regional managers in Philadelphia the week of June 20. Affair is an annual one, which this year will involve the vital question of sales attacks on the 45 rpm situation. It's the first time in a number of years the meet is being held in Philadelphia, next door to Victor's Camden, N. J., home-office. Last year's was in Chicago.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK
ENDING
JUNE 11**

| Pos. | Pos. No. | his last weeks | wk. in log |
|------|----------|----------------|------------|
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |
| 11 | 11 | 11 | 11 |
| 12 | 12 | 12 | 12 |
| 13 | 13 | 13 | 13 |
| 14 | 14 | 14 | 14 |
| 15 | 15 | 15 | 15 |
| 16 | 16 | 16 | 16 |
| 17 | 17 | 17 | 17 |
| 18 | 18 | 18 | 18 |
| 19 | 19 | 19 | 19 |
| 20 | 20 | 20 | 20 |
| 21 | 21 | 21 | 21 |
| 22 | 22 | 22 | 22 |
| 23 | 23 | 23 | 23 |
| 24 | 24 | 24 | 24 |
| 25 | 25 | 25 | 25 |
| 26 | 26 | 26 | 26 |
| 27 | 27 | 27 | 27 |
| 28 | 28 | 28 | 28 |
| 29 | 29 | 29 | 29 |
| 30 | 30 | 30 | 30 |
| 31 | 31 | 31 | 31 |
| 32 | 32 | 32 | 32 |
| 33 | 33 | 33 | 33 |
| 34 | 34 | 34 | 34 |
| 35 | 35 | 35 | 35 |
| 36 | 36 | 36 | 36 |
| 37 | 37 | 37 | 37 |
| 38 | 38 | 38 | 38 |
| 39 | 39 | 39 | 39 |
| 40 | 40 | 40 | 40 |
| 41 | 41 | 41 | 41 |
| 42 | 42 | 42 | 42 |
| 43 | 43 | 43 | 43 |
| 44 | 44 | 44 | 44 |
| 45 | 45 | 45 | 45 |
| 46 | 46 | 46 | 46 |
| 47 | 47 | 47 | 47 |
| 48 | 48 | 48 | 48 |
| 49 | 49 | 49 | 49 |
| 50 | 50 | 50 | 50 |
| 51 | 51 | 51 | 51 |
| 52 | 52 | 52 | 52 |
| 53 | 53 | 53 | 53 |
| 54 | 54 | 54 | 54 |
| 55 | 55 | 55 | 55 |
| 56 | 56 | 56 | 56 |
| 57 | 57 | 57 | 57 |
| 58 | 58 | 58 | 58 |
| 59 | 59 | 59 | 59 |
| 60 | 60 | 60 | 60 |
| 61 | 61 | 61 | 61 |
| 62 | 62 | 62 | 62 |
| 63 | 63 | 63 | 63 |
| 64 | 64 | 64 | 64 |
| 65 | 65 | 65 | 65 |
| 66 | 66 | 66 | 66 |
| 67 | 67 | 67 | 67 |
| 68 | 68 | 68 | 68 |
| 69 | 69 | 69 | 69 |
| 70 | 70 | 70 | 70 |
| 71 | 71 | 71 | 71 |
| 72 | 72 | 72 | 72 |
| 73 | 73 | 73 | 73 |
| 74 | 74 | 74 | 74 |
| 75 | 75 | 75 | 75 |
| 76 | 76 | 76 | 76 |
| 77 | 77 | 77 | 77 |
| 78 | 78 | 78 | 78 |
| 79 | 79 | 79 | 79 |
| 80 | 80 | 80 | 80 |
| 81 | 81 | 81 | 81 |
| 82 | 82 | 82 | 82 |
| 83 | 83 | 83 | 83 |
| 84 | 84 | 84 | 84 |
| 85 | 85 | 85 | 85 |
| 86 | 86 | 86 | 86 |
| 87 | 87 | 87 | 87 |
| 88 | 88 | 88 | 88 |
| 89 | 89 | 89 | 89 |
| 90 | 90 | 90 | 90 |
| 91 | 91 | 91 | 91 |
| 92 | 92 | 92 | 92 |
| 93 | 93 | 93 | 93 |
| 94 | 94 | 94 | 94 |
| 95 | 95 | 95 | 95 |
| 96 | 96 | 96 | 96 |
| 97 | 97 | 97 | 97 |
| 98 | 98 | 98 | 98 |
| 99 | 99 | 99 | 99 |
| 100 | 100 | 100 | 100 |

[illegible]

Jocks, Jukes and Disks

By BERNIE WOODS

Dinah Shore-Doris Day "You Can Have Him" (Dinah Shore "Homework" Columbia). Dinah came up with a rare idea in coupling Misses Shore and Day on "You Can Have Him," from Irving Berlin's "Miss Liberty." Aside from possible melodic value of the tune, this is a solid jock and juke item. The work it over cutely, backed by Hugo Winterhalter. An ever better commercial side, however, is Miss Shore's handling of "Homework," a sharp lyrical idea. It hits solidly.

Milt Herth Trio "Ain't She Sweet" ("Ting-A-Ling" Coral). Milt Herth could have a sleeper in the "Sweet" side. If it's not, however, there's still plenty of value to jocks in the unique approach to the standard. It's as lively and colorful as anything in recent months. Herth beats with his organ and a palm-beat with his organ, and the combination turns out something that catches and holds the ear. It's backed by an okay version of a tune that started moving in the midwest as the result of an old Jesse Crawford recording. Tiny Hill, incidentally, is out on Mercury with "Sweet," too. This is a straightforward, commercial approach and a good one.

Dick Haymes "Maybe It's Because—" ("It Happens Every Spring" Decca). Haymes' disking of "Maybe," with the Tattlers and Gordon Jenkins orchestra, makes the tune a definite hit possibility. They cut it at slow ballad tempo, getting fine commercial blend of all factors. "Happens" has possibilities of its own. Haymes' disk, with Jenkins, is good, but Margaret Whiting's Capitol siding is superior.

Gordon MacRae "Two Little, New Little, Blue Little Eyes" ("Now Is the Time" Capitol). Two average sides. MacRae got what seems like a good tune in "Eyes," but crooned it as a lullaby, a groove unnatural to his baritone. It doesn't click. Reverse brings up a cute waltz. MacRae does it well enough, but it just doesn't seem to jell.

Buddy Clark "Out of Love" ("One More Time" Columbia). Two good sides, either of which could do something. "Out of Love" is a fine melody; its appeal grows quickly with repetition and it could hit. "One More Time" is also a possibility. It's a pretty thing, with nostalgic qualities, and Clark does it well with Ted Dale backgrounding.

Fontane Sisters "Candy Kisses" ("Once Around the Park" Victor). "Candy Kisses" is late, but the Fontanes, who work with Perry Como on his Chesterfield broadcasts, do a good ballad job on it. Reverse is a cute novelty that's excellent programming fare for jocks. It tells a listenable story and it's ably performed.

Betty Hutton "I Wake Up in the Morning Feeling Fine" ("Where Are You Now That I Need You" Capitol). Two tunes from Miss Hutton's film, "Red Hot and Blue," score by Frank Loesser. "Wake Up" is good rhythm tune which serves nicely for a lively side. Her lyrics aren't easy to understand at all times, however, and it hurts. Slipover, presumably, is the ballad style. Miss Hutton has always wanted to cut.

Doris Day "Where Are You Now That I Need You" ("Blame My Absent Hinded Heart" Columbia). Miss Day does "Where Are You" as light rhythm fare, with the Mellomen, John Rarig's orch and some echo tricks, and it turns out a neat side. It may not hit hard, but it's a very playable platter for jocks and jukes. Backing, a ballad from the film, "It's a Great Feeling," contains little.

Kay Starr "There's Yes, Yes in Your Eyes" ("I Wish" Capitol). Miss Starr does the revived "Yes, Yes" fairly straight and gets a lot out of it. Backed by a male group and good band accompaniment, she makes a really strong jock and juke grooving. "I Wish," a rhythm piece, also is attractive in many ways. Tune appeals and she does it well, again getting solid tooter assistance. Jocks can't go wrong with the side.

Frank Sinatra-Doris Day "Let's Take An Old-Fashioned Walk—" ("I Love You" Columbia). Two more tunes from "Miss Liberty," and Sinatra and Miss Day needle the first in solid fashion. A waltz and an excellent melody, the two make of it a colorful musical picture smartly framed by Ken Lane's Singers and Axel Stordahl's orchestra. Sinatra's siding of "I Love You" is not nearly as good.

Lynn and Frank Loesser "Baby, It's Cold Outside"—"Make a Mira-

cle" (Mercury). Selling point in these sides is that they're by the writer of both tunes and his Mrs. Artistically they're fair, but for jocks there's the conversational angle. Mrs. Loesser makes the "Baby" side more than a non-pro effort in several of the cuter lines.

Platter Pointers

Decca reissued Bing Crosby and Connie Boswell coupling of "Bob White" and "Basin Street Blues," equally well-cut sides. **Dorothy Shay's** two newest ("Columbia," "Pappy's Predicament" and "Another Notch On Father's Shotgun," aren't up to her standards, but playable nevertheless. Decca's siding of "Caravan," by Sy Oliver with a vocal by Joe Bailey and a chorus, is equal to any vocal records on the tune, and better than most. **Jerry Byrd's** "Byrd's Boogie" (Mercury), a swell item. Ditto "Big Ben Boogie," Frank Petty Trio (Coral). Coral reissued Terry Shand's "I've Been Working On the Railroad," an old Decca side still very usable by today's jocks; Shand vocals. **Lonnie Johnson** clicks solidly with his own "You Take Romance" (King). Same label has a good item in Louise Carlyle's "Old Rusty Trunk." Coral also reissued **Pinky Tomlin's** original "Object of My Affection" and "Red River Valley."

Dorothy Shay Steps In As Griff Williams Ails

Chicago, June 14. Dorothy Shay will front the Griff Williams orch at Lakeside, Denver, this Saturday (18). Williams' illness precluding his appearance.

Band would normally have laid off for two or three weeks. However, Miss Shay, when she heard of bandleader's illness, said she would appear at the dance spot to help out. MCA then contacted the operator at Lakeside, who gave the okay for substitute leader for stint. Bob Kirk, singer with the band.

Best British Sheet Sellers

(Week ending June 4)

London, June 7.

Lavender Blue Sun
12th Street Rag Chappell
Wedding Lilli Marlene B&C
Red Roses, Blue Lady Wright
Faraway Places Leeds
Strawberry Moon Yale
Shower Your Face Chappell
Put Shoes on Lucy Gay
In a Shady Nook Keith P
Candy Kisses Chappell
Put 'em in a Box Connelly
Buy Killarney P. Maurice

Second 12

On the 5-45 Strauss
Cuckoo Waltz Keith P
"A" You're Adorable Connelly
It's Magic Connelly
Behind Clouds Feldman
Forever and Ever F.D.&H.
I'll Always Love You Clover
Dreams Come True Wright
My Mother's Day Reld
Brush Those Tears Leeds
Clopin Clopant Imperial
Heart Loch Lomond Unit

Instrument-Playing Vocalists Must Hold Membership in AFM

San Francisco, June 14. American Federation of Musicians convention here last week passed a resolution barring vocalists or anyone else connected with an orchestra from participating in music-making unless they hold a union card.

Ruling will in the future prevent anyone who is not a playing musician from using claves, maracas, gourds or anything else to help provide rhythm.

It has been a standard practice among pop dance orchestras to employ vocalists in the above manner, aside from mike chores.

DOCTORATE FOR DUKE

Duke Ellington was awarded a Doctor of Music honorary degree by Wilberforce U., Wilberforce, O., last week (9) at commencement exercises. He's now on a midwest tour.

RCA's 50%-Off Clicks Big, But Also Helps Other Regular-Price Sales

Disk Jockey Review

BOB & BERET
With Les Duell
30 Mins.
Participating
11:15 p.m., Mon. to Sat.
WOKO, Albany

Les Duell, youthful record-rider, who is the leading local promoter of bebop, has recently enrolled more than 500 listeners in his Bob and Beret Club. Along with it, he is explaining for listeners the various terms of the jargon. Programs are not confined to bebop; they cover the field termed "modern music."

This is a feature for a limited though loyal and probably young audience, which comes under the classification of sound operation for a non-network station. Duell, who comments in a knowing, stylized manner, might do well to broaden a bit the appeal, and thus persuade dialers not enthusiastic about this genre to stay with him. Voice is small; delivery is distinctive because of precision. Despite this, he occasionally flurs words. Duell competently handles spot commercials, although there is in them, and in the jocal approach, too much "you." **Nacio**

55G Guarantee For

Philly Dell Concerts

Philadelphia, June 14. A total of \$55,000, the largest pre-season guarantee ever subscribed to the Robin Hood Dell, has been raised with contributions from "Friends of the Dell."

The open-air Philly concert stadium folded last year after playing four weeks of a seven-week summer season, and the "Friends" raised the advance ante to insure this year's series.

Bob Miller, president of Music Publishers' Contract Employees union, and his wife celebrate their 36th wedding anniversary tomorrow ("Thursday").

RCA-Victor, which has record distributors and dealers alternately cheering and condemning its 50% June clearance sale to rid dealers' shelves of inventory, may make the idea an annual undertaking. Victor is completely satisfied with the response it claims its retail outlets are getting. That the sale is creating business in New York stores is attested to by lines of customers that have been noted at several large retailers.

As a matter of fact, rival companies assert Victor's 50%-off idea on expensive longhair albums and a long list of other material has resulted in boosted sales on their material—at regular prices. Columbia Record execs assert that during the initial week of the sale, there was an increase of between 55 and 40% in sales of its LP disks on "Kiss Me, Kate" and "South Pacific."

Dealers say that's true, though perhaps not to the extent that Columbia states. They say that the sale is bringing buyers into stores who haven't bought disks in months. They hope that it will result in many former constant recite-buys getting back into the habit of listening to recorded music, which could thereafter bring 'em back for more purchases.

Victor fully expects that when the sale is over that the return to normal prices will again induce some customers to lay off buying but, meantime, a great deal of stock that hadn't been moving will have been cleared away. There are distributors and dealers, however, who brush all these factors aside with the blunt statement that Victor's sale is and will beat the already lagging business to a pulp. That when it ends, fewer sales will result. They just can't see mark-downs.

On the Upbeat

New York

C. V. Harcker named RCA-Victor's merchandise display manager. **Jack Osfeld**, very ill for weeks of a heart attack, back in his N. Y. office. RCA is releasing this week the first catalog of its new 45 rpm disks. "Gone to Chicago," by **Meredith Willson**, being used by Chicago & Northwestern R. R. to mark its 100th anniversary. **Herman Lubinsky** replaced **Fred Mendelsohn**, who retired, as president of Regent Records. **Chordettes**, female band composed of ex-D'Artega and **Phil Spitalny** musicians, at Chez Paree, Atlantic City.

Chicago

George Olsen set for month starting June 24 at the Balinese Room. **Galveston** **George Winslow** in for two-weeker at River-view Park, Des Moines, July 8. **Will Back** has month's stay at O'Henry Ballroom here. **Billy Bishop** hops to Wisconsin, Dutch Mill at Lake Delavan, for three-weeker, July 8. **Cab Callaway** goes into Canada to play the Dor Carlos Casino, Winnipeg, July 28 for seven days.

Martique has started Sunday afternoon radio programs over WGN "Matinee at the Martinique."

Del Courtey has 14 nights at the Claridge, Memphis, from July 15. **Russ Hughes** takes over disk jockey chore on WCFL from 9 to 10 a. m. daily. **Sky Way Club**, Cleveland, going in for name comes with **Pea Wee Hunt** orch in July 1, followed by **Red Inlet** for rest of the summer. **Herbie Fields** returns for the fifth time within year to Club Silhouette, July 26, for fortnight. **Frankie Yanowich** one-nighting in upper midwest territory. **Griff Williams** bedded at St. Luke's Hospital here. **Harry Crewe** and **Mel Brandt** trio set into the Casa Bonita.

Hollywood

Jack Fina will record **Tommy Candall's** "Zingarella" for MGM Records. **Johnny Green** winding up musical direction of Warner's "Happy Times." **Turk Murphy** and his **Bay City Stompers** cutting eight sides for Good Time Jazz Records, platters launched recently by **Lester Koenig**, Pat screenwriter. **Eddie Howard** orch opens two-week stand at Elitch's Gardens, Denver, on Friday (17). **Benny Brager** band, previously etching for Tower label in Chl, signed by

(Continued on page 43)

VARIETY

10 Best Sellers on Coin-Machines

Week of June 11

1. RIDERS IN THE SKY (8) (Morris) Victor
2. AGAIN (13) (Robbins) Columbia
3. SOME ENCHANTED EVENING (3) (Williamson) Decca
4. "A" YOU'RE ADORABLE (8) (Laurel) Mercury
5. I DON'T SEE ME (4) (Laurel) Victor
6. FOREVER AND EVER (8) (Robbins) Columbia
7. SO IN LOVE (8) (T. B. Harms) Decca
8. BABY IT'S COLD OUTSIDE (4) (Melrose) Capitol
9. RED ROSES FOR BLUE LADY (17) (Mills) Columbia
10. CARELESS HANDS (6) (Melrose) Victor

Second Group

- WONDERFUL GUY (Williamson) Victor
- BALI HAI (Williamson) Victor
- LOVE ME, LOVE ME, LOVE ME (Miller) Decca
- HUCKLEBUCK (United) Mercury
- MERRY GO ROUND WALTZ (Shapiro-B) Victor
- KISS ME SWEET (Advanced) Capitol
- PORTRAIT OF JENNIE (Chappell) Decca
- FAR AWAY PLACES (Laurel) Victor
- CANDY KISSES (Hill & Range) Capitol
- HOW IT LIES (Morris) Decca
- COMME CI COMME CA (Leeds) Capitol
- NEED YOU (Choice) Victor
- EVERYWHERE YOU GO (Lombardo) Decca
- SOMEONE LIKE YOU (Harms) Columbia

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

WORLD RADIO PREMIERE

JUNE 16

GENERAL ELECTRIC SHOW

N. B. C., 10:30 P. M., E. D. T.

FRED WARING

and his Pennsylvanians

will introduce the score of

the IRVING BERLIN • ROBERT E. SHERWOOD • MOSS HART Production

Miss Liberty



LYRICS & MUSIC BY

IRVING BERLIN

a new musical comedy

IRVING BERLIN Music Corporation
1650 Broadway, New York 19, N. Y.

Additional 3 to 5 Years Needed By ASCAP on TV Assignment Rights

American Society of Composers, Authors and Publishers would be required to obtain extensions of publisher-assignment rights from television-broadcasters for an additional three to five years before it could close a deal with the television broadcasters along the lines of a proposal now felt to be acceptable to both sides. Society's current rights assignment agreements from members are for two years, a quarter of which has expired already (ending Dec. 31, 1950), and the video industry feels that that period isn't long enough to warrant a deal under proposed terms.

As it now stands, ASCAP and tele have more or less agreed that the Society will draw from the new medium revenue comparable to that drawn from radio. But the National Assn. of Broadcasters must receive okays on the plan from individual video-operator members before it can signal ASCAP and the latter can approach publisher members with a concrete proposal acceptable to tele, as a wedge that will secure rights-assignment extensions.

Payment plan as it stacks up calls for ASCAP to be paid, on a blanket contract, 2 3/4% of network net time sales, and 2 1/4% of local time sales of indie stations, plus 10% of the total in each case. There would be the usual deductions of 15% agency commissions and 15% sales commission, plus rate card discounts. On wire charges, which in tele would be for co-axial cable, ASCAP would allow 25% deduction the first two years of a five-year deal, 20% the second two years, and 15% the final year. All deductions are to be made before the extra 10% is computed. Cooperative shows would be construed as network shows.

ASCAP has also agreed to set up a per-program license plan for local stations comparable to the above outlined network deal. In exchange for the coin deal, which definitely is a vast improvement over what tele offered the Society originally, ASCAP will agree to drop its "special uses" category, which would require extra clearance and payment from and to ASCAP itself. There will be only the general performance category covered by the blanket license, and the "dramatic" right, which must be cleared with the copyright owner of a tune and paid for extra. Such performances

would involve the exact reproduction of a song as it's done onstage or in a film, etc. The "special uses" category created by ASCAP and its pub members was to have covered performances that involved scenery and costumes, etc., but not reproducing the original source of the material.

NAB has advised all tele operators of the proposal and asked that they commit themselves one way or the other as quickly as possible. Meanwhile, ASCAP has extended the deadline for the withdrawal of its melodies from video until July 1. This move was authorized by the Society's board two weeks ago, in the event a deal was imminent and couldn't be settled by June 15.

CBS Musician B.R.'s Great Neck Dancery

Lyman Vunk, radio studio musician with CBS in New York, is bankrolling a ballroom in Great Neck, L. I., which will cater to teen-agers. He's using the Great Neck ice rink for nightly dancing (except Monday) at a \$1 per admission, with no liquor of any type being sold; hotdogs and soft drinks only.

Spot opens Friday (17) with Billy Butterfield and a six-piece jump band plus Art Ryerson and a five-piece string combo. Spot can hold 2,500 people.

Longhair Shorts

Mishel Plastro, Symphonette conductor, heading concert management division of Alpha Music, Inc. . . . Muriel Rahn, lead in "Carmen Jones" legit, to sing title role in "Aida" for Salmagundi Opera Co. at Triboro Stadium, N.Y., July 9 . . . Igor Buketoff, conductor of Fort Wayne Philharmonic, awarded degree of Doctor of Music at Los Angeles Conservatory of Music and Arts yesterday (Tues.) . . . Eva Likova, soprano, heading final Veterans Administration concert at Halloran Hospital, Staten Island, N.Y., June 20 . . . Efrem Kurtz last week signed 10 new musicians in N.Y. for his Houston Symphony Orchestra, included William Rose, NBC Symphony tuba player . . . American Dance Festival to be held for second year at Connecticut College, New London, Conn., Aug. 12-21.

Bands at Hotel B.O.'s

| Band | Hotel | Weeks Played | Covers Past Week | Total Covers On Date |
|-------------------|------------------------------|--------------|------------------|----------------------|
| Eddy Duchin | Waldorf (400; \$2) | 10 | 2,225 | 25,825 |
| Nat Brandwynne* | New Yorker (400; \$1-\$1.50) | 7 | 825 | 6,650 |
| 3 Suns-Paul Sparr | Roosevelt (400; \$1.50-\$2) | 0 | 4400 | 400 |
| Dick Jurgens | Statler (450; \$1.50-\$2) | 3 | 1,100 | 4,425 |
| Carmen Cavallaro | Astor (850; \$1.50-\$2) | 3 | 3,500 | 10,700 |

* New Yorker, ice revue.
2 days.

Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2.00 min.-\$1.05 cover). Summer revue opened Thursday (9), bolstered biz: fine 2,300 covers.
Dick LaSalle (Mayfair Room, Blackstone, 300; \$3.50 min.-\$1 cover). Final week of Lena Horne and closing of room sock 3,500.
Frankie Masters (Boulevard Room, Stevens, 773; \$3.50 min.-\$1 cover). Hefty 4,378 tabs.
Freddy Martin (Beachwalk, Edgewater, 700; \$1.20 cover). Fine weather started outdoor season with excellent 12,000.
Bill Snyder (College Inn, Sherman, 500; \$2.50-\$3.50 min.). Some 3,900 people hit spot for "Salute to Rodgers and Hammerstein" show.
Ted Straeter (Empire Room, Palmer House, 550; \$3.50 min.-\$1 cover). Not too bad 2,800 covers.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With Ben Gage, Ruiz and Godfrey, Annette Warren, Stuart Ward, Tune Tailors. Third week, good 3,375 covers.
Chuck Foster (Biltmore, 900; \$1-\$1.50). Good 4,375 covers.
Ted Fio Rito (Beverly Hills, 300; \$4 min.). Slow 350 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; \$1-\$1.15 adm.). Second week equals nifty first; 12,000 dancers.
Cee Davidson (Chez Paree, 500; \$3.50 min.-\$1 cover). Gertrude Niesen and Henry Youngman. Sharp 4,300 tabs.
Larry Green (Aragon; \$1-\$1.15 adm.). Final stint of Green light 9,000.
Bobby Peters (Blackhawk, 500; \$2.50 min.). Doing a little better at 1,800 customers.

(Los Angeles)

Paul Neighbors (Aragon, Santa Monica, 4th wk.). Slow 3,500 admissions.
Russ Morgan (Palladium B., Hollywood; 1st wk.). Dropping; 9,800 admissions.
Harry James (Casino Gardens, Santa Monica; 1st wkend). Okay 6,075 admissions.

Tops of the Tops
Retail Disk Seller
"Riders in the Sky"
Retail Sheet Music Seller
"Riders in the Sky"
"Most Requested" Disk
"Riders in the Sky"
Seller on Coin Machines
"Riders in the Sky"
Best British Seller
"Lavender Blue"

Band Reviews

DON REID ORCH (11) With Gwen Parke

Muehlebach Hotel, Kansas City
After absence of two years, Don Reid orch is back in the Terrace Grill of the Muehlebach and rounding out a month's stand there. A longtime arranger for Jan Garber, Reid's style is pretty well set in the swing and sweet format, very much in the groove for the hotel and ballroom circuit which outfit travels in the midwest area.

Instrumentation is pair of trumpets, two trombones, three reeds, piano, drums and bass, with Reid batoning. Reid draws the most in fullness and variations on both current pops and a raft of old faves. Orch goes in for a novelty or two now and then and weaves in a Latin rhythm which calls forth unusual array of drums. All of it in the smooth and sweet pattern.

During stand here orch is doing a couple of floorshows nightly, giving crew a chance to show off its roster of specialties and vocalists. Gwen Parke holds up the femme singing assignment in first-rate fashion, with deep-throated style and lively personality. Takes a turn at terp in the floor shows, winding her stint with a song and tap for extra measure. Russ Jonas steps out of the reed section for baritone vocals, while Bob Charles warbles a ballad now and then. Reid gets in some banjo work on his own during the shows, and Eddie Lambert shows nimble piano work in specialty. Sums up as versatile crew.

After the K. C. date outfit is due back in Chi for a ballroom location.

PETER BARRY ORCH (5) With Joyce Hahn Tie Toe, Montreal

With the local after-dark trade on a heavy Latin-American kick, the Peter Barry group now playing the smart Tie Toe club is clicking in sock fashion. Using an accordion, guitar, and drummer, with Barry on bass and Joyce Hahn handling both the vocals and gauds, this combo offers plenty of entertainment for most numbers are done by Bob Hahn and Mack White, with all the Spanish tunes handled by Barry.

Although few in numbers, the group plays 25 different instruments. Arrangements for most numbers are done by Bob Hahn and Mack White, with all the Spanish tunes handled by Barry.

HARRY OWENS (12) With Hilo Hattie

St. Francis Hotel, San Francisco
Harry Owens' highly styled combo stresses the Coast affinity for Hawaiian music, and the special penchant for it shown through the years by Frisco especially. Nearness of Hawaii as a resort spot and hefty tourist trade there the past several seasons have had strong influence, and Owens' troupe mirrors prevailing sentiments by exclusive purveying of Hawaiian rhythms and songs, plus his tunesmithing along same channels. His own "Sweet Leilani" is still a big hand-getter.

Using his sweet ensemble of piano, drums, bass, guitar, steel-guitar, three sax that double on violins, trumpet and two violins. Owens deftly scrambles all the old aloha reliable sparked with newer items, including such comedy copy as is available, all to good effect and terribility.

Outstanding attraction with Owens is Hilo Hattie, whose sure-fire sense of song hoke, plus native barefoot hula-ing, garners much appreciation. Her "C o c k e y d Mayor" is a hot favorite. Also a cliche is falsetto vocalizing of Eddie Bush with such tear-jerkers as "Sing Me a Song for Old Hawaii" and Aloha. Current three Owens items most played are "Lani," "Little Butch" and "Voice of the Trade Winds."

Always a top ranker in Frisco, Owens is drawing solid business. Booked through August.

Decca, Pressured to Decide RPM Course, Can't Easily Groove Plans

It doesn't appear likely that the currently muddled recording situation, caused by the vari-speed disks being produced by Columbia Records and RCA-Victor, will soon be alleviated. Decca, which adopted a "watching and waiting" policy when Victor brought out its 45 rpm sides in opposition to RCA's 33 1/3 rpm Microgroove disks, is the key to the situation. And Decca doesn't want to, and probably can't, make a choice right now although it probably will be forced to eventually.

It's felt by the record business that should Decca make a move toward one or the other of the new systems, it could break up the impasse that dealers feel has been fracturing disk sales. But should Decca decide to go either way it could get hurt by its own move. Decca, like most other rivals, has a fairly large inventory of disks on shelves. Since they are all 78 rpm platters, a move by the company toward either 45 or 33 1/3 could make much of that stock obsolete.

Decca is getting plenty of pressure to swing toward either Columbia or Victor, particularly from Columbia. Its watching-and-waiting routine, aside from protecting itself in the diminished 78 field, also could be for the purpose of giving rivals enough time to dash their brains out against the wall of confusion set up by the different speeds. Decca doesn't expect that either Columbia or Victor, both backed by powerful parent organizations, will wind up in the soup. But it's no secret that other indie companies, such as Capitol, Mercury, et al, which have made themselves felt in the

disk industry, are in a spot of trouble. And by waiting awhile Decca could be figuring it will have less competition.

At the moment, though it is involved in a battle with RCA, Columbia Records is in the best position. Its Microgroove disks have gotten somewhat of a foothold on the market. Victor's 45s haven't as yet reached that stage. It's admitted that difficulty is being experienced by RCA, but it's claimed that such was to be expected in establishing a new product.

Columbia, too, it must be remembered, has no instrument business to worry about. RCA's radio manufacturing industry is a heavy-weight portion of the titan's overall business picture. And people are not buying new radios at the moment, due in a large measure to the rpm fight. Portables and small set sales are okay, but larger combinations with turntables are going begging. Victor can't stand that off too long.

There have been rumors of a possible get-together of all companies—that each would produce a 45 rpm platter for pops and 33 1/3 rpm Microgroove platters for classical. Excess at Columbia laugh at the idea. But heads of other companies, notably Milton R. Rackmil, Decca president, believe some such compromise will have to be worked out.

Dallas Sympy Prize

Houston, June 14.

Houston Symphony Society is offering a \$250 first prize for a work composed by a Texan and motivated by the theme of Sam Houston.

Dec. 31, 1949, is the deadline date.

Songs With Largest Radio Audience

The top 33 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of June 3-9, 1949.

| | |
|--|-------------|
| A Chapter In My Life Called Mary | Shapiro-B |
| A Wonderful Guy—"South Pacific" | Chappell |
| "A"—You're Adorable | Laurel |
| Again—"Road House" | Robbins |
| Always True To You In Fashion—"Kiss Me Kate" | T. B. Harms |
| Baby It's Cold Outside—"Neptune's Daughter" | Morris |
| Bali Ha!—"South Pacific" | Chappell |
| Beautiful Blonde Bashful Bend—"Beautiful Blonde" | Miller |
| Because You Love Me | Remick |
| Candy Kisses | Uhl & Range |
| Careless Islands | Melrose |
| Comme Ci, Comme Ca | Leeds |
| Cruising Down the River | Spitzer |
| Don't Cry, Cry Baby | Santly-Joy |
| Everywhere You Go | Lombardo |
| Five Foot Two, Eyes of Blue | Feist |
| Forever and Ever | Robbins |
| Heart of Loch Lomond | Crawford |
| Hollywood Square Dance | Santly-Joy |
| How It Lies, How It Lies, How It Lies | Morris |
| I Don't See Me In Your Eyes Anymore | Laurel |
| In the Good Old Summertime | E. B. Marks |
| Kiss Me Sweet | Advanced |
| Look At Me | Jewel |
| Merry-Go-Round Waltz | Shapiro-B |
| One & Only Highland Fling—"Barkleys of Bway" | Warren |
| Portrait of Jennie | Chappell |
| Riders In the Sky | Morris |
| So In Love—"Kiss Me, Kate" | T. B. Harms |
| Some Enchanted Evening—"South Pacific" | Chappell |
| Someone Like You—"My Dream Is Yours" | Harms |
| Streets Of Laredo—"Streets Of Laredo" | Famous |
| Weddin' Day | Famous |

The remaining 21 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

| | |
|---|-------------|
| Ballin' the Jack | E. B. Marks |
| Every Time I Meet You—"Beautiful Blonde" | Feist |
| 1400 Dream Street | Martin |
| Girl From Jones Beach—"Girl From Jones Beach" | Harms |
| Havin' a Wonderful Wish—"Sorrowful Jones" | Paramount |
| Hurry, Hurry, Hurry | Dreyer |
| If I Could Be With You—"Flamingo Road" | Remick |
| It's a Big Wide Wonderful World | BMI |
| I've Got My Love To Keep Me Warm | Berlin |
| Little Old Church Near Leicester Square | Oxford |
| Lora Bell Lee | Santly-Joy |
| Maybe It's Because—"Along Fifth Avenue" | BVC |
| Powder Your Face With Sunshine | Lombardo |
| Put Your Shoes On Lucy | Bourne |
| Right Girl For Me—"Take Me Out To Ballgame" | Robbins |
| Sault Ste. Marie | Mellin |
| Say It Isn't the Night | Cavalier |
| Someone To Love | Warren Pub. |
| Sunflower | Famous |
| Miss Lullaby | Southern |
| You're So Understanding | Barron |

† Film musical. * Legit musical.

LAUREL MUSIC CO
1418 Broadway New York

IRISH DISK CO. PLANS U. S. SETUP IN PHILLY

Dublin, June 14.
Irish Recording Co., which has been flying disks of Irish folk-music over to WDAS, Philadelphia, is now planning a new setup to bring Irish disks into the U. S. market. Prexy Bill Stapleton plans an early visit to America to organize a company, to be known as Irish Recording Co.-Philadelphia, Inc.

Setup here has handled dinking for several of sponsored shows currently aired over Radio Eireann.

On the Upbeat

Continued from page 39

Hollywood

Capitol Records... Anson Weeks opened a summer spot of his own at Fort Washington, Cal. Leighton Noble band booked for Jantzen Beach starting July 14. Orch getting \$2,750 weekly guarantee against 60%.

Pittsburgh

Tex Beneke plays one-nighter at West View Park on June 28... Dick Brown, "Stop the Music" singer, into Bill Green's for two weeks, first of them with Gene Williams' orch... Joey Reynolds, one-man band, added to the talent lineup at Nite Court of Fun... Bob Carter, m.c. and vocalist at Nixon Cafe for 11 years who left that spot six weeks ago, filled in for ailing Jackie Heller at Carousel, only other nitery besides Nixon he's ever worked in Pittsburgh... Organist Jesse Flaherty has replaced Dolores Clark unit in Bill Green's-Cocktail Lounge... Bill Bickel's Starliners Trio out of Hotel Roosevelt's Fiesta Room for summer run at Pines.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
June 11

This Last
wk. wk.

Artist, Label, Title

| | | | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | St. Louis—(S. S. Kresge Co.) | Indianapolis—(Pearson) | San Francisco—(Sherman-Clay) | Omaha—(A. Hospe Co.) | Kansas City—(Jenkins Music Co.) | San Antonio—(Central Radio) | Minneapolis—(Don Leary) | Seattle—(Sherman-Clay) | TOTAL POINTS |
|-----|----|------------------------------------|--------------------------|-----------------------|---------------------------------|---------------------------|------------------------------|------------------------|------------------------------|----------------------|---------------------------------|-----------------------------|-------------------------|------------------------|-----------------|
| 1 | 1 | VAUGHN MONROE (Victor) | | | | | | | | | | | | | |
| | | "Riders in the Sky"..... | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 2 | 1 | 1 | 1 | 117 |
| 2 | 2 | PERRY COMO (Victor) | | | | | | | | | | | | | |
| | | "Some Enchanted Evening"..... | 3 | 2 | 2 | 2 | 2 | 3 | 1 | | | | | 5 | 59 |
| 3 | 3 | GORDON JENKINS (Decca) | | | | | | | | | | | | | |
| | | "G. JENKINS-STARBUCKERS (D) | 2 | 2 | | 2 | | 2 | 5 | 2 | 5 | | | | 57 |
| 4 | 5 | "I Don't See Me in Your Eyes"..... | 4 | | | 3 | 3 | | | 10 | 1 | | | | 34 |
| 5 | 7 | D. SHORE-B. CLARK (Columbia) | | | | | | | | | | | | | |
| | | "Baby, It's Cold Outside"..... | 6 | 5 | | | | | 4 | 4 | 6 | 9 | | | 32 |
| 6A | 4 | RUSS MORGAN (Decca) | | | | | | | | | | | | | |
| | | "Forever and Ever"..... | 10 | | | 10 | | | 8 | 7 | 4 | 4 | 6 | | 28 |
| 6B | 8 | M. WHITING-J. MERCER (Cap) | | | | | | | | | | | | | |
| | | "Baby, It's Cold Outside"..... | | | 5 | 4 | 5 | 5 | | | | | | 8 | 28 |
| 7 | 9 | BING CROSBY (Decca) | | | | | | | | | | | | | |
| | | "Some Enchanted Evening"..... | 7 | | | | | | | 3 | 3 | 5 | | | 26 |
| 8 | 11 | BING CROSBY (Decca) | | | | 3 | | | | | | | | | |
| | | "Ball Ha!"..... | | | | | | 4 | 2 | | | | | | 24 |
| 9 | 12 | MEL TORME (Capitol) | | | | | | | | | | | | | |
| | | "Again"..... | | | 4 | | | | | | | | 8 | 2 | 19 |
| 10 | | J. STAFFORD-G. MacRAE (Cap) | | | | | | | | | | | | | |
| | | "A—You're Adorable"..... | | 8 | | 7 | 7 | | 6 | | | | | | 16 |
| 11A | 17 | DICK HAYMES (Decca) | | | | | | | | | | | | | |
| | | "Room Full of Roses"..... | 5 | | 5 | | | | 8 | | | | | | 15 |
| 11B | 16 | VIC DAMONE (Mercury) | | | | | | | | | | | | | |
| | | "Again"..... | | | 4 | 3 | | | | | | | | | 15 |
| 12 | 10 | MARGARET WHITING (Capitol) | | | | | | | | | | | | | |
| | | "A Wonderful Guy"..... | 8 | | 6 | 6 | | | 10 | | | | | | 14 |
| 13 | 6 | PERRY COMO (Victor) | | | | | | | | | | | | | |
| | | "Ball Ha!"..... | 9 | | | | | | 5 | 7 | | 10 | | | 13 |
| 14 | 14 | MEL TORME (Capitol) | | | | | | | | | | | | | |
| | | "Careless Hands"..... | | | | | | 9 | 8 | | | | | 4 | 12 |
| 15 | 12 | RUSS MORGAN (Decca) | | | | 10 | | | | | 9 | | | 3 | 11 |
| | | "Cruising Down the River"..... | | | | | | | | | | | | | |
| 16A | | DINAH SHORE (Columbia) | | | | 6 | | | | | | | | 7 | 9 |
| | | "A Wonderful Guy"..... | | | | | | | | | | | | | |
| 16B | 15 | GUY LOMBARDO (Decca) | | | | | | | | | | | | 2 | 9 |
| | | "Everywhere You Go"..... | | | | | | | | | | | | | |
| 17A | | DORIS DAY (Columbia) | | | | 7 | 7 | | | | | | | | 8 |
| | | "Everywhere You Go"..... | | | | | | | | | | | | | |
| 17B | | GUY LOMBARDO (Decca) | | | | | 5 | 9 | | | | | | | 8 |
| | | "Merry-Go-Round Waltz"..... | | | | | | | | | | | | | |
| 17C | | FRANKIE YANKOVIC (Columbia) | | | | | | | | | | | | 3 | 8 |
| | | "Blue Skirt Waltz"..... | | | | | | | | | | | | | |
| 17D | 16 | FRANK SINATRA (Columbia) | | | | | | | | | | | | | |
| | | "Some Enchanted Evening"..... | 3 | | | | | | | | | | | | 8 |

FIVE TOP ALBUMS

| | 1 | 2 | 3 | 4 | 5 |
|--|---------------|---------------|--------------------|-----------------|-------------|
| | SOUTH PACIFIC | KISS ME, KATE | CONNECTICUT YANKEE | MANHATTAN TOWER | TO MOTHER |
| | Broadway Cast | Broadway Cast | Bing Crosby | Gordon Jenkins | Eddy Arnold |
| | Columbia | Columbia | Decca | Decca | Victor |

Disk Best Sellers by Companies (Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|---------|-------------------|--------|----------|-------------------|--------|
| Decca | 3 | 212 | Columbia | 5 | 66 |
| Victor | 3 | 189 | Mercury | 1 | 15 |
| Capitol | 5 | 89 | | | |

Inside Orchestras—Music

The Eddy Duchin Piano Studios last week opened their first layout in New York and will follow shortly in other key cities. Keyboard maestro has developed a new method of instruction, the Audiscope System, which is built around a large electrical sign—something like a king-size pinball machine—which lights up whenever a note is struck. On it the pupil can see the exact note on the keyboard and its corresponding note on the musical scale. At the same time, fingers on two hands light up, showing the students which digits to use.

Students sit in front of the electric device and "play" on plastic keyboards, following the instructor. With this visual aid, Duchin says, learning a melody is a matter of minutes. He proved it at the cocktail party opening his studios, getting some unmusical mugs from the trade press to pound out a few bars of a waltz in seven minutes flat.

Included in the International Federation of the Phonographic Industry's proposal for the formation of a Berne Convention for the industry are some factors, which are not mentioned in the articles of the Berne convention. The federation is concerned with those rights that do not come within the sphere of copyright but which, on the other hand, represent something more than industrial rights. These include the rights of broadcasting stations or authorities in regard to their emissions; the rights of performers; the rights of commercial record manufacturers and the use of commercial records on broadcasts.

At the Berne Union conference held in Brussels last June the convention declined to admit any of these rights as coming properly within the sphere of the Berne convention itself, but in each case, passed resolutions acknowledging the need for legal protection of those rights.

Not since the start of VARIETY's "Talent and Tunes" chart has an individual disk such as Vaughn Monroe's "Riders in the Sky" so completely dominated that field of exploitation. In the current issue, the platter grabbed 17 firsts and two seconds in the request balloting by 24 disk jockeys all over the country. Not even Nat (King) Cole's Capitol platter of "Nature Boy," which last year rode roughshod over all air performances, reached that point.

PLUGGERS MAILING NEW PACTS TO PUBS

Music Publishers Contact Employees union began mailing new contracts to publishers Monday (13) for signature. Agreement, worked out after months of discussion with the Music Publishers Protective Assn., was finally cleared only a week or so ago, when the pubs rejected the MPCE's request for a change in one of the clauses. Latter, the pubs felt, would have given the MPCE too much latitude in deciding whether a songwriter was being used by a publisher to plug songs in place of a regular contact man.

New pacts are for four years, ending Dec. 31, 1952.

Music Notes

Page Cavanaugh Trio joining Frank Sinatra on crooner's upcoming tour; first date at Steel Pier, June 24-26... Leeds Music cutting salaries here, with prospect of two employees being axed... Victor has recorded Max Steiner's score for Warner's "The Fountainhead," with album due out next month... Yvette and Josette Roman, French piano duo, will cut Capitol transcriptions... Frankie Laine cutting four faces for Mercury... Artie Wayne and Dottie O'Brien start June 16 at the Sundown, Phoenix, move to Golden hotel, Reno, June 22.

Max Steiner, scoring Warners "The Story of Seabiscuit"... The Skylarks, cutting two 15-minute shows for the Navy... Hoagy Carmichael will sing his own "My Christmas Wish to You" for Ron Alcorn's "Johnny Holiday"... "Meet Me in St. Louis," Margaret Whiting's audition platter, making the agency rounds as possible fall network entry.



FRANKIE LAINE
CURRENTLY
LOEW'S STATE
ST. LOUIS

THE BEAUTIFUL BLONDE FROM BASHFUL BEND

From 20th Century-Fox's
"THE BEAUTIFUL BLONDE
FROM BASHFUL BEND"

recorded by

THE MODERNAIRES ..Columbia
ART LUNDM-G-M
TEX BENEKERCA Victor
TWO TON BAKERMercury

MILLER MUSIC CORPORATION

Maestro Naturalized

New Orleans, June 14.

Massimo Freccia, conductor of the New Orleans Symph., became an American citizen Thursday (9) after taking the final oath in federal court.

HAL OTIS TRIO

CELTIC ROOM

HOTEL SHERMAN, CHICAGO

Continuing Indefinitely

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York

745 5th Ave. Pl. 9-4600

Chicago

203 No. Wabash

Hollywood

9151 Sunset Blvd

MUSIC BOURNE TO LIVE

Columbia 38458
BOB CROSBY'S
"DON'T CALL ME
SWEETHEART
ANYMORE"

IDON'T SEE ME IN YOUR EYES ANYMORE

LAUREL MUSIC CO.
1619 Broadway, New York

MUSIC BOURNE TO LIVE

Decca 21008
RUSS MORGAN'S
"Put Your Shoes
on Lucy"

BOURNE, Inc. A. NY 2NY

IT'S A POP HABIT CARMEN LOMBARDO'S

BOO
HOO

SHAPIRO

Night Club Reviews

Versailles, N. Y.

Jimmy Carroll, Bob Grant's (8) and Panchito (6) Orchs; \$3.50 minimum.

Only one act on this bill—but one who has come a long way. The name is Jimmy Carroll.

Carroll has a fine voice and sells it neatly in a varied routine. He hasn't developed commensurately in the talk department, and that seems like something he's got to take care of pronto. Vocally, his phrasing and breath control are excellent. He's an Irish tenor who doesn't resort to any tricks to sell his voice. Nor does he have to. With his good looks, he's a good musicomedy bet should he develop in the handling of lines.

Carroll does 25 minutes with ease on his return to the Versailles, where he last sang four years ago under less fortuitous circumstances. He starts out singing at the floor mike, and after whamming the customers with several pops, seats himself at the piano for his own accompaniment. Somehow, his pianoing seems distracting; perhaps it would be best if he forgot the ivories. It's a tribute to him that he doesn't require anything but that fine voice of his to click with any class or mass audience. Carroll is back here mostly on the basis of a radio rep he's built since last at the Versailles, and he has also played the smart spots, namely, the Waldorf, last fall.

Bob Grant's orch plays for the straight dancing, and Panchito for the Latin terps. Each combo clicks. Kahn.

Havana-Madrid, N. Y.

Trini Reyes, Rosita Chevalier, Kati Karlo & Charmine, Kenneth Buffet, Anselmo Sa & a's Orch (13), Panchito Orch (8), Havana-Madrid Lovelies (6); \$3 minimum.

This Latin-American spot will have to lean more heavily than usual on the rumba-allure of its Sacasas and Pancho ensembles to pull in the aficionados. Its new layout, headlined by Trini Reyes, flamenco specialist, falters on the thin side. Addition of another solid

act could fatten the bill to a satisfactory point and endow it with the needed change of pace. With its authentic Latin atmosphere and Afro-Cuban overtones, show is on the right track, lacking only an additional investment in more talent.

Miss Reyes, who has now become something of a name-draw at the Havana-Madrid, does some jet-rhythmed heel work. She is a virtuoso of the Castilian folk dances with a fresh, winning appearance and plenty of fire to meet the demands of flamenco terps. As in past performances, her top and most exciting routine is the wind-up in which she beats out the tempo with her hands and heels sans orchestral aid.

Rosita Chevalier, in the next-to-closing, combines torrid Latino titling and body-swiveling punctuation to incandescent effect. Miss Chevalier lacks strength and richness on the tonal score but is still able to register with the customers through sheer energy, movement and sex appeal. Chanteuse drives home trio of Latin tunes, interspersing Spanish lyrics with occasional English passages. Standout number was "Quizas."

Kati Karlo & Charmine dig into the Afro end of the bill with a barefoot terping routine which borrows much from the Congo beat. Duo has saleable jungle dancing, but needs sharpening and better costuming. Kenneth Buffet, another holdover, delivers neatly with some straight tap hoofing. Line of six girls handled three production numbers in lackadaisical fashion. Wit.

Chez Parce, Chi

Chicago, June 9.

Gertrude Niesen, Henny Youngman, Rudy Cardenas, Tommy & Jeannie Mahoney, Chez Adorables (10), Cee Davidson Orch (10); minimum \$3.50, cover 50c.

While this revue doesn't have the usual array of names, it's a pleasing cantata nevertheless.

Gertrude Niesen, sexy songstress, gives out with "Tropical Heat Wave" for solid reception, following with "Coax Me a Little Bit," but really gets in the torch groove with "Love For Sale," then "The Gentleman Is a Dope" for more pattycaakes. Encores with hip-swaying of "Wha' Happen' Baby" to sew things up.

Henny Youngman gets chuckles bearing of his inviolable master, Milton Berle, but the laughs come more fluently when comedian goes into parody of "Wonder What Be-come of Sally" and his bluish bit on nudist camps.

Rudy Cardenas, youthful juggler, is at a slight disadvantage in displaying his routine, as some of the best stunts are done prone on the floor with only ringsiders being able to view them. However, he amazes with split-timing and dexterity.

Tommy and Jeannie Mahoney are expert tapsters, scoring with fast twirls. Intro number is a bit long. Zabr.

Bill Miller's Riviera

(FT. LEE, N. J.)
(Followup)

In terms of excitement, Bill Miller's Riviera has a bill that's on par with the fabulous setup in the early 30's when Sophie Tucker, Joe E. Lewis and Harry Richman headlined. With current divertissement, there's an added touch of excitement. Nitergyers are introduced to a dance team that stacks up as the finest act of its kind. In addition, the entertainment values are on a superior plane with Tony Martin's pipings, while comedy is taken care of by Jack Carter.

Marge and Gower Champion have previously appeared at N.Y.'s Hotel Plaza and as the dancing mainstays of the Broadway Admiral revue on television. Aside from their natural attributes of freshness, charm and personality, their routines are highly imaginative, with colorful shadings of humor. Champion is a superior dance designer in his own right and he's undertaken routines that not only need a high degree of ballet and ballroom skill, but call for ability as actors. Their conception of a trip to a county fair is one of the best bits of choreography yet seen on a cafe floor.

The furor that came with the Champions' terping didn't dim the top vocal work of Martin. He set himself solid from opening number. His pipes are fluent and articulate. On opening show he held the rostrum more than a half-hour. That merely won the customers' appetites, and he could have remained on for longer period. Instead of bowing off, he went on the bandstand, opened his collar and did a stint as a band-vocalist while dancers whirled around the podium. It was a showmanly gesture that further ingratiated him with the audience.

The other feature on the layout is Jack Carter, who on first show was tense and nervous. He all but missed out with some fresh, good material and impressions. He's a capable comic, but it seemed that the tremendous opening crowd all but threw him. There's little doubt that he'll overcome this on subsequent shows. The Riviera is a hard room even for veteran comics. Jose.

Roosevelt Grill, N. Y.

(HOTEL ROOSEVELT)

Three Suns, Paul Sparr Orch (7); \$1-1.50 minimum.

Three Suns returned to New York Friday (10) after a stretch of hinterland dates. With Morty Nevins on accordion, Artie Dunn at the Hammond organ and Al Nevins handling the guitar, the trio displays its perennial, smooth brand of rhythm garnished by crisp arrangements and an infectious beat.

In a four-week stand at the Roosevelt Grill, the Suns replace Lawrence Welk, who exited for a string of road bookings. This attractive room—not too large or too intimate—appears ideal for a unit of the Suns' size. For the spot's acoustics help all three instruments to create an illusion of a larger crew.

Opening night won the trio a full quota of dancers who not only fancied the beat, but audibly hummed and sang with the music. Preem was not without its snafus. Guitarist Nevins lacked his amplifier through a wiring difficulty, and organist Dunn's mike failed to function properly in the early stages.

Suns' wide appeal not only stems from their own talents, but is a tribute to the effectiveness of both radio and records in acquainting the public with their style. Some seven years at the Hotel Piccadilly, N. Y., with wires and later RCA recordings helped put them in the top brackets.

Alternating with the Suns is Paul Sparr's band. An outfit in the "society" idiom, it comprises three rhythm, three reed and one brass. It's a slick crew and nicely rounds out the Grill's virtually continuous music.

Biltmore Bowl, L. A.

(BILTMORE HOTEL)

Los Angeles, June 8.
Chuck Foster Orch (13); Jack Marshall, Landre & Verna, Walton & O'Rourke, Miriam Lavelle; \$1 cover.

Charm is the word for the new show at the Biltmore Bowl. From the moment Chuck Foster steps onto the podium (after an absence of eight years) until Jack Marshall closes the bill with his stock hat-brim routine, the entertainment is clean, fast, and smooth. Foster's youthful diffidence accounts for a good part of the pleasure evoked by the show, and his dance music is of the best.

Marshall, veteran of many niteries, has customers in the aisles. He hasn't been in Los Angeles for some time, and his return is a

welcome one. Biltmore, being a first-rate convention hotel during the summer, should do well with the show, particularly with Marshall, since his comedy is especially solid with Elks, Moose, Rotarians and other hearty brethren out for a good time.

Walton and O'Rourke almost steal the show with their utmost skillful puppeteering. Using a small, curtained platform, they stage a bang-up variety bill in microcosm. They open with two skeleton puppets, swaying to "Dance Macabre" and then breaking into a hot rumba. Next is a colored porter amiably and lackadaisically using his feather duster to the tune of "Lazy Bones." Third act is a very fussy, lorgnetted and starchy femme of the upper crust who gradually loses her inhibitions under the influence of a few drinks. Their version of an intoxicated grande dame is almost better than human. Closing is a colored singer and pianist. Act is a terrific bet for television.

Landre and Verna do a neat mixture of acrobatic and ballroom dancing, and Miriam Lavelle gives the show a smart pace with her acrobatic turns and spins. Dag.

Minn. Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, June 8.

Dorothy Lewis "Ice Circus," with Dorothy Lewis, Eddie Delridge, Art Pinson, Dick Marcelus, Milti Dexter, Paula Beeror, Virginia Turk, Lois Christie, Cecil Golly Orch (12); with Mildred Stanley; \$2.50 minimum.

Utilizing a circus background, the new Dorothy Lewis Ice show stacks up as the liveliest and most colorful of her series. With a cast of only eight she achieves on the small ice space the impression of an elaborate and costly production. This is Miss Lewis' 10th annual summer engagement in the plush terrace, where she's a perennial fave. Last year she remained most of the ensuing winter as well for a nine-month run.

For the current presentation the room has been transformed into a big top's interior with all the decorative trimmings. It all adds up to a lot of atmosphere that helps send the show off to a flying start. Eddie Delridge, singer, is ring-master as a typical circus parade with the band, "animals" and performers users in the proceedings. A girl and boy clown follow with some skating cutting-up. An elephant performs ice didoes and then a "Be a Clown" number provides more merry-making.

Miss Lewis' skating acrobatics are very much in order before the very pretty four femmes "performing leopards" go through their spins, glides and animal takeoffs in the enclosed cage as the trainer cracks his whip. The star's versatility is further demonstrated when she performs on a trapeze. As a ballerina, too, she scores solidly with her snappy swing and jazz dance routines. In the stunning finale, the skaters leap through large hoops, beat the bass drums, ride hobby horses and spin in whirlwind fashion as strobolite effects contribute to the thrills. The skating of Miss Lewis and the entire cast is topdewer. Also, the Cecil Golly orchestra with singer Mildred Stanley is a decided asset. Room filled at dinner show opening night. Rees.

Latin Quarter, N. Y.

(FOLLOWUP)

Apparently there are no box-office substitutes these days for sentiment and nostalgia, as witness the current Latin Quarter show. Joe E. Howard, 80-ish and still frolicsome, is the headliner. The customers still go for him in no uncertain terms.

Howard is still singing his "I Wonder Who's Kissing Her Now," "Hello, M' Baby" and others. He does his usual strut, and goes off-stage with the acclaim of his audience. Sixty-odd years in show business haven't diminished his know-how on any stage, whether it's a big theatre or a cafe.

Phil Foster is the show's other headliner. The young comedian has a rather casual, likeable manner, but he's too limited in scope and material for this type of audience. His routine comprises mostly stuff that is more easily understood by New Yorkers—Bronxites and Brooklyn particularly—not for out-of-towners who make up the majority of this audience.

The production itself is a hold-over, the other featured performers consisting of Tanya and Biagi, with their comedy dance act; Ernestine Mercer, singer, who impersonates Ethel Merman, Hildegarde and Jeannette MacDonald; Jacqueline Hurley, contortionist, plus Don Saxton and Nancy Hanks, production singers. Art Waner plays a nifty show accomp, and Buddy Harlowe's band is the alternate combo. Kahn.

BUSINESS MEN LAUNCH CLUB TO BOOST VAUDE

On top of the N. Y. Palace revival, vaude is getting a boost from a newly-organized Society of Business Men Friends of Vaudeville. Sparked by Al Saphin, ex-vaudevillian, outfit will have its first membership meeting within a couple of weeks.

ONTARIO THEATRE PAYS OFF

London, Ont., June 7.
The Grand, 1,210-seat little theatre here, has paid off a \$16,679 mortgage with revenue from its 10,500 membership, concert series and rentals as the only live house in the city of 93,000.



HELENE and HOWARD

Currently
LATIN QUARTER
NEW YORK

YOU MUST VISIT
RAILWAY LOST PROPERTY
when in LONDON for Bargains in
Furs, Fur Coats, Luggage, Travel
and Sports Goods—76a, VIC-
TORIA STREET, S.W. 1.



MEMO:

CBS-TV "Toast of the Town" Sunday the 19th. Thanks to toastmaster Ed Sullivan and those bish toasters, Mark Leddy, Leon Newman (who also take orders to go) regards

Billy Bishop.

CHRISTINE AND MOLL



Debutamos
June 16 En

HIPPODROME

Baltimore

SALUDOS AMIGOS

Estamos Muy
Contentos
De Trabajar
En
El Palace
NUEVO YORK
Gracias a
DAN FRIENDLY

Dirección: MARK J. LEDDY - LEON NEWMAN

Your Best Press Agent
is
Your Photograph
BY
BRUNO
Hollywood
World Famous Photographers
to ARTISTS OF STAGE...SCREEN...RADIO

REPRINTS
We are now equipped to make quantity
original reprints at reproduction rates.

CARNEGIE HALL STUDIO 154 W. 57th ST. N.Y.C.
Phone Circle 7-3505
BOSTON STUDIO Hotel Lenox - Kenmore 5 300

SPLIT FACTIONS MAR AGVA MEET

Olsen & Johnson Unit for Canadian Expo on Straight 130G or 50-50 Split

Toronto, June 14.

In a showdown meeting between the Board of Directors of the Canadian National Exhibition and certain city fathers protesting the re-engagement of Olsen & Johnson as staggers of the CNE grandstand show (Aug. 26-Sept. 10), the CNE and a majority vote of City Council okayed the comics' contract. Last year O&J grossed some \$380,000 for 14 performances, the biggest return in the 70 years' history of the CNE.

The present arrangement with Olsen and Johnson, according to Col. K. R. Marshall, CNE president, gives O&J a straight take of \$130,000 for producing the two weeks' show or 50% of the gross, but this is to be determined by the William Morris agency, reping the comedians in the deal.

On the contention of certain civic solons that last year's show was not "Canadian," Col. Marshall stated that the show this year would have a "Canadian" finale, using massed Canadian groups in historical pageantry.

Controller Alan Lampert insisted that the repeat engagement of Olsen and Johnson had been handled entirely by Elwood Hughes, g.m. of the CNE, without consultation with the board of directors, but Marshall told the city fathers that the renewal of the contract had been recommended on their own initiative last November after the closing of the exhibition because of the record \$360,000 gross.

Harvey Stone, who recently cut his "Ethel" routine for MGM records, set for the Glen Rendezvous, Newport, Ky., July 1; Mounds Club, Cleveland, July 5, and El Rancho Vegas, Aug. 3.

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY
MARCH 9th, 1949

MCA WM. MORRIS AGENCY

IN PHILADELPHIA, PA.

CLINTON HOTEL

10th BELOW SPRUCE

200 OUTSIDE ROOMS
from \$2 DAILY

SPECIAL WEEKLY RATES
HOUSEKEEPING FACILITIES
Beautiful Air Conditioned Cocktail Lounge
WALKING DISTANCE OF ALL THEATRES

BOB HAMMOND'S BIRDS

CURRENTLY APPEARING
EDGEWATER BEACH HOTEL
CHICAGO

Thank You — DOROTHY HILD

Just Concluded Terrific Week
PALACE, New York

Thank You — DAN FRIENDLY

Personal Management
AL WILSON AGENCY

1501 Broadway New York City

GREASE PLANK FOR BARTO'S OUSTER

By LEO ZABELIN

Chicago, June 14.

What was scheduled as a three-day convention of American Guild of Variety Artists turned into a four-day marathon, extending far into the morning after each session, with weary delegates trying to battle through a mass of details. Sleepy-eyed delegates, hustled by cliques throughout the second annual meeting, took up only one-third of the suggested agenda due to bickering over minor matters.

However, in spite of the delays important motions were passed including a pitch for "one union card" for television; insurance for members; liberalizing of branch operations; dismissal of Florine Bale, former AGVA west coast regional director.

Monday's (6) session had Dewey Barto, exec secretary, under fire by several groups, mainly Coast and New York delegates. They blamed him for slim treasury, implied interference in the N. Y. Roxy theatre hassle involving failure to resolve status of the 21 discharged chorus members, and the impasse with the American Federation of Musicians. Henry Dunn, treasurer, reported on the state of union's finances. It showed a cash balance of about \$40,000 as of June 1, with a declining loss of \$50,000 on the year's operation. Cheery note injected in the red figures was the fact that members were paying dues 30% above last year. Depletion is mainly attributed to over \$225,000 lost in the Matt Shelveigh fight (former administrator), including branch payments tied up by Philadelphia, Boston and Miami branches.

Tuesday's session moved more rapidly with delegates moving to accept the report of the video committee headed by Georgie Price, asking for one card for all actors in that medium. Although pointing out that AGVA had much to lose under such a proposal, due to the fact that AGVA would be limited to 10 votes on the executive board while divisions of Equity and other talent unions would also have 10 votes. While making conciliatory movements toward the sister unions, convention previous day had authorized a meekish motion to withdraw from Theatre Authority and set up of its own benefit clearance plan if and when such (Continued on page 46)

Cancer Foundation's Suit Vs. AGVA May Clarify TA's Status on Benefits

An interesting legal question involving American Guild of Variety Artists' authority to clear benefits, regardless of any previous okay from Theatre Authority, may be threshed out in National Cancer Foundation's suit against the union

for refusing to permit performers to appear at its benefit show last week (8) at the Hotel Waldorf-Astoria, N. Y. Spokesman for the Foundation said they'll file suit as soon as damage involved is determined.

Foundation declared that it had been given an okay by TA to go ahead with the show, but at the last minute an AGVA representative appeared at the hotel and ordered AGVA members not to perform. This was done on order of Henry Dunn, AGVA's TA rep. On date of the show, Alan Corelli, TA executive secretary, warned the union that difficulty would result unless it relented on its stand. Dunn was subsequently wired in Chicago and is said to have cleared it. However, his reply didn't reach AGVA N. Y. headquarters until the next day.

Meanwhile, AGVA rep stopped performers, but comedian Morey Amsterdam declared that "Cancer can't wait for an okay" and went on and started the entertainment. Other performers followed and a show was given.

NCF suit will charge conduct unbecoming a union, and if AGVA is sued, it plans to sue Western Union for the allegedly delayed transmission.

The Foundation's suit against AGVA will determine whether the union can set up its own clearances while still a member of Theatre Authority. Foundation will allege that while AGVA is a member of TA it is bound by its decisions. However, with the recent declaration by AGVA that it reserves the right to clear benefits on its own, the question of validity of TA's okay may be settled by the courts via the suit.

Janet Blair Vice Borge Into Carousel, Pitt

Pittsburgh, June 14.

Victor Borge's auto accident on the west coast forced him to cancel return engagement at Jackie Heller's Carousel, which was to have started Friday (17), and spot has booked in Janet Blair and Blackburn Twins to fill the date. Miss Blair's last local appearance was at Nixon theatre during the winter in "For Love Of Mary."

Belle Baker follows the Blair-Blackburn act on June 24 and then the spot is shutting down for two weeks for new decor.

New Orleans Liquor Bd. Files Report on Cleanup Of French Quarter Joints

New Orleans, June 14.

State Alcoholic Beverage Control Board said Friday (10) in a report to Gov. Earl K. Long that it has cleaned up the French Quarter here.

J. A. Blackman, chairman of the board, said in the report "that the lewd, immoral and improper dances, practices and entertainments which had for many years characterized that section of New Orleans have been reduced to an absolute minimum."

Blackman added that during the 10 months of its existence the board conducted 29 hearings on violations of the liquor control act involving establishments in that area.

Some of the violations investigated, the report states, were sale of booze to minors and intoxicated persons, prostitution on licensed premises, obscenity and immoral entertainment and employment of "B-girls" to solicit patrons for drinks.

Beatrice Kraft pacted for the Copacabana, N. Y., June 30 on bill topped by Joey Adams, Mark Plant, Tony Canzoneri.

COMEDY MATERIAL
For All Branches of Theatricals

FUN - MASTER

"The Original Show-Biz Gag File"

NOS. 1 to 30 @ \$1.00 Ea.
(Order in Sequence Only)

—Special: First 13 Files for \$10.00
All 30 Files for \$25.00

- 1 Bk. PARODIES 110 Pgs. Bk. \$2.00
- 1 Bk. MINUTEL BUDGET 110 Pgs. Bk. \$2.00
- 1 Bk. HUMOR-DON FOR EMBROID. 25.00
- 1 Bk. Blackout Books 110 Pgs. Bk. \$2.00
- or all 3 Bks. Value for \$5.00

Send for FREE info. on other material.
No C.O.D.—Cash Only. Incl. Sundays

PAULA SMITH
200 W. 54th St., Dept. V, N. Y. 19
CIRCLE 7-1130



"BOUND TO PLEASE"

THE RUDELLS

COMEDY TRAMPOLINE

NOW PLAYING

RADIO CITY MUSIC HALL

NEW YORK

Thanks to LEON LEONIDOFF

SAILING July 21st

TO OPEN

PALLADIUM THEATRE

LONDON

Personal Direction:
MARK J. LEDDY
LEON NEWMAN

European
Representative:
CHAS. L. TUCKER AGCY.

AGVA Convention

Continued from page 45

a move became necessary. Immediate withdrawal action was postponed for several months with T.A. trying to work some adjustment on current beefs.

Ratify Variety Clubs Deal

Also mixed were free shows except for veteran hospitals. Proposal of Variety Clubs International to give \$20,000 for clearance of shows for their members was okayed for one year. Sparked by the Coast group a motion to dismiss Miss Bale was asked on the floor. However, before matter was brought up, it was discovered that Miss Bale was in the status of an employee and not a national representative or AGVA member and as such, she could be dismissed with two weeks' pay.

Motion was carried and Barto then sent a telegram to Miss Bale, which brought a request for a hearing before the Wednesday session, which was granted. Wednesday night, or rather 1:30, Thursday morning, she made her appearance but, baffled by the lack of charges against her except that she was let go "for the good of the organization," she demanded a hearing and opportunity to defend herself, if necessary. After she left the room, a rump group asked that charges be brought, so she should answer them, but counsel pointed out that there was no necessity for such action, but that peremptory dismissal might open door for legal action. After further debate her dismissal was affirmed.

It was evident from opening session that groups were set to impeach Barto. While insiders were waiting for such a proposal, they were taken by surprise when the action came from Bob Evans, San Francisco delegate, who charged the national administrator with inefficient tenure, listing the charges previously made against him. He

also moved for a vote of censure. Obviously stunned by the resolution, Barto replied that the failure in various affairs of the union was not his fault, charging them to lack of help, finances, and problems that the national board or counsel were to have handled. He then walked out of the meeting. Censure request broke up the meeting, with the few Barto supporters asking withdrawal of the motion. Barto later returned to the dais and after some bitter remarks said he did not want the job but would remain until replaced. Although no successor was mentioned, possible candidates are Jack Irving, midwest regional director, and Vic Connors, of New York branch. Talk was of bringing in someone outside of the industry, but the \$10,000 salary would militate against this.

More Power to Branches

Also passed Wednesday was the liberalizing of branch autonomy to give branch committees authority to establish rules and regulations concerning minimum wage scales, working conditions, and disciplinary action against members appearing in their jurisdiction. New amendment, however, cannot be in conflict with rules and regulations of the national. It allows the branches to pass on new and renewed franchises of agents in their respective areas. This is expected to become a matter of conflict between agents, who claim that branches are too easy to control, and AGVA. It might, on the other hand, provide for quick disposition of matters that now take months of delay and are eventually passed on to the national for adjustment. Actions of the exec committee, of course, would have to be ratified by its members.

Insurance plan was set up for 9,300 members. Change in the bylaws to use monies from the Death Benefit Fund for the premiums was approved. Plans are being made for AGVA benefits throughout the country to bolster the sick, welfare and insurance funds.

At 6:30 a.m., Thursday (9), morning convention broke up with several important unresolved questions being turned over to the national board for action. Unfinished agenda included the hot AFM-AGVA hassle on which "national press" Gus Van commented that, "It's the other way around, they're raiding us. For years we have had jurisdiction over harmonica and xylophone players."

Last-minute action renominated Van as prexy. Jackie Bright and Georgie Price were also nominated for same office. Henry Dunn was renominated for treasurer. Van, Barto, and Dunn were awarded life memberships in the organization. Although the national board met Thursday afternoon, the departure of several members created lack of a quorum, with the result that remaining agenda could not be acted upon. However, action taken during the convention will be acted upon in mail vote by board members.

Melody Men's Benefit Click Sets 'Em for Vaude

The Melody Men, singing octet of four white lads and same number of Negro youths, shortly will try their wings as a vaude act after a series of radio, concert and benefit appearances. Lads were schoolmates in Brooklyn's Boys High and studied music under Ethel Burnstein, who currently does their arrangements and manages group.

At a recent benefit appearance at N.Y.'s Madison Square Garden, they were caught by Jeanne Traubman, agent working out of the Mike Hammer agency, and were subsequently signed to an exclusive representation pact by her for vaude and cafe appearances.

Glasgow Goes All Out For Kaye; Pipe Band Welcome; Lauder Attends Opener

Glasgow, June 7.

Danny Kaye scored an instant success when he stepped on the stage of the Empire theatre here on his first provincial appearance.

Star held the normally dour, critical first-house audience in hand all through his 65-minute act, romping about the stage, introducing Scottish phrases, concluding with the Scotch farewell song, "Just A Wee Deoch an' Doruic."

He spotlighted Sir Harry Lauder, 78-year-old veteran minstrel, sitting in the stalls, after telling the house, "There is a young man sitting out front who is the greatest entertainer in history. I'd like you to say 'hello' to him." Running down into the stalls, Kaye embraced Sir Harry, and tried to coax him up before the footlights.

Highlight of Kaye's act was his four minutes of relaxation when he came front, reclined just above the pit, called for a cigarette and a light, and talked intimately to the house. Star also sang late Will Eyfelle's song, "I Belong to Glasgow."

Ten thousand people jam-packed the streets here yesterday (6) to give Kaye the biggest welcome of his career on his arrival. A pipe band played him from the station to his hotel.

Outside his hotel, the 10,000 cheering fans set up an insistent chant for a personal appearance. Kaye climbed out of a second-floor window, perched himself precariously on the balcony, blew kisses to the crowd, then held up his hand to speak. The roaring mob went silent.

"This is something I'll never forget," he told them. "If this is a sample of Glasgow's hospitality, then I'll maybe never leave you at all."

Kaye later told VARIETY: "I've never been so overwhelmed in my life. London has nothing on this kind of welcome."

Kaye was accompanied by his manager, Eddie Dukoff, and his accompanist, Sammy Praeger. He later met Scottish show columnists and was entertained at a private dinner. Sir Harry Lauder, Sir Alexander King, Scot cinema man, and Tommy Morgan, native Scot comic, were present.

Stint With Kaye Floods Georgia Gibbs With Offers

London, June 14.

Bids for services of Georgia Gibbs are piling in as result of chirper joining Danny Kaye's act for his closing night (4) at the London Palladium. Singer came over from Paris, where she's holidaying, on invite from Kaye. After clowning around with her, the way he did when they both played the N. Y. Roxy last March, Kaye got her to give out with several songs which she kept up for 20 minutes before the audience allowed her to quit.

Result has started biddings for Miss Gibbs' services, with Leslie Macdonnell, exec of Fosters agency, and her personal representative, flooded with offers.

Those bidding include the British Broadcasting Corp., for a TV series; Decca, and Robert Nesbitt, who wants her to star in the new edition of Emile Littler and Tom Arnold's "Latin Quarter" at the London Casino next year.

Meanwhile Miss Gibbs returned to Paris and is likely to go in for a run for Felix Maronani at the Club des Champs Elysees, Paris.

Kitty Kallen has been signed for the Versailles, N. Y., starting June 22 or 29.

N. Y. FRIARS CLUB'S OWN BUILDING ON W. 56 ST.

The Friars Club moves into its own building in New York some time in the fall. Now housed in the Hotel Edison's annex, it will take title to the two-story building at 123 W. 56th street next Tuesday (21). New building plus alterations are expected to set the organization back around \$50,000 of which \$35,000 will be covered by a mortgage.

New building is currently occupied as a garage and the Gertrude Hoffman dance studios have the top floor. Alterations will start as soon as latter vacates the top floor. It's planned to have the first floor converted into a lounge and television room, second floor for card room, etc., and a roof garden will be added.

New home marks the first time that the Friars have owned their own building since they occupied their former elaborate Monastery on W. 48th street. It became a depression casualty and, now known as Fraternity Club, it's a series of rehearsal halls.

The Coast branch of the Friars is now shopping around in an attempt to buy its own building. California organization pays around \$15,000 annual rental for the present leased quarters.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 14.

John J. Nolan, property man with American Broadcasting Co., in for checkup.

Sophie Medes, cashier at Utica theatre, Utica, N. Y., here visiting the gang.

Ed (Milwaukee) Gaiser in and out of Trudeau sanitarium. Ditto Bill Lalis.

Colony has Rubie Bernstein to thank for some swell books.

Firemen's convention and first warm weather in weeks perked up nightclub business hereabouts. Colonial Inn has Chas. Allen, Jerry Roach and Dick Boscek orchestra. Arque Dickinson band is at the Birchies for the summer, and Dargan's started a new show last week featuring Cathy Skylar, Vera Noddes and Jacques Butler orch.

Jay Marshall, announcer at WNBZ, left for Scranton, Pa. Johnny Garwood is a recent addition to the staff.

Louza Riane has been upped for all meals.

Will Rogers grounds getting a spring "haircut." Looks nice!

Erwin Piscator is to do a season of drama and ballet under the auspices of Lake Placid Chamber of Commerce in the high school there. Season is to start on July 1, and at least one Saranac Lake performance is hoped for.

Sid Mealy (Welch, Mealy & Montrose) has another birthday coming up on the 20th.

Write to those who are ill.

Dennis Day's Vauders

Dennis Day has been set for a series of vaudeans on guarantee and percentage basis.

He starts at the RKO, Boston, June 30 and follows with the Capitol, Washington; Earle, Philadelphia; Great Lakes, Buffalo; Palace, Cleveland; Chicago, Chicago, and the Fox, Detroit.

A.C. Hotels, Help Sign New Pact

Atlantic City, June 14.

With the signing of new contracts by nine boardwalk hotels and the Hotel and Restaurant Employees Union (AFL), chance of a second hotel strike during summer season has been averted.

Negotiations had been underway since the hotel workers went back two weeks after their Easter walk-out.

Contract terms are a dark secret, with neither Alan M. Graff, chairman of the hotel committee, nor Bert H. Ross, international rep of HREU, willing to reveal its terms.

Difference centered around the right of hotels to hire and fire employees and the setting up of an employment bureau by the hotelmen to hire workers.

PLAZA'S PERSIAN ROOM CLOSING FOR SUMMER

Persian Room of the Hotel Plaza, N. Y., will close for the season Saturday (18) and will reopen Sept. 22. Room has had Hildegarde as its attraction since March 17 in one of her longest runs at that spot. Hotel's Rendez-Vous Room, with Nicholas Matthay orch, will remain open for the summer.

Chanteuse follows her long Persian Room stand with the Shamrock hotel, Houston, starting June 23.

English Vaude Union OK's Collins Swap Plan on Acts

London, June 7.

With an assurance of reciprocity, the Variety Artists Federation okayed an application from Pete Collins for an extension of permits for four foreign artists whom he has engaged for shows in Britain.

Collins has promised the VAF that he will include a substantial quota of British acts in shows he is proposing to tour on the Continent.

EDAL Charged With Death to AF*

• EDAL'S new relief from torment of Athlete's Foot is a real boon to all those who have suffered painful steps while going through the routine. Helping feet need no longer risk unnecessary hours. EDAL'S new formula kills fungi, promotes healthy tissue at first contact! Send for EDAL today—don't delay! Safe. Sure way to foot comfort and health.

*Write for a sample

The EDAL Laboratories, Chicago, Ill.

Enclosed please find check ☐ money order ☐ cash ☐ for \$1.00 for jar of EDAL.

Name Address City Zone State

Royalty in Song NOBLE and KING

Strill at the
GLASS HAT
BELMONT PLAZA, New York
and Doubling at the
PENT HOUSE, New York

Thank You
MR. JOHN WOLFFLE
and JOE SULLY

Personal Direction
BAUM-NEUBORN AGENCY

THE THEATRES OF THE STARS Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
150 W. 46th St., N.Y.C. - BR 9-7000

J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

YVONNE MORAY (DYNA-MITE)

Opening RKO PALACE, New York

JUNE 16th

Thanks to DAN FRIENDLY

Personal Manager—PHIL OFFKIN

TITO CORAL

"The Golden Voice of the Americas"

Now Appearing at the

MOUNT ROYAL HOTEL

MONTREAL, CANADA

Formerly with Sigmund Romberg's Operetta

"My Romance"

Vaude 'Comeback'

Continued from page 1

duce to a minimum" their demands on theatre operators seeking a return to vaude. His statement followed by a day that of Petrillo at the AFM convention in San Francisco, where the latter asked the locals "to be reasonable" in their demands.

Both statements were considerably encouraging to theatre operators. Though both Walsh and Petrillo don't interfere in their locals' autonomy, their suggestions are almost always followed.

Cooperative attitude shown by toppers of the two principal unions involved in house operation provides strong encouragement to many theatremen who have been watching with interest the experiment at the Palace, N.Y. Once famed Broadway flagship of big time vaudeville, which recently returned to a cheaper vaudfilm format.

Numerous other exhibits are turning to vaude or considering it. Many houses which occasionally played vaude or units have dropped them because they found it uneconomic to meet the pressure of the IA and AFM on scales and number of men required. Walsh said that in his dictum he did not ask the locals to reduce wages, which he considers unfeasible, but to hold demands on the size of a crew down to the bare minimum which a theatre op thinks can do the job.

Petrillo, on the other hand, indicated that he was thinking not only of size of orks required, but of scales. He asked the locals to make adjustments that will "help honest employers of musicians to lick their current economic problems." The AFM czar advocated that his men meet theatre and nitery owners half way, and made a rare concession in advocating that they toss in a couple of free rehearsals.

Walsh made it clear that he could not order any local to change its rules, but could only suggest that they make modifications to give whatever encouragement they can to the present trend. Some jobs are better than none, he said. He also made it clear that in reducing the size of crews there was to be no relaxation of rules that only qualified union men can handle props, sets, lights, etc.

RKO's 12-City Route

Due to Palace's Revival

RKO now has the longest consecutive route in the country since 1935. It is instituting the N. Y. Palace's straight-vaude policy in theatres throughout the country.

A bill of eight acts is being lined up to open at the Palace, Cleveland, June 30, and will move in tact, with only one three-day lay-off, into 12 cities. Included on the bill so far are Wally Brown, Pat Rooney, Mack, Russ and Owen and Hammonds' Birds. Four more acts are still to be signed.

The straight vaude layout is a direct result of the success of the Palace policy and at the same time may be RKO's answer to the scarcity of headline attractions and the high prices for name talent. The Palace type program is also regarded as a substitute for expensive band shows in the key cities. During the past year or so very few have paid off at the boxoffice.

If this policy catches on more shows will be fed to out-of-town houses. The cost is believed to hover around \$4,000 per week, which is far below that of the type RKO has played in the past.

Indications so far are that the Palace policy is a success, and RKO is the first to apply it on a regular basis throughout the country. The Oriental, Chicago, recently had a straight vaude bill. While the gross wasn't in the upper brackets, engagement was profitable in view of the considerably lower investment. Izzy Rappaport, operator of the Hippodrome, Baltimore, has been eyeing the situation and may attempt a Palace setup in the fall. Other operators may have to fall in line with it because of the fact that lower vaude costs will most likely bring about a lower admission nickel.

Change of a Buck

It's regarded that the "change of a buck" at the Palace is one of the more important lures at that theatre. Current economic conditions forbid many from taking in a Broadway first run, with many

charging up to \$1.80 in the evenings, while the Palace entry, 95c. (\$1.20 Saturday nights) has been hitting extraordinarily high takes.

The first touring Palace show will be advertised as acts that have played the Palace, N. Y., which is regarded as a fairly good lure, inasmuch as the vaude revival at this venerable house has had national publicity. Following run in Cleveland, show plays without an interruption in Cincinnati, Chicago, Davenport and Cedar Rapids, latter two a split week. A full week follows in Minneapolis, four days in Sioux City, with a three-day layoff following. Show resumes in Kansas City, Dayton, Columbus, Rochester, Syracuse and Boston.

This is currently the longest consecutive string of dates on the vaudeville circuit. Many acts will willingly take a cut in order to play over a long period rather than be at liberty waiting for their "regular salary."

Radio Reverses Trend, Incubator for Vaude

Representing a complete reversal of the early days when radio looked to vaudeville for potential kilocycle personalities, this is the era when radio is incubating the talent for rejuvenated vaude circuits and niteries.

Within the short span of a month since CBS premed its 60-minute "This Is Broadway" program, the web has been inundated with sufficient bids from cafe owners and circuit operators for talent showcased on the stanza to permit for approximately 30 weeks of playing time.

As result, Irving Mansfield, producer of "Broadway," is already negotiating with the web in mapping plans for a subsidiary operation to permit for talent play dates.

Similar situation cropped up for the Arthur Godfrey "Talent Scouts" program, resulting in touring units, but in the case of "Broadway," the talent spotlighted on the program is of more professional calibre, many of them already identified as "names" within show business.

New Acts

EDITH FELLOWS & TOMMY DIX

Songs-Duets
14 Mins.
Olympic, Miami
One of the fresher young teams in the song bracket to play here, this duo of a moppet femme star now that she's grown up (though still a moppet in size) and Tommy Dix, the "Buckle Down Winscoke" lad who made good in the George Abbott Broadway show and filmer "Best Foot Forward" (also a moppet on height), are a bet for the better niteries, and the revived vaude circuits, as well as vaudeo.

Both have marquee value and once their act is smoothed down, which is inevitable (current faults being minor) they should prove potent talent for all mediums.

The drive and delivery is solid. What is lacking is proper routinizing. Dix takes one full solo, while Miss Fellows a half chorus, to reveal her ability and pipes. On the duo bits they sock for solid reaction.

Arrangements are full and obviously expertly worked out. Costumes for the lass are handsome. The combo is an appealing one. And the harmonizings make for a showmanly blending of two surprisingly (for size) full and satisfying voices.

This is their first engagement as a team. With more work, they'll be the bet their teaming idea promises.

LANG TROUPE (6)

Acrobatic
8 Mins.; Full
Palace, N. Y.
The Lang Troupe, comprising three mixed couples, are one of the more promising teeterboard turns. They're a youthful aggregation, who work rapidly with an excellent assortment of tricks. Differentiating this group from the few teeterboard acts still around is the fact that the tricky work is done by the females. There's one particularly petite figure who's called upon to do the tightrope into space. This femme highlights her work with a two-and-a-half somersault into a perch chair while blindfolded.

More of the tricks have been

previously exhibited by such troupes as the Yacopis. However, this group seems to have freshness and youth on their side. They're okay for most visual media. Jose.

CHRISTINE & MOLL

Dance
8 Mins.; Two
Palace, N. Y.
Christine & Moll, Spanish imports, offer a tap novelty that should find receptivity in cafes and vaudeurs alike. They debuted recently in New York's El Chico, Latin-type nitery, but their appeal is general. Although of Castilian origin, this boy and girl pair work in the American metier. Their neat work is clean-cut, they offer many steps in a different vein, and amuse with a finger-snapping novelty which frequently makes as their footwork.

The duo dress as a couple of Frankie and Johnny characters, which fit their work perfectly.
Jose.

JOY NICHOLS

Songs
10 Mins.
Palladium, London
With a popularity rating established through appearances in radio, Joy Nichols bowed in at the Palladium and worked her way to a hit in a few minutes. Developing her radio personality, which is completely individualistic, Miss Nichols displays immediate mastery of stage technique.

A confident as well as a competent artist she opens with a bang with a parody on "Ballin' the Jack" as a tribute to Danny Kaye. Then she goes from the straight, popular type of song to an excellent comedy number, "I Wanna Get Married." Throughout her program, the chanteuse performs with vivacity and enthusiasm. Myro.

WILLIAM TABBERT

Songs
12 Mins.
Penthouse, N. Y.
William Tabbert, juvenile lead in "South Pacific" is doubling into the Penthouse for this cafe debut. He's a fresh - looking, personable and accomplished singer, who like most pipers who have made their mark in legit, stresses good phrasing and diction, which combine into a winning delivery.

Tabbert, naturally does tunes from the Rodgers-Hammerstein smash, "Some Enchanted Evening" and "Younger than Springtime" impeccably delivered. In addition he does "La Donna e Mobile" from "Rigoletto" for which he strolls out among the pewholders. It's an effective bit of showmanship.

Tabbert is okay for video and looks like he could carry a film assignment as well. Jose.

GLORIA BENSON

Songs
8 Mins.
Penthouse, N. Y.
Gloria Benson, of the late legitier "All for Love," where she was elevated from a subordinate role into a featured spot, has still to acquire added experience before reaching her maximum effectiveness for cafe work. Her voice is rather thin, but she compensates by stressing personality.

Her delivery is charming and well-suited for intine spots such as the Penthouse. Her good looks are no small asset, in a small room like this the pulchritudinous appeal is the more potent. Jose.

Wilcox Plan

Continued from page 3

product. The American companies don't like to break the rhythm of their selling to properly handle a British picture and I'm not sure that I blame them. It's therefore logical to set up a company that would be solely dedicated to the proper distribution of British films."

12 'Fine' British Pix a Year
Wilcox thinks that the company could successfully operate on 12 "fine" British pix a year. He feels that the payoff should be slow and in selected houses, so that there would be no need for the 200 or 250 prints that American companies ordinarily use. Instead, he'd use about 25 prints.

Likewise, producer sees no need for branches of the company in all 31 exchange centres. Rather, the operation would be more along the line of the Selznick Releasing Organization, with perhaps six or eight men in the field.

Wilcox, who has made 62 round trips to the U.S. since 1919, has been here to arrange distribution of two of his pix, "Spring in Park Lane" and "Maytime in Mayfair," which United Artists will handle. Pix are already dated by Warners and Fox-West Coast.

ARTISTS' BILLS

WEEK OF JUNE 15

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Low; (M) Moss (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WB) Walter Reed

NEW YORK CITY

Capitol (L) 16
Alvino Rey Or
Jerry Lester
Music Hall (I) 16
Evelyn Tyner
Joan Edwards
Shyretto
Oriental (I) 16
Gordon McRae
Joey Bishop
Cardinals Or
Hector & Byrd
Florida 3
Rosal (P) 16
Woody Herman Bd
B-way (WR) 17-18
Rice Six
Billy Pelly
Tyler & St Clair
Siedler & Harriet
Kuda Bus

LONG BRANCH

Paramount (WR) 21
Glen Henry Duo
Vicky Sunday
Elizabeth & Collins
Danny White
2 Jacks

OLYMPIA (P) 15

Rigoletto Bros
Geo. Guest Co
Jerry Wayne
Jean, Jack & Jo
Orpheum (P) 16
Blue Harmon Bd
Kew-Kingway
Merger Bros
MacFarland & Brown
PHILADELPHIA
Carman (I) 16
Jordan & Parvia

OMAHA

Blue Harmon Bd
Kew-Kingway
Merger Bros
MacFarland & Brown
PHILADELPHIA
Carman (I) 16
Jordan & Parvia

BILLY SHARP

Formerly with JOE GLASER

Now with

EDDIE SMITH

Production Department

RKO Bldg. Plaza 7-7254

BALTIMORE

Hippodrome (I) 16
Christine & Moll
Al Grant
Bill Stone
Earl, Jack & Betty
Royal (I) 17
Toni Harper
Paul Williams Bd
Briggs
Joyner & Foster
Noble 3
Travis McClear O
State (I) 16-18
B & C Robinson
Kenny
Fred Lightner
The Arleys
19-22
B & C Calvert
Duke Dorell
Margie Taylor
Pedro & Durand
CAMDEN
Towers (I) 17-19
Jack Parker
Val Eddy
Lever & Handman
Doris Fatts Co

WASHINGTON

Capitol (I) 16
Roberts Six & White
Ann Rooney
Doris Cummings
Bricklayers
EAST HAMPTON
Granada (I) 13
Gay Bros
Johnnie Lockwood
Keola
Art Christmas & Merry

EDINBURGH

Empire (M) 13
Johnnie Lockwood
Ben Voss
Mervyn Saunders
Jeanne Dunbar
Norman
Annette & Sylvio
Fleming
Empire (M) 13
Johnnie Lawson 3
Anne Shelton
V & M Norman
De Bear & Du Barry
Western Bros
David Poole
Chocolate
Olson & Sealton
Harold Barnes
Lionel King
BOBOWONE
Hippodrome (I) 13
Max Miller
Bunny St. Clair
Scott & Foster
B & I Cosmo
Alfred Thrupp
Wyomings
Carter & Doray
Ringo Bros
Rene
BRADFORD
Ainbuds (M) 13
Tess & Bill
Billy Cotton Bd
Wm. Adler
3 Hotleys
Joe Black
Doris Lynne
Cooper Twins
Hamilton & Vassil
Bill Ruston
Empire (I) 13
Collinson & Breen
Peter Raynor
Craig & Voyle
Denning Typhoons
Lanes Lawes
Adrian & Spero
Lotus
CARDIFF
New (I) 13
Billy Reid
Dorothy Squires
Jimmy James
Albert Whelan
Frank Preston
Bobby Kimber
Miss Maita's Dogs
Alphie Duo
CHISWICK
Empire (I) 13
Bill Costa
Jon Periwie
Nitwits
Doris Lynne
Spangler
Aerialists
Ed Reile
Kizma & Karen
Valentine

ANTHONY, ALLYN & HODDY

CHICAGO (P) 15
Al Trace Bd
Jackie Green
Joan Edwards
Shyretto
Oriental (I) 16
Gordon McRae
Joey Bishop
Cardinals Or
Hector & Byrd
Florida 3
Rosal (P) 16
Woody Herman Bd
B-way (WR) 17-18
Rice Six
Billy Pelly
Tyler & St Clair
Siedler & Harriet
Kuda Bus

KINGSTON

B-way (WR) 17-18
Rice Six
Billy Pelly
Tyler & St Clair
Siedler & Harriet
Kuda Bus

LONG BRANCH

Paramount (WR) 21
Glen Henry Duo
Vicky Sunday
Elizabeth & Collins
Danny White
2 Jacks

OLYMPIA (P) 15

Rigoletto Bros
Geo. Guest Co
Jerry Wayne
Jean, Jack & Jo
Orpheum (P) 16
Blue Harmon Bd
Kew-Kingway
Merger Bros
MacFarland & Brown
PHILADELPHIA
Carman (I) 16
Jordan & Parvia

OMAHA

Blue Harmon Bd
Kew-Kingway
Merger Bros
MacFarland & Brown
PHILADELPHIA
Carman (I) 16
Jordan & Parvia

BILLY SHARP

Formerly with JOE GLASER

Now with

EDDIE SMITH

Production Department

RKO Bldg. Plaza 7-7254

BALTIMORE

Hippodrome (I) 16
Christine & Moll
Al Grant
Bill Stone
Earl, Jack & Betty
Royal (I) 17
Toni Harper
Paul Williams Bd
Briggs
Joyner & Foster
Noble 3
Travis McClear O
State (I) 16-18
B & C Robinson
Kenny
Fred Lightner
The Arleys
19-22
B & C Calvert
Duke Dorell
Margie Taylor
Pedro & Durand
CAMDEN
Towers (I) 17-19
Jack Parker
Val Eddy
Lever & Handman
Doris Fatts Co

WASHINGTON

Capitol (I) 16
Roberts Six & White
Ann Rooney
Doris Cummings
Bricklayers
EAST HAMPTON
Granada (I) 13
Gay Bros
Johnnie Lockwood
Keola
Art Christmas & Merry

EDINBURGH

Empire (M) 13
Johnnie Lockwood
Ben Voss
Mervyn Saunders
Jeanne Dunbar
Norman
Annette & Sylvio
Fleming
Empire (M) 13
Johnnie Lawson 3
Anne Shelton
V & M Norman
De Bear & Du Barry
Western Bros
David Poole
Chocolate
Olson & Sealton
Harold Barnes
Lionel King
BOBOWONE
Hippodrome (I) 13
Max Miller
Bunny St. Clair
Scott & Foster
B & I Cosmo
Alfred Thrupp
Wyomings
Carter & Doray
Ringo Bros
Rene
BRADFORD
Ainbuds (M) 13
Tess & Bill
Billy Cotton Bd
Wm. Adler
3 Hotleys
Joe Black
Doris Lynne
Cooper Twins
Hamilton & Vassil
Bill Ruston
Empire (I) 13
Collinson & Breen
Peter Raynor
Craig & Voyle
Denning Typhoons
Lanes Lawes
Adrian & Spero
Lotus
CARDIFF
New (I) 13
Billy Reid
Dorothy Squires
Jimmy James
Albert Whelan
Frank Preston
Bobby Kimber
Miss Maita's Dogs
Alphie Duo
CHISWICK
Empire (I) 13
Bill Costa
Jon Periwie
Nitwits
Doris Lynne
Spangler
Aerialists
Ed Reile
Kizma & Karen
Valentine

EDINBURGH

Empire (M) 13
Johnnie Lockwood
Ben Voss
Mervyn Saunders
Jeanne Dunbar
Norman
Annette & Sylvio
Fleming
Empire (M) 13
Johnnie Lawson 3
Anne Shelton
V & M Norman
De Bear & Du Barry
Western Bros
David Poole
Chocolate
Olson & Sealton
Harold Barnes
Lionel King
BOBOWONE
Hippodrome (I) 13
Max Miller
Bunny St. Clair
Scott & Foster
B & I Cosmo
Alfred Thrupp
Wyomings
Carter & Doray
Ringo Bros
Rene
BRADFORD
Ainbuds (M) 13
Tess & Bill
Billy Cotton Bd
Wm. Adler
3 Hotleys
Joe Black
Doris Lynne
Cooper Twins
Hamilton & Vassil
Bill Ruston
Empire (I) 13
Collinson & Breen
Peter Raynor
Craig & Voyle
Denning Typhoons
Lanes Lawes
Adrian & Spero
Lotus
CARDIFF
New (I) 13
Billy Reid
Dorothy Squires
Jimmy James
Albert Whelan
Frank Preston
Bobby Kimber
Miss Maita's Dogs
Alphie Duo
CHISWICK
Empire (I) 13
Bill Costa
Jon Periwie
Nitwits
Doris Lynne
Spangler
Aerialists
Ed Reile
Kizma & Karen
Valentine

GRIMSBY

Palace (I) 13
Snow White & Dwarfs
Joe Black
Doris Lynne
Cooper Twins
Hamilton & Vassil
Bill Ruston
Empire (I) 13
Collinson & Breen
Peter Raynor
Craig & Voyle
Denning Typhoons
Lanes Lawes
Adrian & Spero
Lotus
CARDIFF
New (I) 13
Billy Reid
Dorothy Squires
Jimmy James
Albert Whelan
Frank Preston
Bobby Kimber
Miss Maita's Dogs
Alphie Duo
CHISWICK
Empire (I) 13
Bill Costa
Jon Periwie
Nitwits
Doris Lynne
Spangler
Aerialists
Ed Reile
Kizma & Karen
Valentine

LEICESTER

Palace (I) 13
Peter Gavagh
Suzette Tari
Helen & Ross
Rube Silver
Marion Day
Joseph Barker
Hans Adey & Dawn
Joe Crosby
Andrea
Sandra
LINDOLN
Royal (I) 13
Jimmy Charter
Beth O'Dare
Johnny Caritta

LEICESTER

Palace (I) 13
Peter Gavagh
Suzette Tari
Helen & Ross
Rube Silver
Marion Day
Joseph Barker
Hans Adey & Dawn
Joe Crosby
Andrea
Sandra
LINDOLN
Royal (I) 13
Jimmy Charter
Beth O'Dare
Johnny Caritta

LEICESTER

Palace (I) 13
Peter Gavagh
Suzette Tari
Helen & Ross
Rube Silver
Marion Day
Joseph Barker
Hans Adey & Dawn
Joe Crosby
Andrea
Sandra
LINDOLN
Royal (I) 13
Jimmy Charter
Beth O'Dare
Johnny Caritta

DAVID CASALY

G & D Breyer
Les Cygne 4
L & L Webb
McDougal MacNab
& Mackay
8 Dream Girls
Baldwin
Palladium (M) 13
Allan Jones
Irene Herve
Borrah Minevitch
Harmonica Rascals
Joy Nichols
Larry Griswald
Glenn
George Riley
Helene Heller
Jack Stanford
Dick Henderson
Olga Varona
Moussie French
Evie Stenson
MANCHESTER
Hippodrome (S) 13
Frogmen
Charl. Indra
Allen Bros & June
Gerry Leader
Elizabeth & Collins
Piet Van Brechts
Kofky
Australian Air
Aces
Dance Kaye
Skeetoches Or
Dinbills
Bill Harvey
Donald H Stuart
Bob Murray
NORWICH
Hippodrome (I) 13
Ernie Lutanga
Kew-Kingway
Empire (I) 13
Hutch
Mike
Tommy Jover & Pat
Rat
Bill Waddington
7 Volants
3 Caruzos

PORSMOUTH

Royal (M) 13
Beebe & Belle
Robb Wilton
Bernard Pigeona
Freddie Forbes
Angela Barrie
Balcomber
P & M Honri
George Meaton
DuLay Co
Lacunas
SHEFFIELD
Empire (I) 13
Nat Jackley
Costello Twins
Marion Lincoln
Jack Francisco
Armand & Anita
Dick Beamish
Lillian Murray
Sammy Curtis
Frogmen
SHEPHERDS BUSH
Empire (S) 13
S & M Lister
Josef Locke Singers
Bob Gray
3 Imps
Glen & Colin
Pamela Austin
Sheila Day
SUNDERLAND
Empire (M) 13
5 Smith Bros
Gerrard Dounan
W Latona & Sparks
Merchasy Bros
Grip

VICTORIA

Palace (M) 13
Three & Quarter
Bud Flanagan
Radio Revelers
Empire (I) 13
Jimmy Slater
Jack Henry
Mad Martin
Zillah
Fay Bernard
Bill Spencer
Vicky Raymond
Diamondettes

CABARET BILLS

NEW YORK CITY

Bagatelle
Dorothy Ross
Jill
Striders
Jack Corlies
L. & L. Angel
Hayes Gordon
Louis Howard
Stan Freeman
Herman Chilton 3
Roxie Wright
& Ray
Billy Eckstine
C. Barnett
Johnnie
Cafe James
Sheila Barrett
Amy Andrews
Gordon Andrews
Johnny Nazario
Cafe Society
Jane Dulo
Juanita Hall
Geo Shearing Or
China Doll
Kamauza Troupe
Art Warner O
Mei Ling
Pupi Campo Or
Joe Carabelle Or
Lina (7)
Florence Ann
Walter Brown
Bibi Osterwald
3 Riffs
Katie & Goodman
Norman Paris 3
Eddie Davis
Shirley Dietz
Clara Kechem
Marjory Joyce
Johnny Crawford
Lela & Ashour
Cliff Lamb
W C Handy
Jack Lambert
Billy Banks
Choral Sextet
H. Sandler Or
Albano Jones
Juenger Ballet Line
El Chico
Rostia
Damron & Chapuex
Tina Ramirez
Los Guaracheros
Vincenzo Or
Elena Madrid
Bob & Larry Leslie
Raquel & Rolando
Kenneth Buffet
Mildred Ray Line
Trini Reyes
Saccas Or
Fancher Or
Michael Ambassador
Fred Oliver Or
William Adler
William Scott
Hotel Astor
Carmen Javer Or
Hotel Belmont-Plaza
Noble & King
Burr & Burd
Eddie Stone Or
Castellanos Or
Jack Edwards Or
H. Duffy Dners
Hank Nagel Or
Hotel Edison
Henry Jerome Or
Shota Javakher
New Broadway
Or
Johnny Flanagan
Tom McDonald
John Walden
Allen Grant
Elvira Christiana
Barbara Frazier
Bruce Mapes Jr
Dick
Tony Bavaar
Michael Meehan
Bill
Hotel Pierre
Artini & Consuelo
Carmen Watson
Stanley Melba Or
Ralph Lane Or
Mark Bird Or
Continued on page 55

PAYSON RE OR

Nicola Matelli Or
Hotel Roosevelt
Three & Quarter
Paul Sparr Or
Hotel St. Regis
Lauda
M Shaw Or
Hotel Statler
Eddy
Hotel Taft
Vincent Lopez Or
Danny Lewis
Harlan Dixon
Harry Forrest
Perry Mayo
Morris Lloyd
Line
Jack Palmer Or
Albano Jones
Joe Howard
Phil Foster
Florence
& Frederick
Jacqueline Hurley
Donaxton
Art Warner O
B Harlow Or
Le Coq Rouge
Oscar
Jack Towne Or
Le Ruben Bleu
Michael Brown
Bibi Osterwald
3 Riffs
Katie & Goodman
Norman Paris 3
Eddie Davis
Shirley Dietz
Clara Kechem
Marjory Joyce
Johnny Crawford
Lela & Ashour
Cliff Lamb
W C Handy
Jack Lambert
Billy Banks
Choral Sextet
H. Sandler Or
Albano Jones
Juenger Ballet Line
El Chico
Rostia
Damron & Chapuex
Tina Ramirez
Los Guaracheros
Vincenzo Or
Elena Madrid
Bob & Larry Leslie
Raquel & Rolando
Kenneth Buffet
Mildred Ray Line
Trini Reyes
Saccas Or
Fancher Or
Michael Ambassador
Fred Oliver Or
William Adler
William Scott
Hotel Astor
Carmen Javer Or
Hotel Belmont-Plaza
Noble & King
Burr & Burd
Eddie Stone Or
Castellanos Or
Jack Edwards Or
H. Duffy Dners
Hank Nagel Or
Hotel Edison
Henry Jerome Or
Shota Javakher
New Broadway
Or
Johnny Flanagan
Tom McDonald
John Walden
Allen Grant
Elvira Christiana
Barbara Frazier
Bruce Mapes Jr
Dick
Tony Bavaar
Michael Meehan
Bill
Hotel Pierre
Artini & Consuelo
Carmen Watson
Stanley Melba Or
Ralph Lane Or
Mark Bird Or
Continued on page 55

Roxy, N. Y.

Andrews Sisters, Paul Remos & Toy Boys, and the new Smiths. Arnold Shoda, Marie McLenahan, Gae Foster, Rorayettes, Skating Blades & Belles, H. Leopold Spitalny chorists, Roxy Orchestra conducted by Paul Ash; "It Happens Every Spring" (20th-Fox), reviewed in VARIETY May 11, '49.

Roxy theatre offers its stage-show in two parts, the ice revue and the vaude acts. Effect is like dual shows. The Andrews Sisters are a show in themselves.

Holding the spotlight for 33 minutes when caught, trio seemingly gets better. Completely poised, they mugg, kid around and use all sorts of tricks to flavor their tune-pitching and the net result is a socko session.

Trio bounces on in closer and goes into the waist tune, "Go West Young Man," an overlong opener. But from there on they really cook. "Feudin' and Fightin'," a honk and whistle version of "Ho-Ho-Kus, N. Y.," a sharp arrangement of "Riders in the Sky," filled out by the Roxy chorus, and a long string of past hits follow. They reap howls with bop hats and glasses, doing "Be-Bop Spoken Here," which Patti Andrews cut solo for Decca with Bing Crosby and following the finish with the oft-used "Sonny Boy." Later, one of the trio's buff disks, is perhaps their funniest, made so by Patti's routine. It's a perfect closer to a well-paced, socko act.

Paul Remos and Toy Boys precede the Andrews. A standard act, it goes over big here. Remos and his diminutive partners have worked up a solid turn, one who does not depend on the novelty angle. Perhaps their best trick has one of the little fellows doing a free-hand stand with Remos using what looks like two cigar holders.

Ice show is invariably a color spectacle backed up by adept blade work. This production, called "Fiesta," has excellent flash and intriguing routines. Arnold Shoda, top-billed bandleader, and the comely Marie McLenahan, a r. a. i. e., capped, prior to the straight vaude switch, by the Roxy line's standard terping.

Oriental, Chi

Chicago, June 9.

Hector & Byrd, Florida Trio, Jory Bishop, Gordon MacCrae, Carl Sands Orch; "Barkleys of Broadway" (M-G).

Current bill of only four acts is top fare with an unusual note of freshness and never a letdown. Hector & Byrd, as a dance team, have a hard task as openers, but score with top tapsticking. Hector wins neat response for expression of a congo line, while Miss Byrd and he register strongly with an original "Beguine."

Florida Trio hasn't been seen around here for over a decade. Efforts of femme and male to hold up disjointed scarecrow-like partner has audience in constant chuckles. Youth seems to be made of plastic.

Comedian Jory Bishop has fresh material—and it's clean. His apologetic, man-mannerisms has the audience roaring from walk-on. Holds them with direct stories, and satirical impressions of Bette Davis, Jimmy Cagney and Jimmy Durante for top applause.

Gordon MacCrae is another clicker. Clean-cut singer displays excellent baritone on such items as "Careless Hands" and "A. You're Adorable," but gets more into his forte with "Some Enchanted Evening" and "So In Love." Encores with "Old Man River" for solid hit. Carl Sands orch. tees off with a jump novelty, "Hot Canary," and also backs acts capably.

Chicago, Chi

Chicago, June 10.

Shyrettos (3), Joan Edwards, Jackie Green, Van, Square Dancers (6), Louis Basil Orch; "Beautiful Blonde From Bashful Bend."

Current layout has semblance of a double presentation, via the regular acts, plus an excellent dose of commercial corn by Ai Trace's Orch and group. However, bill runs overlong and undoubtedly will be clipped.

Shyrettos open the first half of the bill with sock cycling act, garnering neat hand for their tricks, with strong finish whereon trio cavort on kiuz-sized unicycles. Joan Edwards, radio songstress, offers fine keyboarding as well as vocalizing of pop tunes, but it's her flashback to the songs of ucky (us Edwards that provokes spontaneous applause. Svelte songstress then segues into the newer ballads like "Red Roses For a Blue Lady"

and "A. You're Adorable." Walks off a solid hit.

Jackie Green has a new blit with "Clancy Lowered the Boom," which allows him to register with some Irish quips. However, it's not until he gets into his imitations of Eddie Cantor, Al Jolson, and Jimmy Durante that he gets his best returns. His crossfire with Louis Basil, house orch leader, on problem programs, is laugh getter, but a bit bluish.

A. Trace composer and orch leader, takes over for second half of show with his crew, including six square dancers and a round caller. Youthful swing-your partner teams seem ill at ease, creating a somewhat of a lag.

Jackie Van, femme vocalist, gets a few whistles for her chirping of "I Can't Say No," and teams with Red Maddock, comic drummer, for duet on "I'll Take Her Back." Trace reprises his hits of the past, "Sioux City Sue," "Brush Those Tears From Your Eyes" and "You Call Everybody Darling." By Van cent., easiest, done handily on Trace's latest cowboy lament, "On That Heavenly Ranch in the Sky." Lee Pines, pianist and arranger, does a sizzling boogie treatment of "Stardust." Zabe.

Palace, N. Y.

Christine & Moll, Walter Nickless, Peggy Taylor Trio, Dick Buckley, Yost's Vikings (5), Elizabeth Talbot-Martin, Fred Sanborn, Lang Troupe; "Song of India" (Col.), reviewed in VARIETY Feb. 16, '48.

The fourth week of the vaude revival at the Palace makes it more evident that the Sol A. Schwartz-Danny Friendly collaboration is paying off in solid gold.

Majority of turns on the bill are standards. In addition, it is the most populated displays this house has played. Program includes a sextet, a quintet, trio and a double in addition to the other acts.

New talent on the show comprises Christine & Moll in the opener, and the Lang Troupe (6) in closing slot (New Acts). The deuce has Walter Nickless, trick cyclist, who has a most extensive array of stunts, which he uses in laugh-provoking manner to garner excellent returns.

The Peggy Taylor trio contrive their fast adagio to nice returns. Two husky males toss Miss Taylor around with studied abandon for picturesque effects. Dick Buckley has an amusing pantomimic novelty in which he mouths words while subjects from the audience move lips in a comedy routine for good returns.

The Yost's Vikings (5) provide a solid tune-turn. The lads have a strenuous vocal routine which they handle in bravura style all the way. It seems that a more restrained number thrown in on occasion would not only provide a beneficial change of pace, but would give them a respite from the strenuous stuff. They're crowd-pleasers, nevertheless.

Elizabeth Talbot-Martin's impressions of screen stars and various types of singers has elements of comedy, she builds up nicely, but toward the end dispenses this with a so-so dance. Fred Sanborn's pantomime and xylophone playing completes the bill. He clown's his way to a strong finish. Jose.

Circle, Indpls.

Indianapolis, June 12. Tex Beneke Orch, with Glenn Douglas, Mary Mayo, Buddy Yeager, Moonlight Serenaders, Peter Lorre, Pryde & Day; "The Fan" (20th).

Tex Beneke has a smooth show this trip, with a strong assist from Peter Lorre in his "Little Heart" routine and Pryde & Day in a sock comedy juggling. Change-of-pace in band's presentation gives bill more variety interest than usual.

Beneke opens in great shape with "Stardust," featuring some good trumpeting from Bob Mitchell. Moonlight Serenaders register in "I Got a Gal in Kalamazoo" and current novelty, "Lavender Coffin." Glenn Douglas, a nice looking kid with a rugged voice, sets up with "I've Got My Love to Keep Me Warm" and "A Kiss and a Rose." Band vocalist, Mary Mayo, handles "Bali Hai" and "Again," acceptably. Buddy Yeager steps down from the bandstand to score with scat singing and tomfoolery in "Bloop Bleep" and "I May Be Wrong." "String of Pearls" is best straight band number.

Lorre closes show and gives it strong punch with his dramatic recital of Poe's tale. Also gets some laughs with quiet humor based on his act registers for top applause. Pryde & Day please in a nifty combination of comedy and juggling. Their clincher is a double-header routine in which Day is perched on Pryde's head. Biz aqy when caught Saturday (11) afternoon. Corb.

Strand, N. Y.

Phil Spitalny "Hour of Charm" all-girl choir (37) featuring Evelyn, Jeannie, Louise, Janet, Viola; Glee Club (14); Patricia Bright; "Night Out Tonight" (WB), reviewed in VARIETY, April 20, '49.

There's a readymade television package on the Strand stage this semester. The usually tiptop Phil Spitalnyites exceed themselves with their "Hour of Charm" vocal-musical versatility. The maestro has a fine aggregation which can mix up its present 55-minute format and compress it into any number of zingy half-hours for video. It's that kind of a show, with or without Patricia Bright, a bright mind (no pun intended), who's an added star.

As Spitalny has projected through the years, without belaboring the point, his femme AFMers, for all their pulchritude—are a good looking bunch they are, too—can hold their own with almost any Local 802ite. They can jam and jive and jump like a 52d barrel-house, and also blend suave strings and fetching choral ensembles like a Carnegie Hall recital.

As a show business item, a book-in situation is currently on display at the Strand leaves little room for wonderment why biz is bad. This marks the next-to-last bandshow at the Warners' Broadway flagship, at least for the summer (Red Angle next), but instead of making the blowoff impressive, and building a goodwill cushion, the WB powers-that-be dug one out of the files for the film coupling. Given an adult film, with a class act like Spitalny's, the house could have done its black-ink ledger some good instead of seizing on this occasion to get a long-delayed pic into circulation.

Incidentally, as regards the Strand's bow-out bandshow policy for the hot weather season, this house is a natural for a possible veering into the vaudfilm policy, now that the Palace seems to be catching fire.

As for the current headliner, Spitalny opens and closes with an infectious "Happy Happy Days," and in between uncorks a wealth of versatility, charm, femme pulchritude, lush orchestral patterns and socko showmanship which makes this near-hour a fast gallop. With 14 in the choir, six brass, five fiddles, four reeds, and a rich rhythm section comprising traps, string bass, flute, piano, banjo, harp and bass tuba, his is a fine orchestral organization which synchroizes syncope for all tastes.

After the personable, dusky Mildred solos "Summertime" ("Porgy and Bess"), with the choir as back-uppers, a lush arrangement of "Siboney" is a fine change of pace; Janet McLean makes with the hot trumpet that would command attention from Sachmo. Prima, et al., Viola Smith does a Krupaesque smash solo "Swing," including an electric blit with radium-painted drumsticks; flutist Marilyn Martin and Miss Smith have an instrumental "conversation piece" that's a gem; Jeannie with the dark brown hair, a fetching looker of a soprano, sings "Riders in the Sky," as the No. 1 pop of the day; there's another arresting contrast with an original rhythm number, wherein several segments of the orchestral team "shine"; and then Evelyn, in a strikingly frank, really ties it up with her violin virtuosity. First she solos her own arrangement of "Some Enchanted Evening"—which rates a recording—and then backed by the string section (5), she makes with the "Fiddle Faddle" for another showstopping interlude. As if that's not enough, for the rhythmic blowoff band's pianist boogie-woogles Tschakowsky's "The Bee" for another knot-tieing specialty.

In between Spitalny routines his changes in other showmanly pace-changers such as the femme trio's version of gossipy old maids in an imaginative interpretation of the "William Tell" overture; the sundry stand-out vocal and instrumental groupings; and the generally effective lighting throughout, which further sets off his femme-copators.

Patricia Bright precedes the Spitalnyites' patriotic finale. Disuse has been around in the niteries and video, and opens with an ultra-modern couple of minutes of patter based on recent TV trends, which is topical and fresh satire. She goes into her standard Hep-

HARPO, CHICO SNEAK

London, June 14.

Harpo and Chico Marx did a sneak preview of their act last week at the Empire, Chiswick, trying out new bits every night.

Vai Parnell and Leslie Macdonnell, Fellers' agency exec, are getting them set for their opening at the London Palladium, June 20, for one month.

burn and Hildegard impressions, and her satire on a somewhat unintelligent British film star is equally socko. Miss Bright, too, is a ready-made commodity for almost any visual medium as has already been evidenced in her past cafe and television stints. Abel.

Palladium, London

London, June 7.

Allan Jones with Irene Hervey, Borrah Minevitch's Harmonica Rascals with Johnny Puleo, Larry Griswold, George Riley & Helene Heller, Joy Nichols, Jack Stanford, The Glenss (3), Dick Henderson, Maurice French & Eva May Wong, Olga Varona & Partner, Paul Fenoulhet Orch.

Allan Jones, accompanied by his wife, Irene Hervey, is back for second year in successful headlining the Palladium bill. Full of confidence from entrance, he displays versatility with a wide range of numbers from the semi-classical, such as "On With the Motley," the frankly sentimental "Bless You, My Sweet," a comedy duet with Miss Hervey on "You Was" to the inevitable and much demanded "Donkey Serenade." His clear tenor and pleasing personality readily earn many rounds of applause.

Well-balanced bill includes, aside from the headliner, a number of other acts from across the pond. Borrah Minevitch's Harmonica Rascals, featuring Johnny Puleo, are back again to keep the audience rolling with laughter. Another is Larry Griswold, comic, whose high-diving act is slick and skillful slapstick, alternating in laughs and thrills. Breezy patter and pleasing vocals from George Riley and Helene Heller also goes over for good appreciation.

Biggest individual success of the show is the Westend debut of Joy Nichols (New Acts), who received an enthusiastic reception and several curtain calls.

Curtain raisers are Maurice French and Eva May Wong, doing a balancing act. Dick Henderson is back with some not-so-new blue stories and a song or two put over in stentorian fashion and is followed by the Glenss, a trio of talented, graceful acrobatic dancers, who perform with refreshing charm.

Fronting the second half is Olga Varona with a conventional aerial act, giving way to Jack Stanford, talented comedian, who explains his idea of the origin of a number of popular dances. Paul Fenoulhet's orch, standing in for the resident Skyrrocket orchestra, who are touring with Danny Kaye, competently backs the acts.

Myro.

Apollo, N. Y.

Paul Williams band (6), Sweethearts of Rhythm (12), Jimmie Givens & Sweetie, Helene & Howard, Walter Green, Spider Bruce & Co. (4); "I Am With You" (FF).

The Apollo comes up with another socko stanza, highlighted by Paul Williams' miniature combo; Sweethearts of Rhythm, all-girl larger orch, and the ofay team of Helene & Howard in their clown antics and dance satires. Trio of featured turns are parlayed into satisfying fare that keeps the payees laughing and applauding throughout.

Sweethearts, fronted by Anna Mae, a personable gal with plenty of verve and a way with a song, comprises three rhythm, four saxes, two trombones and two trumpets. They give creditable account on their own instrumentation as well as providing neat backing for the supporting acts.

Jimmie Givens & Sweetie, mixed team, follow and get over nicely with a mixture of songs, comedy gab and hoofing. Spider Bruce & Co., house comics, point up the comedy motif of bill with a military satire that rocks for laughter. Sweethearts take over again for a jam session on "Rest Stop," with practically all of the sidegals getting a fling at solo stints, sparked by the player's vocal of "Laughing Boy."

This sets things pretty for Walter Green, who scores with non-chalant tapsticking that incorporates almost everything in the way of slick hoofery. Helene & Howard are as sock as ever with their bailoromology and dance satires, with pseudo ballet stuf registering for howls.

Paul Williams band is as sharp as any similar small combo to play this house and should be definitely set for vaude and cafe dates. Crew consisting of three rhythm, trumpet and two saxes (including the maestro) gives out torrid with pops and former diskings to provide a buff getaway turn. Their workouts on "Low Blow," "House Rocker" and other items drew high appreciation and solid plaudits at walkoff. Edba.

Capitol, N. Y.

Alvino Rey Orch (16) with Jimmy Joyce, Jerry Lester, The Vagabonds (3), Evelyn Tyner, Los Gatos (3), "Neptune's Daughter" (M-G), reviewed in VARIETY, May 18, '49.

Current bill at the Capitol shapes as a solid layout in all departments. Playing at a rapid pace, overall click pattern of the show builds to a powerful one-two punch in the parlay of the Vagabonds and Jerry Lester in the closing half.

Alvino Rey's aggregation of seven brass, five reeds and four rhythm plays a listenable, if slightly conventional brand of pop music. Rey, however, has a standout feature in his "talking guitar" instrumentation with reproduction of human voices and various sounds made by dive bombers, choo-choo trains, etc. It's a surefire audience deliverer okay on "Riders in the Sky" with vocal support from a quartet within the band.

Splitting his chore into three turns scattered through the show, Lester is at top form in the varied and original comedy routine. He's adept at the straight gag, mimicry and song, delivering items in each division. His burlesque of a radio dialer in training for a giveaway show is a house-rocker. Picking up momentum with each successive bit, Lester closes with one of his repertory standards involving a hashed-up impression of Harry Richman which leads into a series of other carbons, juggling stunts and fast lines.

The Vagabonds, instrumental and vocal quartet with piano accompaniment, are a versatile crew with a smart comedy flair. Dishing up a series of novelty tunes, combo spices its numbers with neatly timed horseplay. Pivot man is the bass player, who scores strongly with a hula number in which he parodies a hip-swinging native.

Los Gatos, in the opening spot, are a tricky team of balancing acrobats. Trio runs through an unusual series of pyramid hand stands, winding up with a cute jitterbug routine while flipping each other through the air. Evelyn Tyner registers in a straight piano interlude, featuring a medley of semi-classics and jazz. Miss Tyner points up her finger dexterity with a fortissimo style of keyboard play.

Herm.

Capitol, Wash.

Washington, June 10.

Burns Twins & Evelyn, Youman Bros. & Frances (3), Rolly Rolls, Calgays Orch (2), Sam Jack Kaufman House Orch with Kay de Witt & Laurie Chorus; "Beautiful Blonde From Bashful Bend" (20th).

It's a bell-ringing lineup at the big Loew house current session, though lacking name value to lure the crowds.

Headliner Rolly Rolls, the French comedy pianist, combines a pleasant personality, continental sophistication, some hep comedy and toponch piano technique into an applause getting act.

Youman Bros. with Frances, gal violinist, rate attention with their impressions of name bands, interspersed with clowning.

Calgays Bros., pantomime comics, garner appreciation for their familiar acro-drunk routine.

Burns Twins & Evelyn make appropriate curtain raisers and register with a fast succession of precision terp numbers. Costuming is particularly effective.

Rounding out bill is a production number by Sam Jack Kaufman house crew. Overture, based on "Riders in the Sky," clicks with its Western setting. Kay de Witt, handles the vocal chores with backgrounding by the Justin Laurie chorus, a local outfit. Number wins hefty applause. Loure.

Olympia, Miami

Miami, June 12.

Edith Fellows & Tommy Dix, Senator Murphy, Kibbourne Christopher, 3 Londons, Bob & Joan Morco, Freddie Carlone House Orch; "Tulsa" (EL).

Layout this week gets solid reaction, with new team of Edith Fellows and Tommy Dix (New Acts) sparking the sock pace.

Senator Murphy, with his standard jibes at politicians, hits for laugh values.

Teeoff spot is breezy with Bob and Joan Morco's acro stunts garnering neat returns.

Freddie Carlone Christopher is smooth on the intros and clicks in own spot with slick hocus-pocus. Three Londons get healthy returns for their comedy-slanted terping. Freddie Carlone house orch handles backgrounding capably. Larry.

Producer Group Would Exchange Financial Statements as Savings Aid

Complete budget breakdowns on new productions and regular monthly financial statements of all current shows will be exchanged by members of the new Committee of Theatrical Producers. Move awaits only the co-ordination of accounting systems by the various managements involved.

Thereafter, instead of attempting to keep the financial and business details of their productions secret from each other, according to long-standing theatrical custom, the producers will circulate all such information among the members. Subcommittee, headed by Herman Shumlin, is working out a standard form of production budget and monthly accounting statement to be used by the member managements and their accounting firms.

Aim of the co-ordinated accounting methods and budget statements is to give backers a clearer idea of how their investments are being handled. Under present circumstances, production and operating statements frequently indicate little about how production funds have actually been spent or about the exact financial status of a current show.

In some cases this is because of the different forms of statements used by various accounting firms. But in a few instances it appears to involve deception by producers, occasionally with the connivance of the management.

Besides providing more and clearer information to backers, the contemplated system of standardized accounting and exchanged statements is aimed to make possible production and operating savings. Thus, it's hoped that all member-producers will be able to take advantage of economies worked out by individuals.

Also, it's figured that the pooling of all such information will enable producers to reduce, if not entirely eliminate, kickbacks, bribery and other kinds of graft and corruption that raise production and operating costs, and thus increase legit costs and the hazards of producing and investing.

Although nothing has been done yet to put such a project into effect, the CTP members have also considered the idea of compiling a blacklist of manager-employees caught in any kind of crookedness. Private detectives might be hired for spot-checks of show and production management, with evidence and the blacklisted names made public. It's believed that such methods, while drastic and involving some risk, would greatly reduce stealing and waste in the theatre and thereby substantially reduce costs.

SAYLER REELECTED ATPAM BIZ AGENT

Oliver M. Saylor, incumbent business agent of the Assn. of Theatrical Press Agents & Managers, was returned to office in the union's annual election Monday (13). He received 220 votes against 142 for his opponent, William Blair. The balloting and general membership meeting was held at the Claridge hotel, N. Y.

All other nominees for office were unopposed. Those elected were Frank Smith, president, 323 votes; Wolfe Kaufman, vice-pres., 316; Milton Weintraub, incumbent secretary-treasurer, 323; Fred De Bondy, sergeant-at-arms, 297. Named to the board of directors were Ray Broder, Mack Hilliard, Morris Jacobs and Warren O'Hara, representing the manager group; Willard Keefe, Ben Kornzeig, for the New York agents; Louis Cline and Hal Oliver, advance agents, and Ben Chasin and Nathan Parnes, Yiddish group.

Life memberships were voted to Lodewijk Vroom, a past president, and Ben Boyar, retiring president.

THEATRE '49 CLICKO

Dallas, June 14. With hundreds turned away the last week, Theatre '49 closed its third season here with a resounding success.

The eight plays produced in 30 weeks under the direction of Margo Jones averaged 90% capacity.

British Film May Limit Sarah Churchill Date

A film commitment with Sir Alexander Korda in England may limit Sarah Churchill to four weeks of strawhat appearances in "The Philadelphia Story." Actress arrives June 19 after a quick trip to England, and stars in the Philip Barry comedy the week of June 27 at the McCarter theatre, Princeton; the week of July 4 at Fitchburg, Mass.; the week of July 11 at Saratoga and July 18 at Newport. Tentative dates for the Cape playhouse, Dennis, Mass., and four other strawhats depend on the Korda picture schedule.

Also, the actress-daughter of former British Prime Minister Winston Churchill is being sought by Don Goldenpaul to be guest m. c. of one of his "Information, Please" radio series, to originate in London in the fall.

275G Loss For '5th Ave.' Fold

"Along Fifth Avenue," which folds Saturday night (18) at the Imperial theatre, N. Y., after 180 performances, will involve a loss believed to be about \$275,000. The revue was originally budgeted at \$100,000 by producer Arthur Lesser, but there was a 25% overcall and then the backers were asked to put up additional financing. The source of all the coin hasn't been disclosed.

Largest investors are David A. and Louis M. Vinocur, car agency owners, who originally put up \$70,000 and later advanced more than \$30,000 additional. They and the other backers, all residents of Pittsburgh, Washington, Pa., and vicinity, are said to be friends of the dentist-father of one of the show's authors, Richard Stutz.

Musical was apparently jinxed from the start. After more than the usual mixups during rehearsal, Robert H. Gordon withdrew as director, being replaced by Charles Friedman. During the Philadelphia tryout, Willie Howard was ill and, after insisting on continuing in the cast for several performances, finally dropped out and subsequently died the day before the New York premiere. Jackie Gleason took over the part.

After mixed, but generally poor notices, "Avenue" had a couple of weeks of promising business, but then slipped and never recovered. Despite several reductions of the operating budget, with authors and cast accepting sizable cuts, the production was never able to break even, but kept piling up additional losses.

It moved from the Broadhurst, where it first opened, to the larger Imperial, in the hope that it could benefit from heavy weekend attendance. But that failed to provide enough help, as did two-for-ones and, finally, a slice in the b.o. scale.

Lesser, who has been in France to confer with Maurice Chevalier about a possible television series, is due back this week.

Tallu Sets Terrific Pace With 24G in 17 at Olney

Olney, Md., June 14. Finishing a two-week engagement at the Olney theatre in "Private Lives" Sunday (12), Tallulah Bankhead racked up a terrific gross of over \$24,000 for 17 performances. House, seating 600, had its biggest night Friday (10), when 135 extra chairs were put in around the sides, and there were 84 standees besides. Engagement, starting May 31, opened Olney's second season under management of Richard Skinner and Evelyn Freyman.

Frances Starr opens a week's run in "The Corn Is Green" tonight (14), when strawhatter reverts to weekly bills. Cast will include Helen Hayes' children, Mary and James MacArthur, latter in his professional debut.

Kit Cornell's 'Lady' Into Sept. Rehearsals

Rehearsals of the Katharine Cornell starrer, "That Lady," Kate O'Brien's dramatization of her own novel, "For One Sweet Grape," start Sept. 19. Torin Thatcher, who appeared in the Broadway production of "Edward My Son," has been assigned to one of the leading roles. He leaves for London next Tuesday (21) aboard the America to appear in a J. Arthur Rank film and is due back here in time for rehearsals.

Guthrie McClintic will direct "Lady."

'Salesman,' 'Story' Key to How Hits Nip Theatre Red

How a hit booking can recoup past losses on a theatre is being demonstrated by two current Broadway plays. The shows are "Death of a Salesman," at the Morosco, and "Detective Story," at the Hudson. Both plays are making large operating profits for the respective houses.

"Salesman," grossing the absolute limit of \$24,400 at the scale, pays the theatre a straight 30%, or \$7,320 a week. The house supplies five stagehands, including three department heads, at \$130 each, and three grips at \$110 each. The company pays three stagehands and four musicians at a total of \$900.

Stop limit for the show is \$13,000. Theatre's guarantee is \$4,000, which is also its estimated operating cost when lighted (the cost is figured to be around \$2,000 when the house is dark). On that basis, the theatre is currently netting approximately \$3,300 a week, or about \$170,000 a year. House is understood to charge approximately \$1,000 a week on its books as rental.

The Hudson, with "Detective Story" playing to over \$23,000 gross, gets a rental of about \$7,000 on its 30% share (incidentally, Howard Lindsay and Russel Crouse, producers of the play, are also co-owners of the theatre). Its operating profit is estimated at about \$3,000 a week. That's repaying the \$40,000 cash loss (including actual outlay, not pro-rata rent, interest on the investment, or other such items).

All operating profits on the theatre cannot be considered final profit, however, as they're subject to 38% corporate tax and various other U. S. and state levies, after numerous allowable deductions. However, at the present income rate, the purchase price of both houses would be earned back in a relatively short period of years.

The Morosco is owned by City Playhouses, Inc., a subsid of City Investment Corp. The Hudson is owned by Lindsay, Crouse, Howard S. and Joseph Cullman, Leland Hayward and Elliott Nugent.

Interplayers, Tyro Group, Gets Union Concessions

The Interplayers, semi-pro legit group in New York, has received a waiver from the theatrical craft unions to operate a summer season in the limited-seat studio-auditorium in the Carnegie Hall building, N. Y. It's the first off-Broadway group in New York to receive an okay from the unions' fact-finding committee since New Stages arranged to operate its theatre in Bleeker street under union concessions.

Under the deal, Local 1 of the IATSE has agreed to the hiring of only one stagehand, the Assn. of Theatrical Press Agents & Treasurers will permit one of the regular Carnegie Hall managerial staff to handle the Interplayers assignment, and the scenic artists will require the employment of one man for a day every three weeks to touch up settings. No teamsters will be hired and, although an agreement with the musicians' union hasn't been reached, it's expected a single tooter will be required.

Two London Successes May Be Produced by Theatre Guild in N.Y.

'Lack of Interest' Cues Maryland's Backslide

Baltimore, June 14. Maryland thea tre, Baltimore, which recently broke the color line for recent engagement of "Anna Lucasta" and announced intention of continuing on non-segregated basis for future bookings, reversed itself when operator Edward Kaplan stated the house would go back to its former policy in lining up next season's bookings.

Kaplan claims lack of cooperation from supposedly interested groups stymied plan for unrestricted ticket selling. He has not formulated definite plans for type of future entertainment and is undecided whether house will return to stock burlesque and vaude of last year or spot legit and concert bookings essayed later in season.

Evans May Do Rattigan Playlets

Maurice Evans may star in a Broadway presentation of "Playbill," the Terence Rattigan program of two playlets, "The Browning Version" and "A Harlequinade." Actor-manager would produce the show on his own, possibly with Theatre Guild participating on the financing but not in the management.

It's understood the offering would not be on the Guild subscription list in New York, but might be available for subscribers on the out-of-town tryout and the subsequent tour, if any. Stephen Mitchell, who presented the show in the West End, returned to England last week after extensive huddles with Evans.

Peter Glenville, who staged the original production, may be brought over to direct the Broadway edition. Evans would play the two male leads created by Eric Portman, with Frances Rowe a possibility for the femme leads played in the original by Mary Ellis. Miss Rowe, the leading lady in the recent Evans revival of "Man and Superman" in New York and on tour, sailed last week for England, but is expected back in September.

"The Browning Version" is a triangle drama about an ailing college professor, his unfaithful wife and a young instructor. "Harlequinade" is a backstage comedy about a noted acting couple during a tryout tour of "Romeo and Juliet."

Miller, Bloomgarden To London for 'Salesman'

Various people associated with the London production of "Death of a Salesman" will sail for England during the next week. Others are already there or on the Continent.

Arthur Miller, the author, sails Sunday (19) with his wife. Co-producer Kermitt Bloomgarden sails June 21, and most of the cast, including Katharine Alexander, Frank Maxwell and the latter's actress-wife, Maxine Stewart, Ralph Theodore, Joseph La Penna and Samuel Main, leave June 23.

Stager Elia Kazan sailed about a week ago with his authoress-wife, Moly Thatcher. On the same boat was Paul Muni, who will play the starring part. Designer Jo Mielziner, traveling on the Continent with director-author Joshua Logan, will join the others for production huddles.

While in London, Bloomgarden will try to sign a British actor for one of the leading parts in "Montserrat," which he will produce on Broadway in the fall, in association with Gilbert Miller. He will also see some West End plays, including several prospects for New York presentation. After the London opening of "Salesman," Miller will visit Paris, the Scandinavian countries and Italy. He's due back in about two months.

Two London successes, Lesley Storm's "Black Chiffon" and Christopher Fry's "The Lady's Not for Burning," may be presented on Broadway by the Theatre Guild. If available, Flora Robson and the original London cast of "Chiffon" would probably be brought over, but the actress is believed to have other commitments and the contractual status of the others isn't known here.

John Gielgud and Pamela Brown leads in "Lady," might also be brought to New York if the Fry comedy-drama is acquired by the Guild. John C. Wilson would probably be associated in a Broadway presentation of the Fry comedy-drama, since he and the Guild have a joint first-option on all London offerings of Hugh Beaumont (H. M. Tennent), and vice-versa.

After the mid-October premiere of the new Lunt show, "I Know My Love," the next item on the Guild's fall schedule is the Katharine Hepburn revival of "As You Like It," which will go into rehearsal in October. An undisclosed English director is being sought, with Margaret Webster and Anthony Waale no longer prospects for the assignment.

Also definitely set for presentation by the Guild during the fall and winter are "Hilda Crane," Samson Raphaelson play to star Joan Fontaine, slated for January rehearsal; the musical edition of "Pursuit of Happiness," with Nanette Fabray, Georges Guilty, Pearl Bailey and John Conte, and "Good Housekeeping," William McCleery comedy-drama to star Helen Hayes.

Depending on tryout results at Westport, Conn., are "Out of Dust," new Lynn Riggs drama, and "Come Back, Little Sheba," by William Inge. Another possibility is "Requiem," Restoration comedy by Sir John Vanbrugh, presented in London by Beaumont and being considered by the Guild and Wilson.

"Jane," S. N. Behrman's adaptation of a Somerset Maugham short story, is not a prospect for this season, but is a future possibility if it can be suitably cast. The proposed Jennifer Jones revival of "Romeo and Juliet," is no longer under consideration, nor is William Marchant's "Within a Glass Bell" or "Lysistrata '49." Gilbert Seldes' new version of his adaptation of the Aristophanes classic.

"Stern Daughter," which Phillip Barry is supposed to be writing, has not been finished and is not a prospect for this season. Paul Vincent Carroll's "Weep for Tomorrow," mentioned as a possibility for production by the Guild, was never on the list, nor was a revival of "Anna Christie," "Much Ado About Nothing" or "Richard III." The Eugene O'Neill plays, "A Moon for the Misbegotten" and "A Touch of the Poet," hinge on tough casting problems.

"Texas Lil' Darling," musical by John Whedon, Sam Moore, Robert Emmett Dolan and Johnny Mercer, is slated for tryout at Westport, but is not under consideration as a Guild production.

REGULAR TICKET VOTED IN BY CHORUS EQUITY

Entire regular ticket was voted into office last week in the Chorus Equity Assn. annual election last Friday (10) at the Capitol hotel, N. Y. Paul Dulzell was reelected chairman of the executive committee his 30th one-year term, and Ora Leak was named for a year as recording secretary.

Chosen for three-year terms as members of the executive committee were Lynn Alden, Ann Dunbar, Sady Gerard, Margaret Gibson, Frances Rainer and Robert Spiro. Elected for two years was Arlyn Frank, and for one year Robert Neukum. Named as representatives to the Actors Equity council were Charles Tate, for three years; George Bockman, Clara Cordery and Paula Purnell, for two years, and Miss Alden, Miss Gerard and Miss Gibson, for one year.

The 200-odd members present were informed that the CE treasury is \$8,900 richer than it was a year ago.

State Fair of Texas granted permission to Theatre '49 to use its present quarters on the State Fairgrounds, Dallas, for another year.

230 Strawhats Due in Operation

By Mid-July; 49 Premieres Set

With some summer theatres already operating and the others set to begin their seasons during the next few weeks, the number of strawhats functioning by mid-July will total about 230. Productions at these silos will include, in addition to the usual summer fare, some 49 tryouts and a few recent Broadway hits.

Supplementing the 28 tryouts previously accounted for, the additional offerings will include two plays with music, five book musicals, two musical revues, 11 straight plays and one modern opera. The two plays with music are "A Story for Sunday Evening," written by Paul Crabtree, with music by Walter Hendl, and "Rose of Killarney," by Stella Unger. "Story" will be presented at the Westport (Conn.) Playhouse the week of July 15, and "Rose" will be offered at the Pitchfork Playhouse, Sharon, Conn., the week of Aug. 31.

The first of the five new musicals, "Plain Betsy," with book, music and lyrics by Marion Weaver, will launch the season at the Green Hills theatre, Reading, Pa., June 21. The Duxbury (Mass.) Playhouse will present "Tammy," musical adaptation of the novel, "Tammy Out of Time," by Cid Ricketts Summer, the week of Aug. 23. Al Moritz did the music and lyrics. The week of Aug. 29 will launch "Texas L'il Darlin'," with book by John Wheedon and Sam Moore, lyrics by Johnny Mercer and music by Robert Emmet Dolan, at the Westport Playhouse. An untitled musical by William Wheeling will begin a two-week engagement Aug. 29 at the Mountain Playhouse, Jennerstown, Pa. No date has been set for the Monson (Mass.) theatre's announced production of "Banned in Boston," written by Frederick S. Hall, with music and lyrics by Hollis and Marjorie G. Hastings.

Grace and Paul Hartman will hit the bucolic trail again this summer in a revue, "Up to Now," which will open at the Tanglewood theatre, Falmouth, Mass., July 4. Harry Herman, Jack Roach and Ed Rice did the sketches, and Clay Warnick the music and lyrics. "On Top of the Roof," with sketches and lyrics by William Whiting, music by Robert Lenn, is being offered as barn package.

'Belvedere' Preems
Of the 11 new plays, "Belvedere," by Gwen Davenport, began a week's engagement at the Denison summer theatre, Granville, O., yesterday (Tues.). Billie Burke will tour the circuit in Owen Crump's "Southern Exposure," beginning the route at the Sea Cliff (L.I.), theatre, July 18. "A Lovely Time," by Howard Buerman and Alfred Golden, will be presented at the Riverside (L.I.) theatre. The Hillbarn theatre, San Mateo, Cal., has set "Sight Unseen" by Rosemary Roster and Warner Law, for the week of July 8. Nancy Godfrey's arena version of "Little Women" will be put on at the Pitchfork Playhouse, beginning Aug. 23. "Hidden House," by Dr. Robert Bachman, will be the presentation at the Lake Summit playhouse, Tuxedo, N. C., starting Aug. 23. The Monson (Mass.) theatre has scheduled Frederick S. Hall's "All Aboard" for production during the season. The Nutmeg playhouse, Sharon, Conn., will put on "Lock, Stock and Barrel" the week of Aug. 2. "Stones on Carne Lecca" will be the presentation at the Tufts theatre, Medford, Conn., beginning July 12. "Thanks For Your Wife" is the current bill at the Worcester (Mass.) Drama Festival. The Foot-hill Playhouse, Bound Brook, N. J., has scheduled "Among Those Present" for the week of June 30.

A modern opera will be put on at St. Michaels College Playhouse, Winooski Park, Vt., beginning July 12. Emmett Lavery did the libretto and Ernst Krenek the music. The recent Broadway success, "Light Up the Sky" will be put on at a few barns, and "The Heiress," which recently concluded a road tour, is set for production at a number of spots. "The Medium and the Telephone" will also be offered to barngoers this season. "Command Decision," available for stock production, hasn't as yet been announced as an offering by any of the rustic produ-

cers. And Maxwell Anderson has given special permission to the Hillbarn theatre, San Mateo, Cal., to present "Anne of the Thousand Days" for three performances, beginning Aug. 5 and another three, beginning Aug. 12.

Ellitch's 58th Season

Denver, June 14. Ellitch summer theatre opens its 58th season June 26, for 10 weeks, and for the first time in years one of the offerings will be a premiere. The final week will see a tryout of "The Fundamental George," by Max Wyllie and John C. Gibbs, to be directed by Elliott Nugent. With "Skin of Our Teeth" booked as the opener, leading lady for the first half of the season will be Ruth Matteson, here last year, and Ruth Ford for the final half. Whitfield Conner will be leading man for the season. Norris Houghton is returning as director.

'Robert's Wife' Preem

Stockbridge, Mass., June 14. The Berkshire Playhouse, which will open its 18th season June 20 with Buster Keaton in "Three Men On a Horse," is to give the first American production of Ervine's "Robert's Wife," starring Mady Christians. Director William Miles has announced eight of the other nine plays. They are: "The Importance of Being Earnest," with Florence Reed; "The Late Christopher Bean," with Mary Wickes; "Let Us Be Gay," with Kay Francis; "The Heiress," with Francesca Brunning; "The Medium" and "The Telephone," with Marie Powers and the Broadway company; "Jennie Kissed Me," with Leo G. Carroll; "The Corn Is Green," with Eva La Gallienne; "The Winslow Boy," with the resident company.

Glenda in 'Weakness'

Chatham, N. Y., June 14. Glenda Farrell will guest-star in "The Fatal Weakness," which opens the first season of summer stock under the management of C. Dayton La Pointe and the direction of Dean Goodman at the Crandell theatre in Chatham. La Pointe and Goodman denied a radio report that Miss Farrell had suffered a heart attack. Joan Manning, character comedienne, will support her.

Morgan Lawrence, who played in "The Heiress" on the road, will be local strawhat's leading man.

Names for Saratoga

Saratoga Springs, N. Y., June 14. John Huntington will open his third season at the Spa summer theatre in Saratoga Springs July 4, with Guy Kibbee as guest star in "On Borrowed Time." Appearing with Kibbee at this and other summer stands is nine-year-old Michael Collins of Albany, who played the juvenile role in Malcolm Atterbury's production of the fantasy at the Playhouse in the Capital City last winter.

Other "names" slated to appear at the Spa theatre this year are: Kay Francis in "Let Us Be Gay," Guy Madison in "The Voice of the Turtle," and "The Treacher in 'Blith' Spirit," and Paul Lukas in "The Heiress."

Resident company will include: Kurt Richards, Roderick Winchell, Clyde Wadell and Ruth Shields. Don Shirley, of Yale Drama School, will be designer.

World Dance Preem

Lee, Mass., June 14. The world premiere of "The Drama of Jacobs," with choreography by Ted Shawn and music by Arius Milhaud, will be held at Jacobs' Pillow Dance Festival, Aug. 19. It will be repeated the following day. Appearing will be Norman Vance, Ruth Ann Koesun and John Kriza, principals of the Ballet Theatre company, and Iva Kittell, mime and satirist. The following week a new group of works by Myra Kinch, soloist and member of the University of the Dance faculty, and company, will be given.

The Festival opens July 8, with Janet Collins featured in modern dances, Federico Rey and Pilar Gomez in Spanish numbers, and Nora Kaye and Igor Youskevitch, of the Ballet Theatre. Ruth St. Denis will ring down the curtain with a recital Sept. 3. Shawn will be featured in performances July 22-23.

Patrice Munsell, Metropolitan Opera coloratura soprano, will make her first appearance in opera Monday (20), in the title role of "Naughty Marietta" with the Pittsburgh Light Opera Co. at Pittsburgh Stadium.

Father-Son Combo

Chicago, June 14. Father and son are playing the same role simultaneously, that of the ship's doctor in "Mr. Roberts."

Robert Keith, Sr., has the part in the New York cast, and his son Robert, Jr., took over the same spot when Robert Burton bowed out of the show for several days following the death of his wife June 12.

'Anti-Red' Group In Equity Likened To AFRA Outfit

Faction that conducted the organized write-in campaign in the recent Actors Equity annual election is understood to include the same element active as the Artists Committee a couple of years ago in the American Federation of Radio Artists.

In both cases the groups have been regarded as politically conservative and the campaign stressed "anti-Communism." Also, the recent write-in drive in the Equity election used much the same undercover tactics as the Artists Committee did in AFRA.

Although the write-in campaign in the recent Equity election failed, it came much nearer success than any previous attempt of the kind. Significantly, it was much more carefully organized than any previous such drive in the union's history. But, ironically, even the careful planning didn't work out quite as hoped, as a fraction of the write-in vote was split in different categories and thus didn't register.

Thus, while Vicki Cummings received 380 votes for council member on a one-year term, 56 other ballots were for the two-year council term. Similar result occurred in the case of Neil Hamilton, Emory Richardson and Edward Cullen. However, William Gaxton's write-in vote for the presidency was undivided, but nevertheless ran far behind that for Clarence Derwent, the regular nominee.

Vote was very close in favor of the motion expressing the meeting's "extreme displeasure" over council's earlier action in publicizing "matters of moment and concern" to Equity before taking them up with the membership. However, it was notable that the measure was directed at the publicizing of the council's condemnation of the undercover write-in plan, rather than the condemnation itself. Apparently the write-in group didn't want to risk a showdown on the straight issue of the organized write-in tactics.

It's expected that the write-in device may be attempted in future Equity elections, but with more careful planning, so divided votes for the same candidates won't occur again. There's a sizable right-wing minority in Equity, but not large enough to put over extreme policies, as shown by the breakup of an organized right-wing faction two years ago, as well as the official reprimand given Frank Fay several years ago for his political attacks on other members.

However, the recent write-in attempt may speed action toward revising Equity's voting setup. Such a move has been contemplated for some time, and a committee headed by Matt Briggs is supposed to study the problem and bring in a recommendation to the council.

Korda's Moppet, Henrey, May Do B'way Legit

Bobby Henrey, 10-year-old star of Sir Alexander Korda's British-made film, "The Fallen Idol," may appear in a Broadway legit production this fall. Negotiations are on with Korda, who has the moppet under contract, for his appearance in the dramatization of Henry James' "The Turn of the Screw," which Aldrich & Myers will produce.

Kid is half-English and half-French. "Idol" is his first and only picture and he scored personally in it in England. It is to be distributed in the U. S. in the fall by Selznick.

If the negotiations for the youngster's services are successful, he'll be in New York from London in mid-July to start rehearsals.

Inside Stuff—Legit

Several actors familiar to U. S. audiences were elected to the council of British Equity in the recent annual election in London. Included were Sir Laurence Olivier, Leslie Banks, Dame Sybil Thorne, Dame Edith Evans, Frank Lawton, Raymond Huntley, Clifford Mollison and Margaret Rawlings. Others elected were Jack Allen, Richard Attenborough, Felix Aylmer, Bruce Belfrage, Honor Blair, Laidman Brown, Hugh Burden, John Clements, Patricia Coo, Rosemary Day, Derrick de Marney, Michael Denison, Edmund Donlevy, Charles Farrell, Walter Fitzgerald, Marius Goring, Jimmy Hagan, Nigel Jack Hobbs, Rosamund John, Andrew B. Martin, Henry Oscar, Nigel Patrick, Margaretta Scott, Athene Seymer, Ivor J. Smith, Jack Spurgeon, Reginald Tate, Ralph Truman, Lois Tucker, John Varley, Harold Warrender and Gladys Young.

Those defeated included Emlyn Williams, Peggy Ashcroft and Frederick Leister. Less than 1,400 ballots were cast in the election out of a total eligible vote of over 9,100.

Among the backers of the touring "Respectful Prostitute" and "Hope Is the Thing," which recently folded in Chicago, are John F. Waters, an employee of the Shuberts, \$7,500; producer Lassar H. Grosberg, \$4,800; actor-director Ezra Stone, \$1,200; producer-director Norris Houghton, \$600; actor Jackie Kelk, \$600; agent George Freedley, \$600; strawhat operators Arnold B. and Mrs. Gurtler, \$800 each; pressagent Reginald Denenholt, \$600; costume execs Abram Blumberg and James Stroock, \$300 each; Actors Equity staff member Willard Swire, \$300.

Grosberg was general partner and presented, in association with New Stages.

Backers of the James Russo-Michael Ellis revival of "The Play's the Thing," produced during the 1947-48 season, will receive an additional return of \$1,000 from the show. Coin is a rebate from advertising bought during the comedy's New York run. Payment will reduce the loss on the \$40,000 production to \$24,800.

Howard S. Cullman is an investor, but not associated in the production of "Champagne for Delliah," Ronald Miller play which Henry Sherek presented last week in London and plans to do next season on Broadway.

Legit Bits

Barrie O'Daniels, managing director of the Detroit Civic Light Opera, lined up "Porgy and Bess," "Show Boat" and "Up in Central Park" for his fall season. He was in New York last week and will be back in about three weeks to set the rest of the schedule. Cheryl Crawford, in association with the Lawrence, will present "The Golden Apple," musical by John La Touche and Jerome Moross, next winter, after Miss Crawford's production of Marc Blitzstein's musical "Little Foxes"...

Fay Kanin, author of "Goodbye, My Fancy," east last week with her husband, co-producer Michael Kanin, who's directing Ruth Hussey, substitute for Madeleine Carroll for the summer. Eddie Plohn, manager of the National theatre, Washington, recuperating in New York after a hospital siege... Steve Cochran, Plohn's predecessor at the National, is still on the sick list... Ned J. Warren and William B. Steuer, convicted of grand larceny in the collection of \$39,000 a year ago for a musical they never produced, were sentenced last week to prison terms of from 15 to 30 months each... Lawrence Weiner, theatre advertising exec, back on the treadmill after a week in Poly-clinical hospital, N. Y., with a kidney ailment.

Herman Bernstein, general manager for Lindsay & Crouse and Leland Hayward, planning a European vacation early in the fall... "Out of the Picture," new play by Louis MacNeice, in rehearsal by the Interplayers, with Irving Silber directing... "Texas Is Tops," new musical, will be presented June 22-25 at Master Institute, N. Y.

Lyricist Howard Dietz, M-G-M publicity ad head, sails Friday (17) for two months in Europe.

While Michel Mok takes a two-week vacation as pressagent for "South Pacific" and "At War With the Army," his associate, Helen Hoerle, is in charge of the office and Frank Goodman is assisting... Sherlee Welgarten, Theatre Guild casting director, returned last week from London and Alexander, her husband, Stephen Alexander, tele director for Universal pictures.

Actress Susan Douglas back from the Continent last week... actress-dancer Joan McCracken sailed Friday (10) on the Nieuw Amsterdam for a Paris vacation, and British actress Valerie White, who played a principal part in "Wings of the Dove" in New York and on tour, sailed Friday for London on the Parthia.

The Leland Haywards (Nancy Hawks) honeymooning in Europe... Freelance artist John Mackey is doing caricature-portraits of Broadway for Sardi's restaurant, N. Y. He succeeds the late Alex Garde, whose pictures were a tradition in the establishment... London producer Emile Littler died in town about July 1 to attend the "Miss Liberty" premiere.

Murray D. Morrison, secretary of the Theatre Library Assn., flew to Europe Friday (10) for a four-month stay to cover the dramatic festivals and national theatres...

ATPAM Acts Vs. Personal P.A.'s

Legit pressagents have made another move in their perennial warfare against "personal" p.a.'s. Latest action, taken by the board of governors of the Assn. of Theatrical Press Agents & Managers, is to forbid its members to work with any non-member p.a. on a legit production. The ruling supplements a previous prohibition against non-union agents handling publicity for legit shows.

Idea of the new edict is to clarify the distinction between the regular p.a. on a show and an independent press rep hired to do personal publicity for the producer or individual talent in the cast. It's figured that the ATPAM member now has an official "out" to bolster his refusal to work with the indie p.a. Thus, if an unauthorized story backfires, the regular p.a. is not merely cleared of complicity, but can point to the fact that he's not even allowed to cooperate with the unofficial agent.

Also, the union hopes that the rule will tend to make drama editors shun personal pressagent handouts in favor of "authorized" releases from a show's official p.a. All of which is intended to bolster the ATPAM member in relation to free-floating personal reps. Union rules already limit the activities of ATPAM members doing personal publicity for talent in a show in which another member is the regular p.a.

"Paper Moon," new comedy by Peggy Phillips, Theatre Guild assoc. p.a., to open at Old Town theatre season at Smithtown, L. I., June 28. Paula Lawrence is starred.

London

Michael Powell, film director with producer Emeric Pressburger, has partnered with legit manager Bernard Delfont to produce plays in the West End. He'll double from pictures... Jack de Leon, founder and manager of the "Q" theatre in London, takes a year's leave starting in mid-July, with Anthony Parker and Molly May handling the theatre during his absence. De Leon goes to Italy to work on a play for West End production in the fall.

AL MORITZ HEADS THEATRE

Duxbury, Mass., June 14. A corporation headed by Al Moritz, with 350 local townspeople as stockholders has financed the building of a new summer theatre here. The local inhabitants bought stocks valued at \$28,000. Corporation has also placed a \$10,000 mortgage on the theatre.

A benefit performance of "Torch Bearers," for the Children's Hospital Fund, on June 30, will precede the theatre's scheduled July 5 opening.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week (the second week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|--|-------------|-------------|
| BROADWAY | | |
| Number of shows current..... | 18 | 27 |
| Total weeks played so far by all shows..... | 37 | 55 |
| Total gross for all current shows last week..... | \$452,500 | \$558,000 |
| Total season's gross so far for all shows..... | \$916,800 | \$1,114,000 |
| Number of new productions so far..... | 0 | 1 |
| ROAD | | |
| Number of current touring shows reported..... | 13 | 14 |
| Total weeks played so far by all shows..... | 28 | 32 |
| Total road gross reported last week..... | \$498,233 | \$369,500 |
| Season's total road gross so far..... | \$815,633 | \$760,200 |

Chi's 2 Legit Shows Get O.K. Biz; 'U.S.A.' 27G in 5 Times, 'Roberts' 20 1/2G

Chicago, June 14. With only two presentations "Mr. Roberts" and "Inside U. S. A." Chi faces a lean summer, with no attractions likely to come in. Heavy convention trade has jumped "Mr. Roberts" several thousand.

"Inside U. S. A." took a heavy blow last week, with Bea Lillie out of action three nights. Comedienne has no understudy and show was off from Sunday night until Wednesday evening when she suffered shock after a fire was discovered in her apartment. "Inside" did well the rest of the week.

Estimates for Last Week

"Inside U. S. A." Shubert (4th week) (2,100; \$4.94). Fine \$27,000 for five performances played last week.

"Mr. Roberts." Erlanger (39th week) (1,334; \$4.33). Zoomed sharply to tasty \$20,500.

'STREETCAR' HEFTY IN KAYCEE AT \$20,300

Kansas City, June 14. Final legit of the season here was "Streetcar Named Desire" in the Music Hall, June 8-11 for six performances. Steady trade for entire run with \$3.50 top, grossed hefty \$20,300.

"Streetcar" likely is the last legit in the Music Hall, city-owned auditorium. Road companies are slated to shift to the Orpheum, with Jimmy Nixon, United Booking Office franchise holder, moving over as manager when house goes under Fox Midwest control. Circuit takes over the Orpheum next week and begins renovating it for the fall legit opening.

\$8,200 in Des Moines

Des Moines, June 14. "Streetcar Named Desire" grossed \$8,200 in two performances last Monday-Tuesday (6-7) nights at the KRNT theatre here. It was virtual capacity for the stand.

'Finian' Disappointing \$24,900 in Toronto

Toronto, June 14. With heat wave badly denting business, "Finian's Rainbow" disappointed at nearly \$24,900 at the Royal Alexandra (1,525), scaled at \$4.80 top.

Advance sale for current (second) week was close to \$14,000.

'Shoes' 22G, Montreal

Montreal, June 14. After a slow start, "High Button Shoes," starring Eddie Foy, Jr., ended the week at His Majesty's with \$22,000. This 1,579-seater was scaled to a \$3.98 top with two matinees. Next legit offering will be "Finian's Rainbow," slated for June 20.

"Shoes" tour ended here, but resumes next fall on the Coast.

Current Road Shows

(June 13-25)

"Blackouts of 1949" — El Capitan, L. A. (13-25).

"Brigadoon" — Philharmonic, L. A. (13-25).

"Finian's Rainbow" — Royal Alexandra, Tor. (13-18); Majesty's, Mont'l (20-25).

"Harvey" — Biltmore, L. A. (13-18); Aud., San Diego (20-21); Aud., Pasadena (22); Aud., Long Beach (23); Aud., Sacramento (25).

"Inside U. S. A." — Shubert, Chi. (13-25).

"Miss Liberty" — Forrest, Philly (13-25).

"Mr. Roberts" — Erlanger, Chi (13-25).

"Streetcar Named Desire" — B'way, Denver (13-14); Lobero, S. Barbara (17-28); Biltmore, L. A. (20-25).

'BRIGADOON' 51 1/2G, L.A.; 'HARVEY' FINE \$17,000

Los Angeles, June 14. Two new offerings made general conditions a bit better last week, with "Brigadoon" leading the field as a money-getter. Frank Fay's first time in Los Angeles in "Harvey," but the third time for the play at the Biltmore (twice before, total of 10 weeks with Joe E. Brown) indicated that there's still tremendous vitality left in the show. Incoming tourists helped to lift the take a little for Ken Murray's "Blackouts."

Due to the need for 10 days' more rehearsals, the Coronet didn't open until Friday (10) with "Anna Lucasta." All-white cast is headed by Lois Andrews and Sydney Chaplin.

Estimates for Last Week

"Blackouts of 1949," El Capitan (364th wk) (1,142; \$2.40). Rising to a fair \$17,000.

"Brigadoon," Philharmonic Aud. (1st wk) (2,670; \$4.80). Opened much stronger than L. A. Civic Light Opera's last entry, "Great Waltz," looks solid for rest of run. Big \$51,500.

"Harvey," Biltmore (1st wk) 1,636; \$3.60. — Very healthy business for third date of the play in Los Angeles; \$17,000.

130G SRO Advance For Philly 'Liberty'

Philadelphia, June 14. New Berlin-Sherwood Hart musical, "Miss Liberty," which had its preem last night (13) at the Forrest, where it is skedded for three weeks prior to its Broadway bow July 7, is already sold out for the local engagement, with over \$130,000 in the till. Over \$100,000 of that was taken in through mail orders. With a \$5.20 top (\$4 plus three taxes), the much heralded musical is set to do \$43,500 during each of its three weeks.

Because of terrific advance sale, management has cut down advertising to a minimum and has resorted to a "stagger" system between the three first-line local dailies (Bulletin, Inquirer and News) for whatever ads are used. Only really big ad copy was used way back in early May, when show booking was first announced, and once afterwards, when mail-order sale was skedded.

LUNTS FINE \$27,400 IN WK. AT MILW'KEE

Milwaukee, June 14. Gross of \$6,700 was drawn last Monday-Tuesday nights (6-7) by Alfred Lunt and Lynn Fontanne in "I Know My Love" at the Davidson here. Following a take of \$20,700 for six performances ending the previous Saturday night (4), it brought the total to a fine \$27,400 for the eight-performance engagement.

The Lunts left immediately after the closing for their home in Genesee Depot, Wis., where they'll remain until they resume touring in the Theatre Guild production preliminary to the Broadway premiere.

'New Moon' Clicks In St. L. Opener

St. Louis, June 14. "New Moon" teed off an 11-night run of the Municipal Theatre Assn's 31st all fresco season in the Forest Park playhouse Thursday (9) with 8,000 payees on deck. Gross was an estimated \$3,000; with guarantors being cuffo guests.

Those in top roles who scored are Edward Roecker, baritone; Robert Shafer, tenor, and Dorothy Sarnoff, soprano; Mary Wickes, comedienne, and Buster West, a newcomer whose eccentric dancing was a solid click. Cabot and Dresden, ballroomologists, also won the mob. For the first time since 1939 the organization presented a male dancing chorus.

New \$30,000 sound system also debuted.

Spike Jones 25G, S. F.

San Francisco, June 14. Spike Jones chalked up a nifty \$25,000 for the first week of his "Depreciation Revue," which bowed into the Curran Monday (6) to fine reviews. Show is playing to \$3.60 top at 1,776-seat house.

"Cabalagata," Spanish revue which opened at the Geary (1,550; \$3.60) Tuesday (7), rated bouquets from the critx and a nice \$12,000 for its first week.

B'way Legit Marks Upturn; Assist From Tourists, Weather; 'Girls' 40G, 'Detective' \$22,700, 'Ice' 33G, 'Ear' 30G

BERGNER-'AMPHITRYON' TEES OFF D. C. PROJECT

Washington, June 14. Elisabeth Bergner in "Amphitryon 38" will preem an eight-week season June 26 for the Washington Theatre Festival, latest venture to loom on the local legit horizon. Site of the venture will be Meridian Hill Park, government-owned outdoor theatre located about 10 minutes bus ride from midtown.

Latest local legit effort is the brainchild of Vincent Donohue and Horton Foote, heads of Production, Inc., the sponsoring outfit, and local film publicist David Pollard, with all three acting as co-directors of the project. A kitty of \$18,000 was raised by personal appeal to 60 individuals in order to launch the theatre, which, like Productions, Inc., its parent organization, will operate on a non-profit basis.

Greatest asset of the 900-seat non-segregated outdoor theatre is fact that it is rent-free, operating under special permission of the National Capital Parks of the Interior Department, which has jurisdiction over the property. Greatest stumbling block is, of course, the vagaries of the weather. Directors will operate on a seven-day basis, under a special nod from Equity.

Site was originally used for chamber music concerts. Although such followups as Ethel Waters in "Mamba's Daughters," Fay Bainter, Bette Fields and Maurice Evans are talked of, no successor to "Amphitryon" has been inked. Top will be \$3.60; \$4.80 opening night.

Equity Wants to OK All Overseas Engagements

A resolution, that members of Actors Equity be instructed not to enter into any agreement involving overseas employment without consulting Equity in advance, was adopted at the Council's meeting yesterday (Tues.).

The council also appointed a committee, consisting of Cornelia Otis Skinner, Ralph Bellamy, Bill Ross, Frederick O'Neal and Edith Atwater, to survey the situation, which effects segregation in housing for touring companies. The difficulty in finding adequate quarters for Negro performers has prompted this move and Lee Sablison, a non-Equity member, has been invited to join the committee in an advisory capacity.

Bellamy, who was recently elected vice president of Equity, resigned from the council, but retains his office. His vacancy will be filled by Alexander Clark until the next annual meeting.

Frances Starr, Buka Virginia U. Guestars

Charlottesville, Va., June 14. Frances Starr and Donald Buka will make guest-star appearances this summer with the Virginia Univ. theatre. Actress will star in "The Silver Cord," July 6-9, and Buka will star in "Liliom," July 20-23. Other plays to be presented during the season are "Arsenic and Old Lace," "Glass Menagerie," "Inspector Calls" and "Iphigenia in Tauris."

Presentations are part of the summer session of the college drama department, which offers instruction in acting, playwrighting, directing, designing and backstage technical operation.

Passaic's 9-Weeker

Passaic, N. J., June 14. A non-Equity group, Actors Co., comprised chiefly of non-professionals, will conduct a nine-week season here beginning June 15. The initial offering will be "The Voice of the Turtle."

Shows in Rehearsal

"Kiss Me Kate" (Road) — Saint Subher-Lemuel Ayers.

"Miss Liberty" — Robert Sherwood-Irving Berlin-Moss Hart.

Legit attendance took a welcome upturn on Broadway last week. Marked improvement was notable Monday night (6) and continued through the week. Cooler weather was figured the principal factor, although a reported increase in the flow of tourists from out of town also helped. Only a few shows failed to benefit. Rotary convention may provide a boost this week.

There were no closings last weekend, but "Along Fifth Avenue" will finally fold Saturday night (18) and there may be other shutterings this week or in the next fortnight or so.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Operaetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

"Along Fifth Avenue," Imperial (22d wk) (R-1,472; \$4.80). The reduced state hasn't helped any more than two-for-ones did, so the revue calls its quits Saturday (18), about \$275,000 in the red; last week registered around \$17,000.

"Anne of the Thousand Days," Shubert (27th wk) R-1,378; \$4.80. Trifle better at nearly \$20,000.

"As the Girls Go," Winter Garden (30th wk) (M-1,519; \$7.20). Bobby Clark starrer has been skidding recently, but rebounded last week to \$40,300.

"At War With the Army," Booth (15th wk) (C-712; \$4.80). Managing to stay in the black, \$7,800.

"Born Yesterday," Miller (175th wk) (C-940; \$4.80). Longrun comedy is keeping afloat, with the operating hookup trimmed to the bone; \$7,500.

"Death of a Salesman," Morosco (18th wk) (D-931; \$4.80). Same every week; all the house will hold at \$24,400.

"Detective Story," Hudson (12th wk) (D-1,057; \$4.80). Nudging capacity figures; last week \$22,700.

"Goodbye, My Fancy," Fulton (29th wk) (CD-966; \$4.80). Has eased off lately, but the real summer test will start June 20, when Ruth Hussey substitutes for Madeleine Carroll; \$14,500 last week.

"High Button Shoes," Broadway (88th wk) (M-1,900; \$3). Now on week-to-week basis; Joyce Faye has succeeded Phil Silvers as lead; \$21,000.

"Howdy, Mr. Lee of 1950," Center (3d wk) (R-2,964; \$2.88). New edition of the skating spec played the standard nine performances last week; \$33,000.

"Kiss Me, Kate," Century (24th wk) (M-1,654; \$6). Another of the three solid SRO entries; \$47,100 as usual.

"Lend an Ear," Broadhurst (26th wk) (R-1,160; \$6). Bounced back with the field; plenty of margin at \$30,000.

"Madwoman of Chaillet," Belasco (23d wk) (C-1,077; \$4.80). Also registered a nice rise; topped \$18,500.

"Mister Roberts," Alvin (69th wk) (CD-1,357; \$4.80). Up again to near-limit gross; \$34,200.

"South Pacific," Majestic (10th wk) (M-1,659; \$6). The top grosser and most-in-demand show on the list; getting the standee limit at all performances; \$50,600.

"Streetcar Named Desire," Barrymore (80th wk) (C-920; \$4.80). \$16,500.

"Two Blind Mice," Cort (15th wk) (C-1,064; \$4.80). Also did a bit better; almost \$10,000.

"Where's Charley?" St. James (35th wk) (M-1,509; \$6). Doing practically as well as when it opened last fall; after a missed performance the previous week, last week's regular schedule pulled a great \$37,800.

'Okla.' Smash \$36,500

Atlantic City, June 14. "Oklahoma" did a reported \$36,500 the past week, aided by the American Medical Assn. convention.

Critics for both papers praised show liberally.

'Born' 6G, Boston

Boston, June 14. Hub legit season in fold last week as "Born Yesterday" moved out of the Colonial after a month at top prices. Did about \$6,000 at \$1.80 top.

Nothing in sight until late August.

Plays Out of Town

Miss Liberty

Philadelphia, June 14.
Irving Berlin. Robert E. Sherwood and Moss Hart production of musical in two acts (15 scenes). Music and lyrics by Berlin. Book by Sherwood. Stage by Hart. Features Eddie Albert, Allyn McLerie, Mary McCarty, Charles Dingle, Philip Bourneuf, Ethel Griffies and Herbert Berghof. Choreography, Jerome Robbins; settings, Oliver Smith; costumes, Dorothy; musical director, Jay Blackton; orchestration, Don Walker. At Forrest, Philadelphia, opening June 13, '49; \$5.20 top.
James Gordon Bennett. Charles Dingle Carthwright. Sid Lawson. The Herald Reader. Rowan Tudor. Marie Delille. Mary McCarty. Horace Miller. Eddie Albert. The Reporters: Lewis Bolyard, Ed Chapell, David Colver, Hill Hogue, Robert Penn, John Sheehan. Joseph Pulitzer. Philip Bourneuf. Police Captain. Evans Thornton. The Mayor. Donald McClelland. French Ambassador. Emile Renan. The Sharks: Bill Bradley, Allen Knowles, Kazimir Kocik, Robert Penn. Bartholdi. Herbert Berghof. The Models: Stephanie Augustine, Trudy Delille, Marilyn Frechette, Monique Dupont. Allyn McLerie. The Girl. Maria Karnilova. The Boy. David Colver. The Acrobat. Virginia Conwell, Joe Milani, Eddie Phillips. Kazimir Kocik. Strong Man. Ethel Griffies. The Countess. Ed Chapell. A Boy. Helene Whitney. A Girl. Helene Whitney. A Damsel. Rowan Tudor. The Lampighter. Marilyn Frechette. The Actress. Robert Patterson. A Minister. Ed Chapell. An Admiral. Robert Patterson. The Boys. Bob Keady, Elizabeth Watts. The Mother. Elizabeth Watts. The Policeman. Evans Thornton. The Brothers: Lewis Bolyard, David Colver. Robert Penn. The Old Man. Gloria Patricia. A Maid. Gloria Patricia. The Dandy. Donald McClelland. Richard K. Fox. David Colver. The Judge. David Colver. Mr. Monotony. Tommy Hall. The Snappy Little Dancer. Maria Karnilova. A Policeman. Sid Lawson. The Police Officer. William Calhoun. Singers: Stephanie Augustine, Irene Carline, Trudy Delille, Tommy Hall, Estelle Gardner, Marilyn O'Connor, Yolanda Renay, Helene Whitney, Lewis Bolyard, Ed Chapell, David Colver, Billy Hogue, Sid Lawson, Robert Patterson, Robert Penn, John Sheehan, Evans Thornton. Dancers: Virginia Conwell, Coy Dore, Norma Doggett, Dolores Goodman, Patricia Hammerlee, Norma Kaler, Gloria Patricia, Janice Rule, Tiny Shimp, Bill Bradley, Fred Hearn, Allen Knowles, Kazimir Kocik, Erik Kristen, Robert Pagan, Robert Patterson, Billy Hips, Bob Tucker. Captain: Fred Hearn. Newsboys: William Calhoun, Ronald Kane, Ernest Laird, Kevin Mathews, Rusty Slocum.

"Miss Liberty" with one of the most terrific buildups of any new musical, had its expected glittering opening at the Forrest theatre here tonight (13). It has virtually all the entertainment ingredients needed for a smash musical. A number of obvious mechanical and superficial flaws are discernable, but most can be overcome, and most certainly must be. It's weighted down with too much book, lacks comedy, is too legity for a musical, and needs more glam in the gals department.

"Miss Liberty" has a more or less familiar musical comedy pattern despite the presence of Robert E. Sherwood as librettist. It is not a play with its score woven into the action. Here are set arias, specialties, ballets, etc.—perhaps a shade too conventional.

There is no denying Sherwood's sincerity as is evidenced, for example, by his introduction of the Emma Lazarus poem (inscribed on the base of the Statue of Liberty), and his setting of it to music, with all the principals and chorus joining in a rousing ensemble honoring our country's principles of tolerance and liberty. However, although that scene (on a half-darkened stage) seems the ideal finale, the curtain has to go up on a gay and light anti-climax, introducing all the characters in the good old Cohan way. And there is more than an occasional touch of George M. here. It misfires.

The Berlin score is a natural, with a number of almost surefire hits, all of them distinguished by

the well-known simplicity and hummable qualities of Berlin music and his equally simple and easy-to-say lyrics.

Excellent tunes that are sure to click include "Let's Take an Old-Fashioned Walk," "Paris Wakes Up and Smiles" (a little more pretentious musically than the rest), "Mrs. Monotony," a red-hot affair, and the comedy numbers, "Homework" (stolen by Berlin from one of his own oldies, "Lazy"), and "Only for Americans," "Honorable Profession of the Fourth Estate," which is reprised, proved somewhat of a disappointment. There's also a wild and woolly dance ensemble ("The Policeman's Ball") that stops the show.

The cast, without very big names, is generally topnotch. Earlier in the show, Mary McCarty, one of the two female leads, seems to outshine Allyn McLerie, but the latter comes through later, especially in her dance of "Mrs. Monotony." Miss McCarty is tops in the plaintive but funny "Homework." The two gals do a duet in Act II that is very clever.

Eddie Albert is both amusing and human as the photographer-hero. He sings "Little Fish" with Miss McCarty and "Let's Talk a Walk" with Miss McLerie with pleasant effect. He is personally excellent.

If there is any show-stealing to be done, that credit should go to Ethel Griffies, as the heroine's grandmother. Her rendition of "Americans" is the highlight stopper of the evening. Philip Bourneuf and Charles Dingle, as Joseph Pulitzer and James Gordon Bennett, respectively, about whose journalistic feud the plot revolves, are dignified but are asked too often to join in song lyrics. Some of the newspaper stuff will register better on Broadway than it did here.

Actually, the Parisian sequences of the show, dealing with the humorous "discovery" of a French girl figure on having acted as model for the Statue of Liberty, are livelier, more spontaneous and generally more interesting than most of the American scenes. The first half-hour of the musical drags noticeably. "Little Fish" gets the audience stir, then with the scene-shifting to Paris, action goes into high with "Old-Fashioned Walk." A few minutes later "Paris Wakes Up" and "Americans" keep the ball rolling.

Visually the show is a standout. Oliver Smith's settings gorgeously lighted, are topped by the one under a Paris bridge, but there are four or five nifties. Motley's costumes measure up in every way.

Moss Hart's directorial powers are constantly in evidence, and there's no doubting that he will smooth out and eliminate the rough spots, especially those of Act I. Jerome Robbins has staged the dances and musical numbers, and here again there can be no complaint. He did a bangup job. His outstanders are "Old Fashioned Walk," "Paris Wakes Up" and "Policeman's Ball."

Show ran until after 11:30 opening night, but shouldn't be too hard to cut.

Remember Me

Pittsburgh, June 11.
Pittsburgh Playhouse production of comedy in three acts (four scenes) by Dorothy Daniel. Directed by Frederick Burleigh.
Corrie Mae. Ruth Nirella. Teddie Conover. Robert Kaub. Marie Conover. Martha Morrison. Margaret Bradley. Marcelle Feiner. Peter Kingsbury. John Johns. Uncle Alex. William Ross. Murdoch. Wallace Borger.

As its final production of the season, Pittsburgh Playhouse is presenting an original comedy by Dorothy Daniel, former newspaperman, and in private life, wife of Royce Daniel, managing editor of Hearst's Sun-Telegraph. For a first play, it's not too bad and packs a lot of laughs. "Remember Me" would hardly make the grade on Broadway, but for summerweight entertainment on the barnyard circuit, it's just the ticket.

Miss Daniel's plot staggers with implausibilities and silly characters, but her dialog frequently has sparkle and she has a good ear for amusing patter. Deals with a recently married couple about to be divided because bride's interested in abstract art, husband can't stand it, she's being encouraged by man-about-town, whom she plans to marry after the divorce. Enter the gal's mother, a winsome, attractive widow, and it turns out that other man in daughter's life was also the other man in her's 25 years before. When husband, in a kitchen mood, streaks some wild daubs on an unfinished canvas of his wife's for the benefit of a simple-minded reporter for an art magazine, latter enters in the Grand Prix and it cops first honors. That shows wife how silly whole busi-

ness is, she goes back to her husband and mama runs off with the other man.

Story and character weaknesses, however, are mitigated in part by good lines which frequently pack a punch. Central character is really the mother, who gets the meat of "Remember Me," and Marcelle Feiner plays it expertly. Ruth Nirella, as a comic maid, has a meaty role and does it up brown while young couple's pleasantly acted by Robert Kaub and Martha Morrison. Parts William Ross, John Johns and Wallace Borger have as so poorly written it's not their fault they don't register.

Anna Lucasta

Hollywood, June 10.
Circle Players production of comedy-drama in three acts (six scenes) by Philip Yordan. Features Lois Andrews, Sydney Chaplin, Irene Seidner, John Bleifer, Anthony Caruso, Bert Lewis, Shirley Davis, Sally Regan. Directed by Walter Thompson. Ash. At Coronet, Hollywood, June 10, '49; \$3.60 top.
Stella. Lynne Sherman. Katie. Shirley Davis. Theresa. John Bleifer. Stanley. Robert Caruso. Frank. Sydney Chaplin. Joe. John Bleifer. Noah. William Shaw. Blanche. Sally Regan. Danny. Lois Andrews. Rudy. Anthony Caruso. Rudolf. George England.

Use of a Polish family instead of a colored one for Philip Yordan's "Anna Lucasta" (as the author originally intended it) results in no dramatic loss to the play. Although presented in that form by an inexperienced group of players, it reveals sound commercial possibilities with an all-white cast. As staged by the Circle Players, it is poorly directed, undistinguished by any standout performances, and hampered by a lack of professional polish. Lois Andrews, as Anna, is unable to carry the difficult assignment handed her. She is comely enough, but her artistic merits do not match her physical ones.

Sydney Chaplin, in the role of the grasping, conniving brother-in-law, does the best of the group in a major part. At times he is quite good; at others, his performance sags. Nevertheless, he shows promise of realizing his rich heritage. Most proficient work is that turned in by John Bleifer, in a minor role. Others who do well are John Bleifer as the incestuous father; Irene Seidner, the mother; Shirley Davis, the sister; Anthony Caruso, the breezy sailor lover, and Sally Regan, the lady of the evening.

The excellent sets are by Cyril Jones.

Legit Follow-Up

Where's Charley?

(ST. JAMES, N. Y.)
After 35 weeks on Broadway, the Ray Bolger show (or, to be formal, "Where's Charley?") seems more enjoyable than ever. Whatever little it may have lost in spontaneity during the fall-to-spring months is more than offset by the star's expanded performance and greater assurance. In the interval, Bolger has grown from a star into a great star. He now obviously belongs in that small circle of top talent personalities who make material seem incidental.

Otherwise, too, "Charley" holds up impressively. In the only important cast change, Joan Chandler has taken over the featured femme lead, succeeding Allyn McLerie, who left to take the title part in the incoming "Miss Liberty." A neat looker with a deft comedy touch, Miss Chandler gives the part Amy a different, but no less pleasant flavor. Her innocent-with-a-twinkle acting compensates for any limitations as a dance stylist.

The others have retained their performance edge remarkably. Byron Palmer being particularly free from mechanical playing of the innocuous juve role and the other roles being still nicely handled by Doretta Morrow, Horace Cooper, Jane Lawrence and Paul England. Since the opening, of course, "My Darling, My Darling" has soared and waned as a pop, while "Once in Love with Amy" has become not merely a universally whistled tune, but, as Bolger explains it, one of the memorable solo routines of the contemporary musical comedy stage.

Repetition doesn't improve the "Charley" book, however. On second visit it seems even skimpier than originally, with only the musical numbers and Bolger's magic performance to bolster the sagging interludes of exposition. The blaring orchestra is less than helpful, but the show's costumes and scenery have been kept admirably fresh.

Plays Abroad

Champagne for Delilah

London, June 10.
Henry Sherek presentation of comedy in three acts by Ronald Miller. Directed by Murray Macdonald. At New, London, June 9, '49.
David Normandy. Nigel Patrick. Norman. Nigel Patrick. Colbie. Ralph John Allen. Mark Eldridge. George Michael. Dorothy. Molly Lane. Olivia Raines. First Worth Jimmy. Christopher Kane.

This is a gay domestic imbroglio that will have fuller scope as a screen subject and is already sketched for Broadway production. Howard S. Cullman has a half interest in the London production, making the first time he has invested in a show before his New York presentation. Its chances here are just so-so. It is excellently directed and characters are skillfully portrayed, with film star Goodie Withers and American actress Irene Worth outstanding in an improbable story.

Wife returns from a month's vacation in Italy to find her husband 10 years' standing has fallen for an American film star and wants a divorce. She conceals her delight and relief as she is in love with her doctor and cannot risk his medical status by being a divorcee. Her plans nearly miscarry through the mistaken conscientiousness of the other woman who is reluctant to break up her home. Latter's ex-boy friend turns up, an overpowering American flyer, jubilant that his wife has freed him, so he is now eligible to win over her scruples. Thus the original couple are still tied together—and find it like it that way.

As it is handled with boisterous insincerity that makes for amusing entertainment and is sickly put over in the Noel Coward tradition, but it lacks his scintillation and has no top-grade theatre name to overcome intrinsic shortcomings.

Miss Worth gives a grand performance as the dumb bad woman of the screen whose real life is pure as snow. Miss Withers gets all the dramatic points out of her various situations and Nigel Patrick has fire and temperament as the errant husband. Christopher Kane's hearty American airman makes a human and appealing contribution.

My Mother Said

London, June 6.
Peter Saunders presentation of comedy in three acts by A. Denard. Directed by Ronald Shiner. At Fortune, London, June 3, '49.
Archibald Watson. William Hodge. Mirabelle. Vanda Godsell. Hugh Fletcher. Peter Walter. Helen. Victoria Hopper. Mrs. Hoop. Olive Walter. Georgina Whitaker. Olive Lucius. "Whitaker. Nigel. Nellson. Sir William Bligh. Percy Marmont.

This is a pleasing but unoriginal comedy of a poor little rich girl trying to make good in an artistic world, spurred on to accept the challenge by a cynical fellow writer. Story is deftly handled, but plot has been seen too frequently on the screen to hold any sustained interest.

It's set in a Chelsea studio with its usual bad painters, tired models and aspiring geniuses, all irritated by the intrusion of the wealthy amateur intent on making a name as a writer. She grimly agrees to accept no help and live only on her talent for six months. A friend cooks up a phoney deal to aid her, and there's the usual romantic angle.

Victoria Hopper, more at home in singing roles, makes an attractive young aristocrat, with Peter Walter conveying character and realism as her sparring partner. William Hodge is a likeable breezy young artist swept inadvertently into matrimony by his model, played with airy coyness by Vanda Godsell. Percy Marmont, onetime picture star, makes a kindly, understanding father and supporting parts are all nimbly portrayed. Piece is briskly directed by Ronald Shiner.

The Rising Wind

London, June 2.
Manchester Library Theatre presentation of drama in three acts by Lee Gilbert. Directed by Peter Cotes. At Embassy, London, May 31, '49.
Arlene Shelley. Natalie Lynn. Francis Shelley. Josephine Fraser. Frances Shelley. Wensley Pithey. Mark Colner. Joan Miller. John Candella. Tony Britton. Bill Connolly. Jon Penington.

Opening a short season in London of provincial repertory companies, Manchester Library theatre presents this controversial American play. It follows close on the heels of the Arts Theatre Club staging of "The Male Animal," which it strongly resembles. While latter is often highly amusing, despite underlying theme of taking a stand for freedom of speech, "Wind" takes more violent

Plays Abroad

means of stressing how easily pro-Americanism can descend to unjust persecution when patriotic fervor gets out of hand.

Communist witch-hunting finds outlet in an eastern state university where ex-GI students come into conflict with their fellows of supposedly left leanings. The effect on a science professor and his protegee is enhanced by presence of his globe-trotting famous daughter, a noted liberal columnist, who has come home to be honored by her college. Clash of loyalties supply premise of play, with the father torn between propitiating his daughter and supporting his colleague in whose sincerity he believes.

With cast unknown to London, except Joan Miller, who made a hit in "Pick-Up Girl," play is commendably handled. As the temperamental daughter, Miss Miller plays the two sides of her character almost as if they were different personalities, so strongly contrasted are the loving returned exile, and the dominating almost brutal shrew of the later scene. Wensley Pithey gives dignity and pathos to the role of the harassed father, and Josephine Fraser makes a spirited, attractive young sister.

Play on Broadway

The Fifth Horseman

Experimental Theatre production of dramatic Abraham Lincoln. Staged by Joseph Anthony; settings, Robert Gundlach. At New Stages, N. Y., June 4, '49.
Maude Scheerer. Ben Yaffee. Maggie. Barbara Koyan. Ellie. Julie Follanshee. Old Man. Henry Sharp.

Last in this season's series of plays sponsored by the American National Theatre and Academy, "The Fifth Horseman" is an undigestible stew of mysticism, metaphor and mayhem. The playwright attempted a parable of mankind's contemporary predicament, but the play runs off as an exercise in pretentious thinking and swollen prose. It runs way beyond the latitude for mistakes allowed by the experimental theatre.

As staged in the Greenwich Village theatre, the play's most striking feature is the offstage sound effects. Crushing thunder, wolf howls, other-worldly voices are among the spectacular devices used as substitutes for dramatic structure. On stage, there is probably the largest collection of twitching, drooling lunatics ever seen in the theatre. The play, however, has a non-psychiatric theme, dealing with the coming of a false god who rips open the evil abiding in a Cape Cod community. The portraits are weird, not to say libelous.

This cast of professionals deserved better. Henry Sharp, as the false god, has several powerful moments which, unfortunately, are dissipated in long-windedness. Julie Follanshee, as a mother of an illegitimate child, displays a tender faith, while Maude Scheerer and Ben Yaffee, as a witch and a moron, are also effective in a demented style typical of the rest of the large cast.

Robert Gundlach's suggestive settings are first-rate.

London Eyes Rosten Play

"The Golden Door," Norman Rosten drama held under option last season by Kermit Bloomgarden, may be done in London this fall. Two West End managements are dickering for the rights.

Author is meanwhile working on a new play.

LADIES REDUCE

New Low Rate for Limited Time Only

30 Treatments \$25

\$75. Value for Only \$25

- 10 1/2-Hour Massages
- 10 Turkish Baths
- 10 Gym Sessions

Under Strict Medical Supervision

ABBEY SLIM GYM SALON, Ltd.

HOTEL ABBEY 151 W. 51st St. NEW YORK CITY Tel.: PL 7-3295

GENUINE HIGH 5
GLOSSY PHOTOS 5¢
Made from your negative or photo
Unsurpassed in quality at any price
NO NEGATIVE CHARGE—NO EXTRAS
24-HOUR SERVICE ON REQUEST
8x10: \$7.99 per 100; 55¢ per 1000
Fan Mail Photos (\$5.17) 53¢ per 1000—Postcards 32¢ per 1000
Instant Enlargements 30¢-40¢ (1000)
(No Rushing—We do it right)
Made by J.I. Kriegerman, The Man Who
Photographs Grace Billboards' Covers
Photo Art
Photo Engraving
165 West 46th St.
New York 19, N.Y.
WE DELIVER WHAT WE ADVERTISE

SAMUEL FRENCH

SINCE 1830

Play, Brokers and

Authors' Representatives

85 West 45th Street, New York, New York
7625 Sunset Blvd., Hollywood 60, Cal.

Literati

Milton Berle's Column

Milton Berle, formerly a VARIETY columnist, launched his new daily column in the N. Y. Sun Monday (13) accompanied by a front-page spread and a picture layout. Both the photos and the column were gagged-up in line with Berle's rep as a comic. The column is being syndicated by McNaught Syndicate.

Leaving for a Warner Bros. film assignment in Hollywood Friday (17), Berle has written two weeks of advance copy for the syndicate.

Hearst's 'Go Easy' on Rita Copy
Louella Parsons' biography of Rita Hayworth in the Hearst papers has been cut from 14 to seven instalments, understood by orders of William Randolph Hearst. Orders also call for a soft pedal on stories about her and royal spouse.

Aly Khan is reported in bad with the newspaper chain since he got rough with a Hearst reporter in Cannes.

Mrs. A. J. Balaban's Book

Carrie Balaban, wife of Roxy theatre exec director A. J. Balaban, is completing a biographical novel titled "Aunt Hattie of Cripple Creek." Semi-fictionalized account treats of the 1893-98 period during which her aunt came to America from Poland and settled in Cripple Creek, Col., after marrying a gambler, Red Wiley. Book is Mrs. Balaban's second.

'Dance Encyclopedia' Sales

"Dance Encyclopedia" (Barnes), by Anatole Chujoy, has sold 7,700 copies in first two months of publication, or more than half of its first printing of 15,000. Sale is considered highly unusual for a \$7.50 textbook-type tome.

Book, first encyclopedia on the dance in any language, was published March 21. Two British firms are dickering for the English rights; there's an offer from Argentina for Spanish rights, and one from Holland for Dutch rights.

Joe Israels on Lombardo

Josef Israels II has completed profile of Guy Lombardo and his band for Maclean's Magazine (Canada). Article traces history of the Lombardos from beginnings in London, Ont., to present-day million-a-year gross. It runs in July 15 issue.

Israels also has feature pieces in June issues of Redbook ("What You Should Know About Diamonds") and Coronet ("Mopping for Millions").

Resigns Navy in 'Gag' Protest

Protesting that Defense Dept. censorship policies curbed his freedom to write and speak on important international problems, William H. Hessler, Cincy Enquirer editorial writer and a panel member of WLW's weekly "World Front" news discussion series, has tendered resignation of his Naval Reserve commission as a lieutenant commander.

Hessler's action was filed one day before Secretary of Defense Louis Johnson lifted the "gag edict."

He said an intended magazine article of his, after being held up for months by the Depart-

ment Public Relations office, was returned with the ruling that a naval officer cannot write anything which treats Russia as a possible enemy.

"Even without naming names," Hessler said, "I cannot see any other country today that could be a possible enemy."

Farrell on Third

Novelist James T. Farrell, who returned from Europe recently on the Queen Mary, is currently writing the third volume in his Bernard Clare trilogy. Untitled as yet, the tome is located around Paris where the writer stayed from April 22 to May 19.

While in Paris, Farrell was a delegate to the "Congress Against War and Dictatorship," an anti-Communist rally, and made an address at the Sorbonne on "The Problems of Democracy and Mass Culture." He also is scheduled to lecture later this summer at the U. of Missouri.

'Father' Dramatized

William Manners, assisted by his brother David X., has just finished dramatization of his 1947 novel, "Father and the Angels" (Dutton), and Ad Schulberg (Budd's mother) is agenting. Novel, the story of the son of a cantor-father, has been described as a Jewish "Going My Way."

Manners is in charge of reprints at Hillman Publications. His brother is a mag editor.

Ripley's Will

The will of the late Robert L. Ripley was probated last Wednesday (8) and his estate, estimated at over \$1,000,000 was disposed of, with the bulk going to a brother and sister.

Among those included in bequests, which totaled \$61,000, were Arthur (Bugs) Baer, \$1,000; Douglas Storer, radio agent and author's representative, \$5,000; Gypsy Mark-off Harler, \$1,000; Col. Edward Eagan, N. Y. State Athletic Commission chairman, \$1,000; Vyvyan Dohner, who helped him on fashion features, \$1,000; Kay Lawrence, former publicity associate, \$1,000; Bradley Kelly, King Features' assistant editor and assistant g.m., \$1,000; Ward Greene, King Features' editor and g.m., \$1,000.

Studios Eye Shaplen Tome

Bob Shaplen's collection of short stories on the postwar Far East, published last month under the label "A Corner of the World" is winning considerable interest from a number of film producers, notably 20th-Fox, Warner Bros. and Walter Wanger.

Shaplen, a Fortune mag writer who covered the Orient for time during the war is also being offered a subsidy by several of the companies if he will take time out from his job to write a full-length novel.

South Africa Sees Book Famine

Latest move by South African government in drive to restrict imports is hint that import of all books and periodicals as from July 1 will be banned. Ban would include all children's and general books, and in fact every publication not expressly required for educational establishments or by technical and professional men.

The Booksellers Assn. describes

this as "a return to the dark ages." It points out that during the war even in countries like Germany books were available to the public. It would make South Africa the first country in the world to cut its people off from all sources of culture.

It's reported that no arguments on cultural grounds could move officials of the Import Controllers Dept. who pointed out that even educational books would have to be cut to a minimum.

This ban, if it comes into force, would force practically every bookseller in the country to close, with consequent unemployment, as less than 5% of books sold are printed and published here.

Nat'l Press Women Elect

Mrs. Irene R. Bedard, assistant business manager of the Hibbing (Minn.) Tribune, is the new president of the National Federation of Press Women. She was elected for a two-year term at the 13th annual convention which closed last week in Kansas City, to succeed Miss Catherine Dines Prosser, women's page editor of the Denver Post.

New vicepres is Mrs. Elizabeth Lamb Roeschlaub, assistant manager of the Inland Daily Press Assn., Chicago, and recording secretary is Miss Florence Delaney, women's editor of the Aberdeen (So. Dak.) American-News. Five new regional vicepres include: Mrs. Herbert Cornwall, St. John, Kan.; Miss Lucille Hastings, Station KLTZ, Denver; Miss Margaret Rankin, Eagle Grove, Ia.; Miss Margaret Smith, Madison, Wis.; and Margaret Burke, Reno. About 100 attended the four-day convention.

NCAC Files vs. Collier's

National Concert & Artists Corp. filed a \$1,000,000 libel action in N. Y. Supreme Court Monday (13) against Collier's mag for statements made in Stanley Frank's article, "Geniuses Have It Tough, Too," in the June 4 issue. NCAC attorneys McAloon & Hirschberg alleged that the Collier's article damaged the firm's "good name and reputation."

Action was filed at the instigation of NCAC owners Marks Levine and O. O. Bottorff, who were burned at Frank's description of concert management operations.

CHATTER

Spike Jones profiled by Joe Kaye in July True Story mag.

National Jamboree, mag for folk music fans, is out this month; Jules Warshaw is editor.

Anne Ford in Hollywood contacting authors about yarns to be published by Little, Brown.

Glen Perrin in Hollywood to garner the film studies for the Ogden Standard-Examiner.

Fulton Oursler bioging a life of Father Flanagan, of Boys' Town, in a collaboration with his son, Will.

Coward-McCann is publishing its 17th language edition of "Mrs. Mike," this time in Hebrew.

Seamus MacManus, Irish-born poet-novelist, now in Dublin for two-month vacation.

Will H. Murray, who writes for some of the fact-crime mags, is offering an article writing course.

In North Hollywood a new mag is coming out called Galley—"A magazine for little magazine publishers."

Samson Raphaelson's "The Human Nature of Playwriting" will be published by MacMillan in October.

Emery Wister, drama editor of the Charlotte (N. C.) News, in Hollywood on his annual two-week tour of observation.

Grace McGerr, president of American Newspaperwomen's Club, and sister, whodunit novelist Pat McGerr, visiting Ireland on vacation.

Maxime de Beix, VARIETY's Paris mugg, w.k. to almost every show biz, newspaper and literati visitor to France, being "profiled" in Time mag.

Margalo Gilmore and Anthony Ross in from N. Y. for top roles in WB's "Perfect Strangers." Ginger Rogers - Dennis Morgan starrer.

"U.S. West," the story of the Wells Fargo Express, will be a \$7.50 Dutton publication by Lucius Beebe and Charles Clegg in September.

Revival of interest in the late Talbot Munday. His "Old Ugly Face," "The Purple Pirate" and "Samathrace" will be republished this year.

Bobbs-Merrill Publishing Co. is putting on a heavy newspaper ad campaign to cooperate with Warners in connection with the release of "The Fountainhead."

Fawcett Publications is reissuing 250,000 copies of its comic book based on the exploits of Lash LaRue, film oater star, to follow the first printing of 400,000.

Brooklyn Eagle setting up a Red Cross blood collection unit in its

SCULLY'S SCRAPBOOK

By Frank Scully

Story. Ark., June 11.

While swaying and swooning under the steaming aroma of Louis B. Mayer's chicken noodle soup one nontide in the MGM commissary not long ago, I heard mine host (who was producer Albert Parsons Lewin) utter a pox on annuities.

I could scarcely believe my ears. I had always looked on annuities as one of our most treasured forms of thrift.

But it seems Lewin had sunk a fortune into annuities years ago, and now when he'd like to clip the coupons from a Park avenue penthouse he finds they are worth only half what he paid for them. He thereby feels doomed to continue on salary till the world rolls back to 1926 price levels. He should live that long.

Years ago he told me he was going to retire and finish all those sonnets he had ringing in his head since he was an undergraduate at NYU at the nipp of the century. His success with "The Guardians," "Matiny on the Bounty," "The Good Earth," and more particularly with "The Picture of Dorian Grey" and "The Moon & Sixpence," made me feel he had earned a highly honored retirement after 20 years of writing, directing, producing and gloaming, mostly in Mayer's iron lung. I said as much.

"My last picture was a flop," he calmly assured me. "Well, for heaven's sake," I asked, "why don't you drop annuities and take out story-insurance?"

How To Win More Friends

He looked at me as if he thought I were shilling for Lloyd's, which could well be on account Howard K. Hurwith, the Lloyd's tycoon of Chicago, is the friend I got thanks to writing books of my own and ignoring Dale Carnegie's.

What I was thinking of was not the Lloyd's line but a brochure called "Story Insurance," by William James.

I don't know whether James is dubiously descended from the great pragmatist of the same name or related to the Jesse James who insists he is still alive at 101. But this Bill James seems to have a rare skill for putting his finger on what's wrong with a story.

He has been trying to peddle these insurance policies for 20 years and is finally succeeding. Among major producers, who naturally believe their hierarchies have developed a screening service to make stories foolproof, he has often got the brush. But currently the minors have picked up his dangling option and seemed to be dancing with delight as if he were a new "Champion."

Scars For Scarborough

The major story editors, fellows like Bill Fadiman and John Mock, threw James plenty of prewar praise—but no biz. Fadiman said James was years ahead of present studio thinking. Mock called the James device "a remarkable technique which could save every studio time, money and effort."

Joe Schenck brought George Scarborough from New York years ago in the hope that the playwright could do some story surgery that would bring in better boxoffice results than free dishes were doing. But Scarborough got slugged from so many quarters he ended his days as a scarbally.

Seemingly blind to Scarborough's wound stripes, James caught a whodunit in a first-run house, analyzed its weak spots, wrote out a report and tried the analysis on an agent. That was Harry H. Lichtig.

Lichtig asked, "Could you do this on a flop from each of the major studios?"

James thought he could.

"Do it," said Lichtig, "and we can make a nice piece of change."

James labored for weeks and then reported. After that the reports on his reports began pouring in. The substance of them was that James was a d—d fool and was probably a spy sent from Moscow to ruin Hollywood to boot.

"Your reports are making high-salaried men look ridiculously silly," he was told. "You've got a chain-reaction in reverse. You make the scripper a dope. That makes the producer who hired him an ass. That in turn reflects on the front office. You'd better burn these reports and go underground for a while."

James reported his finding to Lichtig. Lichtig laughed.

Exit The Editors

"I've been thinking it over and I've come to the same conclusion," he said. "Let's forget it."

But James tried backdoors instead. Bill Fadiman, then story editor of MGM, thought he could work the format into Culver City disguised as a hot Cadillac. He failed.

John Mock, then story editor at Columbia, said, "If you can prove your story insurance gimmick you've got a job here."

James did a two-page analysis of a picture ready to roll. Mock read it, called the director in and said to James, "As far as I'm concerned you have your job."

The director agreed, and he and Mock sent the analysis up to the producer.

The next day Mock called James and told him to hurry over to Columbia. When the Lloyds of the literati arrived on the lot, Mock said, "The producer not only doesn't want you on the lot, he's shelving the picture. And I'm moving over to Paramount."

Mock explained further that it was only natural that high-salaried men will not tolerate anything which shows up their mistakes and thus infers they are overpaid.

The war might have been expected to kill this guy as well as his idea but both seemingly have survived. In fact I have found a producer who not only has tried the James system but swears by it. That's Carl Hittelman of Screen Guild Productions.

As for James himself he says it's all due to a weakness he seems to have had all his life. He seemingly has never noticed what was good in a picture, but the moment a story weakness appeared his mind was on the alert. He itched to repair the trouble as if he were a cutter and the film had snapped.

city room today (Wed.) as a community service venture. The paper will be put out as usual.

Maxine Tomorrow, an account of 50 years of the American state by Ward Morehouse, drama critic of the N. Y. Sun, will be published in September by Whittlesey House.

In a "tightening up" move, Transradio is eliminating its Broadway and nightlife column, which has been written by Bob Kalb. Latter was also the New York bureau manager.

Will Oakland, former vaudeville headliner, now on tour with a Gay 90s unit, mulling a book on his career. The work is done in collaboration with Jim Walsh, news editor of WSLS, Roanoke.

The Bugs Baers and the Arthur Schwartzes will be Stamford neighbors this summer. Herb (Hearst mag editor) Mayeses also Stamfordites, but planning to make it a permanent commuting job.

Dr. Karl T. Compton, former

president of M.I.T., has been elected to McGraw-Hill's board of directors where he will give counsel and guidance in the publication of technical books and mags.

"Life of Oscar Hammerstein I," biography of the late producer-theatre owner and uncle of lyricist-producer Oscar Hammerstein, 24, by Herbert Childs, will be published in November by Prentice-Hall.

Two new Shaw books due for publication are "The Universe of G. B. S.," by William Irvine, to be issued in October by Whittlesey House, and "The Quintessence of G. B. S.," to be released in the fall by Creative Age.

Gertrude Sayre, who agented sale to 20th-Fox of hubby Joel Sayre's New Yorker yarn, "Man on the Ledge," heads for the Coast this weekend to join him. He's working on the screenplay. Mrs. Sayre is associated with Ingersoll & Brennan agency.

EARL WILSON's
new book is an ad glib collection of the tall and short stories of America's sharpest wits... A grab bag of after-hours laughs on the B'way-Hollywood beat of the N. Y. Post's Saloon Editor, author of *I Am Gazing Into My 8-Ball*.

Let 'Em Eat Cheesecake
INTRODUCTION BY ARTHUR GODFREY
Illustrated, \$2.95, at all booksellers • DOUBLEDAY

Broadway

Jules Glanzer to summer at Cape Cod.

Jules C. Stein, MCA board chairman, back to the Coast.

Joe (CPA) Winters and the Mrs. among the European exodus.

Many Broadwayites to Philly Monday (13) for the "Miss Liberty" preem.

Jack Mills' youngest son, Stanley, graduating from Woodmere Academy, L. I., this week.

Bob O'Donnell showing off the gold key to the N.Y. Variety Club tent, given him on the inaugural.

Russell Swann, the magician, in on the De Grasse Monday (13), after a London nitery engagement.

Cornelia Otis Skinner and her husband, A. S. Blodgett, sailing for Europe today (Wed.) on the Britannic.

Will Yolen, of Yolen, Ross and Salzman, p.r. firm, just out of the hospital following an appendectomy.

Metro v.p. Howard Dietz back from the Coast and pulls out at the end of this week for two months in Europe.

Fiars Club gave Milton Berle a \$250 humidor filled with cigars on the bachelor party the organization threw for him Thursday (9).

KB and George Brown's 30th anni at their Van Nuys, Calif., home yesterday (Tuesday); he was Par studio publicity chief until recently.

Meyer Davis is batoning his 50-piece orchestra for George D. Widener in Philadelphia tomorrow (Thurs.) night for the debut of Diana Davies.

Victor Volmar, publicity director and supervisor of foreign versions for Monogram International, leaves for the Coast the end of the week on a studio visit.

William F. Rodgers, Metro's distribution veepee, in Washington Monday (13) to watch his two sons, Thomas and William, graduate Georgetown University.

Metro studio exec E. J. Mannix now in Paris en route to Rome for huddles with studio official Henry Henigson on the forthcoming production of "Quo Vadis."

Alonzo Elliott, composer of "There's a Long, Long Trail A-Winding," sailed yesterday (Tues.) on the Stockholm to be the guest of Prince Eric of Denmark.

Sid Blumenstock, newly-tapped advertising chief for Paramount, feted last week by his former 20th-Fox associates at a farewell luncheon at the St. Moritz hotel.

20th-Fox Family Club chartered Hudson River Dayline steamer Styvessant June 13 for 7th annual outing at Bear Mountain. Some 900 members expected to join in the excursion.

Lea Karina Achron, Hildegard's voice and piano teacher, opening a studio in the Buckingham. She's the widow of composer Isador Achron who gave the chantoosey advanced piano studies.

Universal's foreign wing last week tendered a luncheon to Charles A. Kirby, veepee and secretary of the overseas unit, on the exec's 51st birthday and 28th year with the company.

Bobby Driscoll, who'll have a lead role in Walt Disney's British-made "Treasure Island," and William B. Levy, Disney worldwide sales chief, off to England yesterday (Tues.) on the Mauretania.

Louis Joffe, of RKO Theatre's legal department and his wife, Peggy, of RKO Theatre's publicity dept., to Charlottesville, Va., where son, Robert Emery Gould, graduated from medical school of U. of Virginia.

Milton Berle's remarriage to Joyce Matthews tomorrow (Thurs.) in New York may soon be sequenced by a reconciliation of the Sammy Rauchs, who were divorced last month. Rauchs' bookie has a five-year-old son.

Hemmed in by Metro duties, with Howard Dietz going abroad and St. Seadler just back from Europe, Mrs. John Joseph sails on a conducted European tour without her Metro pub-ad exec-husband week after next.

Arthur W. Kelly, Phil Reisman and Herbert Wilcox saw each other in Europe last week and reunited in N. Y. this week. British film producer Wilcox back to London by air tomorrow (Thurs.) after a quickie in biz.

MCA topples Jules C. Stein and Lew Wasserman in from the Coast, later staying on two or three weeks while the agency's New York office completes the shift from the Squibb Bldg. to its own building on Madison and 57th street.

Jules Levey, currently on a European production-distribution survey, knighted as a "Commendatore of the Star for Merit," in the Military Order of St. George

of Antiochia, for his "cultural and philanthropic services" to Italy.

Robert Lanz, eastern rep for the Berg-Allenberg agency, planes to Hollywood Sunday (18) to report on his recent trip to Europe and be briefed on the agency's realignment following the resignation of Phil Berg last week, due to illness.

Abe Shiller, all got up like Hopalong Cassidy, in from the Flamingo, Las Vegas, on a talent quest. He's pub-adman for the class hostelry as well as show coordinator. He also wears boots and sombrero like a shoh' nuf sage-brusher.

Equitable Life Assurance wants information on whereabouts of Edith P. Luckett, actress, who has a small dividend due her from a policy taken out in 1909. In her application for the policy, Miss Luckett stated she was with the Neill Stock Co. playing the Princess theatre, Minneapolis.

Dallas

By Henry Senber

Dale Drake, WRR chief, back from Manhattan.

Symphonic Orchestra Managers to hold 1950 session here.

Variety Club held annual golf tournament over weekend at Lakewood Country Club.

Dorothy Malone home for brief visit with folks here after completing "Lawless" for Columbia.

Southern Methodist U's summer stock company tees off June 22 with "Death Takes a Holiday."

Starlight Operetta opens eighth season Monday (13) night with Kenny Baker, starring in "Up in Central Park."

Yvonne de Carlo, Dorothy Hart, Lloyd Bridges, and Howard Duff in town for bond sale preem of "Calamity Jane and Sam Bass."

Manning Gurlan, Margo Jones' business manager, back to Piccadilly Drug Store Luncheon Club after close of Theatre 49 season.

Toledo Zoological Gardens officials here to view Starlight Operetta set-up for possible future summer musical operation in Toledo.

Washington

By Florence S. Lowe

Little Theatre, smallest seater of local Lopert trio, adopting a summer film festival policy of old faves.

Crew of 60, headed by stars Ann Blythe and Robert Cummings and producer-scripter Robert Buckner, here to take local shots for Universal's "Free for All."

News from Abingdon, Va., that the Jean Kerr opus, "Jenny Kissed Me," originally produced at Catholic U. here, will preem summer season at Barter theatre on June 20.

Universal toppers Maurice Bergman and David Lipton in town for brass studded preem of "Illegal Entry" at RKO Keith's and for Swedish Embassy's fete in honor of film's star, Marta Toren.

Stockholm

Katherine Dunham's "Rhapsody in Black" opened at the Circus to critical and public acclaim.

"A Streetcar Named Desire" is currently being shown at the Royal Dramatic Theatre under title of "Linje Lusta."

Solid grosses are currently being racked up by a number of releases, which include Par's "Wake Island," U.A.'s "Rebecca," Metro's "Gone With The Wind" and Korda's "Drums" and "Jungle Book."

Poland is reportedly trying to arrange a Polish Film Festival here this autumn. The event will probably take place in connection with Svensk Filmindustri's release of the Polish-made "The Last Stop."

Svan Film (formerly UFA) and other Swedish distributors are now releasing new German films, which until recently were solely distributed here by Helius-Film (distributor of Soviet films). These pic. made in Germany's western zone, are going over big.

Israel

By Franz Goldstein

Violinist Theo Oloff a click in guest recitals for Israelis.

Dr. Manfred George, editor of Aufbau, N. Y., o.o.ing Tel Aviv.

Joseph S. Hummel, Warners' Middle East manager, in Israel for a few days.

Dramatist Irwin Shaw and photographer Robert Capa arrived in Jerusalem for a week's stay.

Raphael Arie, basso and member of La Scala, Milan, visiting his parents, who immigrated from Bulgaria three weeks ago.

John Sonnerfield, British writer, due here soon to gather material for a film to be made in Britain by Green Park Productions.

London

Frank Pettingill out of cast of "Daphne Laureola" for throat surgery.

Filmstars Hazel Court and Dermot Walsh announce approaching marriage.

Gilbert Miller to Paris to meet the Leland Haywards, who are honeymooning.

New J. B. Priestley play, "Summer Day's Dream," on provincial tour before its London debut in August.

Leslie Macdonnell on four weeks motoring vacation. Starting June 16, he will cover France, Italy and Switzerland, finishing in the South of France.

"The Beaux Stratemeg" vacates the Phoenix and replaces "Two Dozen Red Roses" at the Lyric, June 27, with latter looking for another home.

Frances Day leaving "Latin Quarter" at the Casino to appear at the Malvern Festival in August, starring in two Shaw plays—"The Apple Cart" and his latest opus, "Buoyant Billions."

Emile Littler presented Dolores Gray with a diamond and ruby watch in celebration of "Annie Get Your Gun's" second anniversary, June 7. Bill Johnson was recipient of silver cigarette box.

Montemar's "Spanish Rhapsody" opened a season at the Savoy June 8, with Ana Esmeralda scoring as leading dancer; Josele outstanding as male support, and David Moreno acclaimed as guitarist. Production was presented by Stanley French for Firth Shepherd, Ltd.

Dublin

By Maxwell Sweeney

Robert Flaherty in on two-day visit to fix screening of "Louisiana Story" for July.

"Joan of Arc" closed at Metropole, No. 1 house of Rank circuit, after two months.

World Wide Films dickering for rights of Francis MacManus' novel, "Flow on Lovely River." B.B. producers Alex McCrindle and Michael Baskin back to London after diskling material for "Mirror of the Month" feature in Ireland.

M. J. Molloy's "The King of Friday's Men" opened in Opera House, Cork, with Abbeyeyes Walter Macken and Rita Foran in original roles.

David Basil Gill has bowed out of Illisley-McCabe Productions; his role in John Digby's "The Happiest Days of Your Life" taken over by Stanley Illisley.

Paris

By Maxime de Beit

(33 Blvd. Montparnasse)

Mrs. Jules Stein in.

Leland Stowe in town.

William Perleberg due here soon.

Borrah Minevitch on quick trip to Milan.

Jules Levy and Jacques Grinoff to Rome.

Ellen Dosa packing the Opera for "Thais."

Babette Deval, who plans to produce "Secret of the Gods" on Broadway, on 21-day visit in Vichy.

Barbara Laage, who was the sparkplug of Maxim's anni celebrations, greeting Louis Jourdan on arrival.

Atlantic City

By Joseph W. Walker

Billy Eckstine to head an all-star show at Warner, June 18-19.

Skitch Henderson and Bob Eberly at Steel Pier over weekend.

Club Harlem, Sam Singer's Negro spot, to open with show headed by Larry Steele, June 16.

Jimmie Costello tops Million Dollar Pier attractions in giveaway program broadcast over WMID.

Kiki Garcia and his rhumba outfit out of President's Round the World room, with Pillado and his rhumba band due June 13.

Australia

By Eric Gorrick

Wirth's Circus back from long tour of New Zealand.

Herschell Stuart is still confined to St. Vincent's Hospital, Sydney.

"Johnny Belinda" (WB) is a terrific hit in Sydney at Regent for Hoyts.

Metro's "Act of Violence," praised by the critics, flopped at the b.o.

Noel Langley's comedy, "Little Lambs Eat Ivy," is in its fifth week at Minerva, Sydney, for Whitehall Productions.

R. J. F. Boyer, head of the Australian Broadcasting Commission, non-commercial operators, has been given a further three years' contract by the government.

June Clyde clicked as Annie in "Annie Get Your Gun" at Royal,

Sydney, for J. C. Williamson. Evie Hayes is taking a month's vacation after two years as lead with the show.

Miami Beach

Lary Solloway

Hearing on Copa City receiver-ship due later this month.

Five O'Clock Club adding Latin show before and after three hour Barry Gray show next week.

Bea Saxon heads up new show at the Clover Club, with Ben Perry and Hermanos Williams Trio.

Walter Jacobs in town before going north for opening June 20 of his Lake Tarleton Club in New Hampshire.

Sherry Frontenac and Saxony hotels facing Hotel Association protest against nitery type of shows there.

Ned (Beachcomber) Schuyler, to go to New York into a legit musical now that he's recovered from recurring back ailment.

Marta Toren, here for personals on preem of "Illegal Entry" at Wometco houses, doing round of radio and theatre appearances.

Brit. Quota

Continued from page 3

ing in New York. Mulvey is president of Samuel Goldwyn Productions and chairman of the eastern section of SIMPP. Rubin is SIMPP's general counsel. Arnall is on the Coast.

While the in-person protests by the two organizations against the recent British reply were similar, the memoranda they presented were carefully designed through consultation to complement each other and not overlap. MPAA's brief was a statement of fact on which State could base further protests and was drawn up at the suggestion of the Department. SIMPP's brief covered a flock of other arguments, some strictly legal and some general. Brief was a free-wheeling counterpart to the MPAA's necessarily more factual outline.

Point by Point

In asking State to tell the British that their reply to the protest was unsatisfactory, MPAA and SIMPP presented an argument against each of the four points made by the British. These were:

1. That the outcome of the Anglo-American Film Council meetings slated for June 2-3 should be awaited. MPAA brief pointed out that the meetings had been cancelled and, in any case, the quota was a British government act and could only be removed by the government, so there was no point in waiting for a meeting between private organizations.

2. That the U. S. producers shouldn't have been surprised by the quota. MPAA asserted that "the most surprising thing is the fact the British think we shouldn't have been surprised." Both MPAA and SIMPP made the point that only a matter of weeks before the quota was upped, Johnston, Mulvey and Harold Wilson, president of the British Board of Trade, entered into an agreement between the American industry and the British government and it was naturally thought that that was final.

3. That the quota is justified and can be met. Here MPAA presented strong statistical arguments pointing out that British producers promised 90 pictures in 1948 and delivered only 66. Of those, a mere 15 were A's, while 51 proved to be B's in their boxoffice performance. By the Board of Trade's own estimate, MPAA stated, 72 A's are needed under a 45% quota and 63 under a 40% quota (quota will be reduced 5% in October). Cinematograph Exhibitors Assn. was quoted by the MPAA as estimating that 100 A's are needed. A total of only 47 British films of all types is in sight for '49, the Americans stated in a parting shot on this argument.

4. That the quota is legal under the General Agreement on Tariffs and Trade signed by both Britain and the U. S. in Geneva. SIMPP brief went into particular detail in quoting passages from GATT and tearing the British contention apart. Main point was that there was no justification for using the quota as a dollar-conservation device since the Wilson-Mulvey-Johnston agreement had already limited currency export to \$17,000,000 yearly. And, under the terms of GATT, SIMPP pointed out, there was no justification for imposing a quota on films for any other reason.

Hollywood

Bernie Milligan hospitalized with pneumonia.

Jimmy Wakely east on a five-week junkie.

Bette Davis bought a new home at Toluca Lake.

Pev Marley and Linda Darnell adopted a baby.

Jack Laity arrived from N. Y. for a month's vacation.

Johnny Mack Browns celebrated their 23d wedding anni.

Dick Gordon installed as prexy of the Screen Extras Guild.

Jack Diamond, formerly with Warners, organized his own slackery.

William J. Cowen and Lenore Coffee celebrated their silver wedding.

Ray Montgomery checked out of Warners after eight years to free-lance.

Frank Whitbeck to Toronto to spend vacation with Robbins Bros. circus.

Alfred E. Berkman in from N. Y. to set up school for film and TV players.

Ed Gross going to London in August to stage a legit show, "St. Louis Woman."

Charlotte Greenwood tossed a birthday party for her husband, Martin Brookes.

Stanley Kramer guest of honor at Jewish War Veterans convention at Arrowhead Springs.

Milton Krasner laid up with flu, Joe MacDonald taking over lensing of "Three Came Home" at 20th-Fox.

Charles P. Skouras drew the annual Helms Athletic Foundation award for contributions to youth activities.

Mrs. Shirley L. Morosco, second wife of the late Walter Morosco, given court approval of her claim to his estate, in behalf of their son, Timothy.

James Barton sustained head injuries in a fight scene on "Wabash Avenue" set at 20th-Fox although he had double working for him; hit by flying chair.

Philadelphia

By Jerry Gaghan

Vivian Cooper, WIP scripter, quit staff to work as a nightclub single. Continues her once-a-week broadcast over station.

Gene Baylos, currently playing the Latin Casino, is slated for comedy lead in "Gentlemen Prefer Blondes," Jule Stein-Herman Levine musical.

Roland Butler, Ringling Bros. head flack, and Mrs. Butler celebrated 38th wedding anni here, with circus playing weekend run in suburban Upper Darby.

The Celebrity Room, recently sold by Mort Casway to Herman Seitherth and George Dorwart, returned to a show policy Monday (13) with Jimmy Byrne heading revue.

Production staff of "Miss Liberty" rating plenty attention in this show-starved town. Robert E. Sherwood and Irving Berlin led the Flag Week observance in Independence Square. Sherwood then to Adelphia Hotel to receive telegram from the City Business Club.

Pittsburgh

By Hal Cohen

Belle Baker comes to Carousel for week starting June 24.

Kay Riehl, local actress, makes her film debut in Republic's "Red Menace."

Arthur Walsh signed to play juvenile roles at White Barn Theatre this summer.

Ciro Rimac, winding up long run at Lepus Club, goes into Palace, N. Y., June 30.

Vince Joyce, WWSW announcer, got his sheepskin at Pitt, making fourth course in three.

James McAllon directing for fourth straight season at Mountain Playhouse in Jennerstown.

Bob Post, free-lance p.a. and radio producer, doing publicity again this summer for White Barn Theatre.

Cannes

Frederick Loewe and wife vacationing.

Errol Flynn at Antibes and visiting here.

PUBLICIST Elizabeth Winston at Hotel Martinez.

NBC's Sam Chotzinoff with wife, daughter and son here.

Hollywood scripter Ben Barzman here with family for two months.

Jacques Prevart, director of "Enfants du Paradis," a frequent visitor here. He has a villa at nearby St. Paul de Vence.

City of Cannes constructing a special building for the September Film Festival. Rank's Tony Downling and British Lion's Leslie Faber in for advance work on it.

OBITUARIES

MRS. CHAUNCEY OLCOTT

Mrs. Margaret A. Olcott, 70, playwright and widow of Chauncey Olcott, actor, singer and composer, died June 12 in New York.

One of her plays, "Ragged Robin," written with Rita Johnson Young, ran for more than 20 years on Broadway. Another, "Lussmore," had Eva Le Gallienne in an important role.

Olcott was educated at a convent there. She became interested in the theatre after her marriage. After her husband retired, she lived in Monte Carlo with him for most of each year and spent the summers at Saratoga Springs, N. Y.

After her husband's death in 1932, she wrote his biography, "Song in His Heart." The book was made into a film by Warner Bros. and called "My Wild Irish Rose," as one of his most popular songs was titled.

Survived by a daughter.

FRANK MCINTYRE

Frank McIntyre, 71, former Broadway star and more recently a radio actor, died in Ann Arbor, Mich., June 8.

Specializing in comedy roles in a career that spanned more than 30 years, he is probably best remembered as star of "The Travelling Salesman," produced by the late Henry B. Harris in 1908 and ran a year on Broadway, somewhat of a record in that era.

Most of his radio work was done between 1930-40 and one of his roles was Capt. Henry in the "Showboat" series.

Among other Broadway productions in which he had stellar or featured roles were "Becky Sharp," "Snobs," "Oh! Oh! Delphine," "Rose of China," "Sitting Pretty" and "Greenwich Village Follies" (1925).

A brother, Don S., Ann Arbor hotel and theatre owner, survives.

THOMAS S. BUCHANAN

Thomas S. Buchanan, 56, former president of Buchanan & Co. ad agency, died at his home in Sharon, Conn., June 13, after a long illness.

Buchanan, after taking over the advertising campaign for the Texas Co. (Texaco), built one of the top radio programs with Ed Wynne as the Fire Chief. Buchanan agency also handled many film company accounts.

After serving in World War I in the U. S. Air Corps, he joined the Hanft-Metzger agency in 1919, when he became associated with advertising for the Texas Co. In 1935, Buchanan became prexy of the agency, which expanded into film industry accounts with offices in Chicago and Los Angeles.

Two years later, the firm changed its name to Buchanan & Co. with which Buchanan was associated as director and consultant until his death.

Survived by his wife and son.

WALTER E. TUNNING

Walter E. Tunning, 31, manager of the Pittsburgh ASCAP office, was killed Saturday morning (11) in an automobile accident outside Wilkes-Barre. His neck was broken when the car he was driving left the road and struck a tree.

An aide, Joseph Sikora, a passenger, was in a critical condition at the Wilkes-Barre general hospital, where doctors said the amputation of a leg might be necessary.

Tunning, who went with ASCAP in 1944 after serving in the Air Force, took over the district management here last November, moving from New Orleans, where he had a similar post. He replaced Liam O'Brien, who resigned to go to a radio station in Connecticut.

In addition to his wife, Tunning leaves a two-and-a-half-old daughter.

SIR FREDERICK OLGILVIE

Sir Frederick Olgilvie, 56, principal of Jesus College, Oxford, and former director general of the British Broadcasting Corp., died in London, June 10.

A noted educator, he became head of the BBC in 1938 and led its reorganization and expansion to cope with its war services, notably in broadcasting to occupied countries and monitoring enemy and neutral broadcasts.

A change in organization led to his resignation in 1942. After a period on the staff of the British council he took the post at Jesus College in 1944.

When he was appointed to the BBC, Sir Frederick was said to have never been before a microphone in his life. He was reluctant to take the post. Four years later he was knighted for his services.

HENRY COOTE

Henry Coote, 69, former actor and theatre manager, died in Boston, June 13. He began his theatrical career as a leading man in musical shows, appearing in the "Rose Maid" on tour and also the Chicago company of "Irene."

After the run of "Irene" he retired as an actor and joined the Shuberts' auditing staff and was assigned to their Chicago theatres. He was later transferred to Boston, where he managed both the Wilbur and Plymouth theatres.

He was the husband of Julia Nash, actress, and widow of Henry Chesterfield, secretary of National Vaudeville Artists under regime of the late E. F. Albee.

JOSEPH H. TOOKER

Joseph H. Tooker, 80, former head of N. Y. theatrical printing and lithographing concern bearing his name, died of heart ailment in New York, June 8.

In addition to handling printing and lithos for dramatic productions and films, together with Richard Rowland, he organized the Metro Pictures Corp. They subsequently sold this to Marcus Loew and later it became the Metro-Goldwyn-Mayer Pictures Corp.

Survived by a sister.

CAMILLA H. FRYDAN

Camilla Herzer Frydan, 60, Viennese composer, died after a heart attack, in New York, June 11.

Mrs. Frydan, widow of Oscar Frydan, a Viennese playwright, came to this country 10 years ago. While in Europe she composed "Madame Napoleon" and "The Big Drum," light operas produced in Vienna, Berlin and London.

In this country she wrote a number of songs, including "One Kiss for Tomorrow" and "Remember Gay Vienna." Her brother, Dr. Ludwig Herzer, was librettist for Lehár's operetta "Land of Smiles."

Survived by a son.

FRANK L. SHORT

Frank L. Short, 75, retired actor and drama coach, died in the Glenwood Nursing Home in Yonkers, June 14. He was drama director at several leading universities. He also served as stage manager for a number of Broadway legists.

In 1937, he organized a repertory group for the presentation of Shakespearean plays, while head of the Shakespeare Fellowship of America.

MARJORIE GARRETT

Mrs. Robert Burton, 49, former actress, died in Chicago, June 12.

Known professionally as Marjorie Garrett, her last stage appearance was in the London production of "Our Town." She had also appeared in many other productions.

Survived by her husband, Robert, featured in the Chicago company of "Mr. Roberts."

EVELYN ILES

Evelyn Iles, 61, singer and comedienne, died June 9 of a cerebral hemorrhage at her home in Hollywood.

Miss Iles was one of the first members of American Guild of Variety Artists, and in recent years headed a Hollywood group known as Evelyn Iles and her Gay '90s Belles.

MAYBELLE A. DANA

Maybelle A. Dana, 65, retired actress, died at her home in Portland, Me., June 6.

She had appeared in dramatic stock for more than 30 years, including the Castle Square, St. James and Hollis St. theatre companies in Boston.

RALPH WILK

Ralph Wilk, 56, west coast representative of Film Daily since 1928, died June 9 in Los Angeles sanitarium after a long illness.

He was the brother of Jake Wilk, eastern story editor for Warner Bros., and Ted Wilk, Hollywood agent.

BILLY CHURCHILL

Billy Churchill, 83, former British comedian, died in Rhyl, North Wales, June 8.

Churchill had been a favorite in London music halls for a number of years. He retired 20 years ago.

NEGUIB RIHANI

Neguib Rihani, 58, reputedly a leading figure in Arabian theatre and screen productions, died in Cairo, Egypt, June 8.

He was a brother of Amin Ri-

hani, Arab philosopher, now living in the U. S.

MICHAEL DE PACE

Michael De Pace, 50, manager of operatic and concert artists, died at his home in Flushing, N. Y., June 8.

Survived by wife, daughter, two brothers and two sisters.

LOUIS DE ROODE

Louis de Roode, 57, former nitery operator, died June 4 in Los Angeles, after a heart attack.

He had been in retirement for a year, since selling his interest in the Riverside Rancho to Marty Landau.

MARIA CEBOTARI

Maria Cebotari, 38, Austria's leading operatic soprano, died in Vienna, June 9. She had sung in most of Europe's opera houses.

CHARLES F. BERNHARD

Charles F. Bernhard, 45, theatre operator, was found dead in bed June 10 in Pasadena.

He once owned a chain of film houses in England.

FORD LEARY

Ford Leary, 41, trombonist and singer, died in New York, June 4.

Details in Orchestras-Music section.

Mother, 72, of Ernest Pagano, film producer, and Joe Pagano, novelist, died June 9 in Los Angeles.

Wife, 32, of Morton Gerber, executive of District Theatre chain in Washington, D. C. died there June 10.

Mother of Nate B. Spingold, Columbia Pictures vice-presy, died June 10. Funeral services were held in New York, Monday (13).

Mrs. Ernest Bachrach, wife of the RKO cameraman, died June 5 in Hollywood.

Wife, 80, of Sacha Votichenko, musician and composer, died at her home in New York, June 11.

MARRIAGES

Betty Jane Rase to Buddy Baker, Hollywood, June 11. He's an arranger and orchestra leader; she just divorced Mickey Rooney.

Lillian Orr to Art Robbins, Yosemite Park, June 1. He's a sound engineer at RKO.

Helen Meyers to Phil Terry, Salinas, Cal., June 9. He's a film actor and former husband of Joan Crawford.

Mary Josephine Donnelly to Bartholemew J. Bastable, Dublin, June 1. He's a radio gabber.

Iris Lawler to Aiden Grennell, Dublin, June 6. Both are with Longford Productions.

Hattie Meloni to Larry C. Williams, Yuma, Ariz., June 11. Bride is a screen and radio actress.

Lena Peters to Reinhold Schunzel, June 2, in New York. Both are legit-film players.

Mrs. Nancy Gross Hawks to Leonard Hayward, Great Neck, L. I., June 10. Bride is former wife of Howard Hawks, film director-producer, from whom she was divorced last year; he's co-producer of "South Pacific" and other Broadway hits.

Barbara Ann Lauder to James Dorward Mavor, Jr., Larchmont, N. Y., June 2. Bride is daughter of Edwin G. Lauder, Jr., former vaude exec and son-in-law of the late E. F. Albee, co-founder of the Keith-Albee vaude circuit.

Marilyn Parr to Leonard M. Stone, New York, June 12. He's the son of Hyacinthe Goldstein, vaude agent and prexy of Associated Agents of America.

June Goldman to J. Robert Breton, New Canaan, Conn., June 12. He's a writer and radio actor.

Insult Neighbor

Continued from page 1

state-owned, Brussels high-power radio transmitter, listen exclusively to small clandestine transmitters broadcasting on a very small power. In a radius not exceeding 30 miles. According to the law of 1930, nobody is allowed to broadcast in Belgium unless he has an official license. Licenses are only granted to shortwave amateurs and as to radio for entertainment, that is exclusively confined to the official station. In Limburg, things go otherwise. It's a sort of secret family affair, a conspiratorial agreement from which strangers to the region are carefully excluded. It's a village affair, with its puns, its mockeries and its witty criticisms. When a villager has something to say openly of a

neighbor he goes to an inn, hands the bartender a five-franc coin (roughly a dime) and says:

"I want the 'Fascination Waltz' to be played on our radio with the mention, 'Jules' wife should not be so openly jealous of her husband'."

A young philanderer will hand his coin too, stalling:

"I'll always love you dear, this record is for red-haired Malvina who always says she will grant me a rendezvous and never does."

At night, when work has ceased upon the fields, when the yellow and violet heath, wildly blooming with gorse and heather, has been deserted by the shepherds, the family radio is turned on. As each record is played, as the announcer speaks of "snub-nosed Louis, the pig drover" or "Justine, the sweeper's daughter, who never washes her neck," or "Maria who wants more than her husband," or "old witch-like Catherine with hen peaked-nose who speaks evil of her neighbors," everybody chuckles.

Of course, the police are constantly after the Limburg, pirate stations. Radio locating cars keep touring the country, but as soon as one is in sight, the warning is given by telephone to the mystery station and the broadcasts are stopped, leaving the patrol car in blindness. Two stations have been hitherto located and their owners sentenced to a heavy fine, but as one disappears two come to existence.

These clandestine broadcasts, beside being a funny affair, are a profitable business. Each record has been paid for at least half a dozen times and the five-franc coins or notes, accumulating in innkeepers' cash drawers, in more than 60 villages, make a pretty sum at the end of each week. Obeying a sort of tribal discipline, the villagers will never let one single clue leak out that might betray the organization. Even the one that is mocked or criticized on the radio will not take revenge by telling, he police. He will rather pay his five francs, when his turn comes, to have his enemy publicly ridiculed.

BIRTHS

Mr. and Mrs. Bob Burlingame, twin sons, Des Moines, June 2. Father is with WHO in that city.

Mr. and Mrs. Joe Glaston, son, Los Angeles, June 5. Father is flack for Abbott & Costello.

Mr. and Mrs. Charles LaVere, son, Glendale, Cal., June 6. Father is a vocalist.

Mr. and Mrs. Marvin Saltzman, son, Hollywood, June 7. Father is with the Orsatti talent agency.

Mr. and Mrs. Muzzy Marcellino, son, Los Angeles, June 6. Father is a bandleader.

Mr. and Mrs. George Ackerman, son, Santa Monica, June 7. Father is with the Berg, Allenberg agency.

Mr. and Mrs. Leonard Murphy, son, Hollywood, June 8. Father is a casting director at Metro.

Mr. and Mrs. Charles Lazarus, daughter, New York, June 4. Father is staffer on film trade paper.

Mr. and Mrs. Michel Kraike, daughter, Santa Monica, June 8. Father is a film producer.

Mr. and Mrs. William McBurnie, daughter, Buffalo, June 5. Father is continuity director of WBBN in that city.

Mr. and Mrs. Charles Talley, son, New York, recently. Father is an exec on Roxy, N.Y., office staff.

Mr. and Mrs. John Davis, daughter, their second in two years, London, June 3. Father is general manager of all the J. Arthur Rank film and theatre enterprises.

Mr. and Mrs. King Donovan, son, Santa Monica, June 8. Father is a stage and screen actor.

Mr. and Mrs. James Kiley, daughter, Woodstock, Ill., June 10. Father is staff announcer at WILA there.

Mr. and Mrs. Stanley Conrad, daughter, Pittsburgh, June 1. Father's a musician.

Mr. and Mrs. Dave Rosehill, son, Kew Gardens, L. I., June 11. Father is a disk jockey with WKBS, Oyster Bay, N. Y.

Mr. and Mrs. James Miller, son, New York, June 7. Father is in the NBC press dept.

Mr. and Mrs. Hunter Borthwick, daughter, Hollywood, June 10. Father was formerly with 20th-Fox studio. Grandfather, George, recently retired as secretary-treasurer of Motion Picture Assn. of America.

Mr. and Mrs. William Welch, daughter, New York, June 11. Father is a script editor at National Broadcasting Co.

Mr. and Mrs. Burton Levine, son, New York, N. Y., June 13. Mother is daughter of Ben Kalmenon, Warner Bros. sales vice-

prexy.

Cowbarn Legit

Continued from page 1

tours of the silo shows isn't set, the 17 members of the CTP figures on evolving a practical setup, possibly with the members cooperating in obtaining backing, or perhaps on a joint financing basis.

Another possibility, particularly if all the CTP members finance touring productions jointly, would be the continuation of shows that operate at minor losses. The idea would be that all producer-members would benefit from keeping road theatres lighted and maintaining continuity of bookings and thereby help keep up steady public interest in legit.

As it is, the spotty schedules of most out-of-town theatres is figured costly to everyone. For instance, the theatre must charge a higher rental to make up for the loss of revenue on dark weeks. Also, public interest in the legit theatre apparently tapers off when no shows are current.

Thus, one show tends to build audiences for subsequent ones. Directly, of course, lighted houses mean employment for actors, stagehands, musicians, theatre personnel, royalties for authors and turnover for producers.

CTP subcommittee, under the chairmanship of Lawrence Langer, of the Theatre Guild, includes Cheryl Crawford, Richard Rodgers and Richard Aldrich. The latter is also chairman of a closely-related subcommittee trying to keep road theatres open and assist closed theatres to reopen.

Sez Berle

Continued from page 1

ing suspended for the time being, inasmuch as he'll be extremely busy for the next few weeks.

Remarries Tomorrow

Comic is slated to remarry his former wife, Joyce Matthews, tomorrow (Thurs.) in New York, and will set out for the Coast the following day. In Chicago the honeymooners will be honored with a Milton Berle Day Saturday and Berle will proceed to the Warner studios, where he'll start work on "Always Leave 'Em Laughing," with Jerry Wald producing.

Berle also will attempt to get ahead with his McNaught Syndicate column, which started Monday (13) in the N. Y. Sun. Comic currently has about two weeks of advance columns, but said that he'll attempt to get a few more written.

Also occupying the actor-columnist is his tie-in with several manufacturers. Under his corporate seal, Milton Berle Enterprises, Inc., he has licensed several manufacturers to make four items bearing his name. Currently on the market is a Berle television makeup kit, for which he made a personal appearance Monday (13) at Gimbel's, N. Y., where the kits first went on sale. He put as much effort in that p.a. as he did in his video broadcasts. Other items licensed to use the Berle label are puppets, a trick auto and a children's magnetic game.

Bills Next Week

Continued from page 47

CHICAGO

| | | | | | | | | | |
|---|--|---|---|---|-----------------------------------|--|--|---|--|
| Blackhawk Eloise Kirk Nancy Bell Cody Sandier Snuffy Klaus Harold Miller Bobby Peters Ore | Blackstone Lena Horne D. La Salle Ore (12) Chaz Parze Gene Baylon Chaz Parze Storabach J. Rodriguez Ore C Davidson O (11) Manor & Mignon Fann Merzmann | Beltings Al Morgan Suzanne King Johnny O'Leary Billy Chandler Ore | Hotel Bismarck Cass Franklin Monica Moore Toni Gauer J Brewer Ore | H Edgewater Beach Fredrick Martin Ore Marianne Fedele Paul Haskon D Hill Dancers (8) Yost Ambassadors Bob Hammond | Hotel Stevens "Singing Circus" | Betty Atkinson Charles Hain Wonder Wheeler Brinkmann Sis. Skating Bicycles Charles & Du Ray Jack Raffiler Jerry Napes Helen Hall Gloria Houdy Buddy Rust | Palmer House Sid & Niles Marcia Neglia B Foss & Mary Lester & Niles Ted Streeter Ore Sherman Hotel Harris Hall Bill Snyder Ore | "Salute to Rodgers & Hammerstein" Hollywood Dreamers Ralph Sterling John Kries Ruth Ann Koonen Eric Braun Silver Fratles Day & Dawn Dusk Joe E. Ross Evelyn Terry Bud Prentice Ore | Vine Gardens Lind Bros (8) Mickey Sharp Veima Sherry Mel Cole Ore Fanchio Ore |
|---|--|---|---|---|-----------------------------------|--|--|---|--|

Thanks **GLENN McCARTHY** for
'24 HOURS OF SUNSHINE'



NOW IN THE 3rd BIG WEEK
ART MOONEY

And His ORCHESTRA

AT THE
SHAMROCK HOTEL
HOUSTON, TEXAS

P. S.: Disk Jockeys and Juke Box Operators—
 THIS IS OUR LATEST

M-G-M Record
 No. 10446

24 HOURS OF SUNSHINE
 Backed by

**In a Shady Nook by
 a Babbling Brook**

STILL GOING STRONG

MERRY-GO-ROUND WALTZ

Backed by

The Heart of Loch Lomond

M-G-M Record

No. 10405

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 175 No. 2

NEW YORK, WEDNESDAY, JUNE 22, 1949

PRICE 25 CENTS

CIGGIE DUEL FATTENS RADIO, TV

H'wood as 'Red' Scapegoat No Longer Paying Off; Loose Labelling Misfires

Hollywood, June 21. Hollywood—and show biz in general—feels it has won a notable victory during the past 10 days in its war against the "Red" label. The film capital bases this conclusion on the sharp reaction by editorial writers, columnists and the Joe-in-the-street to the latest broad sweep over show business of the carmine-tinted brush. From Marshall Field to Walter Lippmann, newspapers have been highly critical during the past few weeks of the name disclosures at the Coplon trial in Washington. And many private citizens have been even more incensed than the papers.

Net result, it is thought, is that the latest Red-baiting may have been tough on the individuals involved, but served a good purpose for show business in general by swinging public sympathy from the people and agencies responsible for the reckless tarring.

In general, public opinion has been that the names read from FBI reports at the Judith Coplon proceedings in Washington and by the Tenney Un-American Activities Committee in California were used indiscriminately. As a result, it is expected that Government agencies—particularly the FBI—will go very slow before accusing anyone else.

Public reaction to the Coplon trial stigmatizing of show biz names was epitomized by President

(Continued on page 23)

\$8,500 to 2 Acts For N. Y. to London 1-Niter

London, June 21. A transatlantic friendship of many years standing between Harry Adler, N. Y. agent, and Jack Koppell, London booker, is now paying off. As a result, Koppell is booking two of Adler's acts for a London one-nighter at the highest salary performers ever got.

Comedian Myron Cohen and singer Gene Marvey will get \$8,500 between them for flying to London to play one night show for a charity at the Olympia arena, London, July 4, and fly back immediately afterward. Cohen's fee is \$5,000 and Marvey gets \$3,500.

Monte Carlo Getting Set for Dice: 'La Hard Way' and 'Le Petite Joe'

By MARGARET GARDNER

Monte Carlo, June 21. Originally scheduled to begin July 1, crap-shooting at Monte Carlo has been postponed for a few weeks, with the Casino making preparations to launch the game around July 15. Casino croupier Albert Jauffret, having recently returned from three months' study of craps in America, is in charge of teaching 12 specially-selected croupiers how to run a craps table.

After exploring each of the 65 different ways of playing the game, the Casino, on the basis of Jauffret's report, has decided to play it "the Idaho way," the simplest and most popular method. The Monte Carlo craps tables will be identical with tables as used at the Sun Valley Casino, where Jauffret

(Continued on page 55)

JACK KAPP MEMORIAL VIA NAT'L CONFERENCE

One of the memorials the Jack Kapp family has approved, following several proposals to honor the founder of Decca Records, is a foundation, in his name, proceeds to go to the National Conference of Christians and Jews. This was a work in which the late recording executive was vitally interested, and it was through his work with educational bodies, to make them record-minded, that Kapp and Dr. Everett R. Clinchy, prez of the NCCJ, were first thrown together.

A number of Decca artists already have expressed their desire to donate a portion of their recording royalties to the NCCJ-Jack Kapp Memorial, headed by Bing Crosby who is said to have sparked the whole idea.

Another Kapp Memorial idea, still pending, has to do with a music-record wing at the N. Y. Public Library at 42nd and 5th.

\$28,800,000 FOR 1949-50 SPENDING

By GEORGE ROSEN

The "Battle of the Larynx" will be on in earnest this fall, with the major cigaret companies (and even the smaller brands) pouring unprecedented coin into radio and television for programming dominance. On AM-TV network programming alone, they'll be spending an estimated \$28,800,000 next season.

To the radio and tele networks and the independent stations it will come as smoke-ringed manna from heaven. For in an era of economic cutbacks and budgetary retrenchments, the radio and video sales boys are cashing in on the "cream" coin of the '49-'50 season—playing for high stakes from the only "foolproof" industry in times of recession. Whereas foods, soaps, drugs and the "heavy" industries (refrigerators, automobiles, tele set production, etc.) have been feeling the effects of a "soft" market, the ciggie boys are raking it in. It's

(Continued on page 24)

Sign Top Virtuosos For TV Films

Hollywood, June 21.

Rudolph Polk and Bernard Luber have signed Artur Rubinstein, Jascha Heifetz, Marian Anderson, Gregor Piatigorsky, Isaac Stern, Jan Peerce, Patrice Munsel, Segovia, Don Cossack Chorus, Alicia Markova, Anton Dolin and Budapest Quartet for television films.

Contracts were made through Sol Hurok, who handles the artists concert appearances. They're also negotiating now with Lily Pons, Gladys Swarthout, Nathan Milstein, Rise Stevens and Josef Sziget to come to Hollywood for TV films.

Filmusicals Can Run Indef on B'way And Other Keys Like Legits—Freed

Clara Bow Steps Out Of Retirement for Legit

Santa Fe, N.M., June 21. Clara Bow is coming out of retirement to star in a revival of Lawrence Riley's "Personal Appearance" at El Teatro here in August.

Former "It" girl of silent pictures was persuaded to accept the date by Ann Lee, actress-manager of the local strawhat. Miss Bow resides with her husband Rex Bell, at nearby Las Vegas, Nev.

Television's Quiz Show Jag With 24 of 'Em On New York City Stations

Tele is going in for a quiz and participation jag, obviously inspired by the success of the giveaways in AM. According to an analysis by Ross Reports on TV Programming, 24 stations in the quiz and audience participation category are being offered on New York tele stations during June, a new high for this kind of show.

ABC-TV, moved by the ratings its "Stop the Music" and "Break the Bank" have racked up, has concentrated program attention on the quizzers and has nine such offerings. NBC-TV follows with five entries in the classification. CBS-TV and DuMont each have four and WPIX, N. Y., presents two.

Of the 24 giveaways, 11 use studio audiences as contestants, while nine use celebs or other guests in their games. A growing trend is noted to viewer quizzes, with four shows appealing directly to the set owner. In addition, WPIX will preem its "Tel-O-Vision," a stanza beamed to viewer contestants, tonight (Wed.) at 8:45 p.m.

ABC-TV also has readied "Hold That Camera," a quiz which will pair viewers with members of the

(Continued on page 20)

Arthur Freed, one of Metro's top producers of big musicals, is campaigning among his company's high-echelon execs for a new way to sell M-G's song-and-dance epics. Freed wants these musicals to be handled a la Broadway legit hits, with two-day performances in special, legit-type houses at advanced prices. It is his belief that a carefully prepared musical "can gross as much as 'Oklahoma!' or any other stage show on first-run."

"I've been trying to persuade our executives to think that way, although I've not been successful yet," said Freed on his last week's visit to New York. "But the time will come when we will sell our best musical films on that basis. These films should be sold as entertainment on special runs. They should not go first-run and then promptly be played at half-price. We are the only business in the world that sells a Cadillac and a Ford at the same price."

Freed thinks the companies should not be "nervous" over ex-

(Continued on page 48)

Understudies Deel, Eastham Used By RCA on 'So. Pacific'

RCA-Victor used both Sandra Deel, understudy to Mary Martin in "South Pacific," and Dickinson Eastham, understudy to Ezio Pinza, male lead in the same show, in creating an album of "Pacific" tunes. They were cut last week in New York by Al Goodman's orchestra, a combination of 28 men and a male chorus, plus singers Thelma Carpenter and Jimmy Carroll. Album will issue both on 78 rpm. and 45 rpm. platters.

Victor will cut an album of the tunes from Irving Berlin's "Miss Liberty" this week with Goodman, Miss Deel and Carroll, in addition to Wynn Murray, Martha Wright and Bobby Wright. Both sets will be marketed as quickly as possible.

Rabbi Sees Radio, Films, Comic Books Spawning 'Generation of Illiterates'

Cleveland, June 21.

Radio, films and comic books were branded as potential spawning grounds for a "generation of illiterates" of whom society asks only enough ability to spell out traffic signs and billboard advertisements.

The accusation, aimed directly at undesirable features of the three media, was made by Rabbi Julius J. Nodel of Cleveland in a forum at the 76th annual meeting of the National Conference of Social Workers. He suggested that the best brains and talent be devoted to these sources of information.

Among the other speakers were John J. McCormick, general manager of WTAM; Edwin F. Helman, director, WBOE, and Henry E. Shultz, executive director of the Assn. of Comic Magazine Publishers.

McCormick maintained that

(Continued on page 48)

Square Dancing on Ice

Dallas, June 21.

Something new for Dallas is square dancing on ice.

Ice Skating Square Dance Club at Fair Park recently opened.

In Variety of June 15 ABEL said:—

* "There's a readymade television package on the Strand stage . . . The usually tiptop Phil Spitalnytes exceed themselves with their 'Hour of Charm' voca-musical versatility. * The maestro has a fine aggregation which can mix up its * present 55-minute format and compress it into any number * of zingy half-hours for video. It's that kind of a show." * Abel. *

Americans in Paris Remain Yanks; Also Beaucoup Yanked in France

By MAXIME DE BEIX

Paris, June 18. Paris is currently bursting at the seams with American visitors thus giving hotelmen, eateries and the better known amusement places a real field day. Whether this will be repeated next season, having returned home, and visitors turn a sobered eye on their check-stubs, is something else again. Many of them are already chanting "Never again." It's the last impression that lasts most, and while they did not ask on arrival the price of their rooms, even the wealthy frequently gasp at their hotel bill, even if, as happens too frequently, they don't find it loaded with item billed twice. It's all a "mistake," of course just like when in bars the check has been made to include more drinks than they had. But these mistakes don't seem ever to happen in their favor. They find they can add a V for Very in front of HCL, and that the cost of living here is very high indeed. This explains why so many have curtailed their stay and either go back home or scam to some other country where business has not taken the shape of an open season on American tourists.

Currently, it's still a seller's market. Unless you have made reservations well ahead, or better still, know the manager personally, you will get the same kind of look a simpleton would get who would ask to buy one of the Louvre paintings to take home. If you are in luck, you may be permitted, for one night only, to use one of the couriers' rooms, but that's about all. The general answer is "Nothing available before the 20th of July," which is made to sound like the old barber's sign, "Tomorrow we shave for free." This does not make for good public relations and the French would do well to think it over, for Paris is getting fast so high in favor that, after the smell has overshadowed the glamor, it may take a lot of hard work to bring it back in favor. And that work could be avoided if, right now, something was done to make visitors feel that they are not merely sheep for the shears. It's all right opening information bureaus abroad, but what's the use if the Paris office here can't supply information in English? And should hotel prices be kept confidential until payment is demanded?

Be it as it is, Paris still holds enough glamor to make the visitor feel good when he arrives. Of course there are places so well known that they are musts on the initiated list: Maxim's and Tour d'Argent for dinner, Tabarin or Lido afterwards, and Maigneigne or Jimmy's Bar later still, with Drip d'Or or Sheherazade instead maybe. But apart from those, the initiated flock also to Magdeleine or Mediterranean where they get excellent food in a somewhat less formal atmosphere.

The Route

One thing will strike the American visitor: From reading of the existentialists night clubs, he believes they exist. They are there all right, but what's in it? A blow up of zero. One visit is enough to convince the easiest-going tourists. Expecting to see at least J. P. Sartre there, they try the Cafe de Flore and later the Tabou, La Rose Rouge, the Saint Germain or the Vieux Colombie. Apart for the lack of color, it has nothing on a

trip to Harlem, where said Sartre is just as likely to be found.

Maurice Chevalier has a song, "When a gendarme meets another gendarme, what do they speak of except gendarmes." What Americans really see in Paris is other Americans. The Spyros Skouras were no sooner in town than they gave and were given parties, just the same as when Louella O. Parsons and Johnny Hyde came for Rita Hayworth's wedding. But apart from the local setting, from Tour d'Argent to Grand Vefour, and from Fruit Defendu to Maxim's, which provide a little Paris atmosphere, they mostly meet the same crowd they find during the rest of the year, in Miami or Palm Springs. A few of them give the chateau country the o.o., but those who go to really French spots like Lourdes or Carcassonne are the exception.

Except for the courtiers who, knowing what's good for them, give parties, and a few hostesses, ranging from Lady Mendi to Betty Dodero, who are poles of attraction for Americans to meet, Americans in Paris could easily forget they are on this side of the water and consider themselves at home. They show themselves true patriots in the way they unwittingly apply the old slogan, "Visit America First."

Cheaper Peso to Hypo Mexican Tourist Biz

Mexico City, June 21.

With the pegging of the peso at 8.65 to a dollar, the Mexican tourist trade is gearing for the biggest influx of U. S. visitors in recent years. Big bait for visitors is the promise of getting more for less with the cheaper peso.

Warnings are being sounded, however, against unwarranted prices in commodities made in Mexico. Government and tourist authorities are striving to curb moderate price boosts, remembering the sour reaction caused by that practice during the war years. Some tourist caterers profiteered so much that many Americans returned home complaining that prices were higher in Mexico than in New York or Los Angeles.

Mexican amusement operators are worried by the effects of the dollar's high price. It means a big boost in the cost of everything they must get abroad, including pay for foreign talent which must be settled in hard coin. U. S. film distributors will also be earning less dollars in Mexico. A plan is afoot, however, to offset the drop in the peso's value through increasing the playing time of individual films. Currently, films rarely last more than a week in first-run theatres.

HARPO, CHICO MARX IN BIG LONDON CLICK

London, June 21.

Marx Bros. scored a standout hit at the Palladium last night (Mon.) in a 50-minute non-stop laugh show containing their complete bag of tricks. Rave reception was accorded to individual turns by Harpo and Chico, and their dual act was acclaimed for its trigger-fire gagging.

Dave Barry's debut was also an instantaneous success, with the entire show a sure click for the four-week engagement.



367th WEEK!

3,742 Performances
All-time long run record in the legitimate theatre.

KEN MURRAY'S

"BLACKOUTS OF 1949"
El Capitan Theatre, Hollywood, Cal.

And now in world-wide release
"BILL AND COO"
Ken Murray's
Academy Award Film

N.Y. Theatres Get Videoed Chi Fite TV-Tabued in Ill.

Paramount theatre, N. Y., and the Fabians' Fox, Brooklyn, will show the Walcott-Charles heavyweight title fight on their big screens tonight (Wed.) via television, both picking up from the coaxial cable from Chicago. This is the first time in the U. S. that a championship bout has been brought nearly 1,000 miles via TV to show on theatre screens. The Paramount previously televised the Walcott-Louis fight and brought in the Ike Williams-Beau Jack battle from Philadelphia.

It is the initial instance that theatres have been able to advertise such a fight in advance, both houses making it strictly a commercial proposition. Both the Par flagship and this Fabian Brooklyn theatre are paying small fees for the rights to show on their screens.

National Broadcasting Co. is picking up the bout in Chicago and transmitting to N. Y. via coaxial cable. Paramount will pick it up from this cable the same as NBC, only the former will pipe it into the Par Bldg. where it will be registered on the Paramount Intermediate Film System. The Fabian theatre will get the fight from the co-ax and then get it to the theatre via special video lines. Both theatres will start showing at 10:30 p.m.

The Fabian Fox will show it direct on the screen instantaneously. (Continued on page 22)

15 Years Ago

Katharine Cornell, in a tour of 75 towns, mostly one-niters, grossed a phenomenal \$650,000 in a three-play repertory.

Uncle Sam was on the war-path against Hollywood. Principal peeve was against the crime type of picture.

Away from the studio for six months because of illness, Marie Dressler returned to Metro for "Tish."

Vinton Freedley was set on his next Broadway legit musical, a Gaxton-Moore starrer. Cole Porter was going to do the songs; no decision on the librettist.

Billy LaHiff, the famed Broadway restaurateur known to showpeople, died after a six-week illness. Dorothy Dell, the promising young Paramount starlet, was killed in an auto accident.

25 Years Ago

Second week of the Equity strike on Broadway proving uneventful.

Imogene ("Bubbles") Wilson began her testimony against Frank Timney in the hearing of her assault charges against the comedian.

Paris Runaround

By Borrah Minevitch

Paris, June 20.

Lou (Latin Quarter) Walters heralding the new Lido show as the "greatest to sit and sip through."

George Raft egging Paris on and on to dawn.

Farflung Foursome: Georgia Gibbs and Ethel (Tico-Tico) Smith dining with world analysts Leland Stowe and Vincent Sheehan. No easel but with beard: Ella Kazan.

Emil Boreo passed his recent illness and will take to greasepaint again.

Edith Piaf kayoed her audience with an extra pathos punch the night Cerdan lost it.

Walter Wanger willing to liquidate "Joan of Arc" for the entire Continent with one signature for \$1,000,000.

French fixers saluting producer Fred Orain and star Jack Tati for exclusively turning out first all-French international grosser "Jour de Fete" (Chaplin-styled) now 6th week day-and-date in four Paris cinemas.

Like you and us: the Aga Khan loitering around the George V.

Forgot the black market franc rate—the "official" is meme-chose—320 per.

Rome: Everybody talking production—but not one pix rolling. Cable: Joan McCracken wants to work immediately on arrival.

The Lido show features a sextet of Carrie Finells—in union.

Hello again: Franchot Tone.

Att: all U.S. nightclub entrepreneurs—Stop playing like children. The one club in Knokke (Belgium) seats 3,000 with a \$10 buck cover, and is packed every Saturday and Sunday—and acts still consider it a break-in date.

Steve Crane (Lana Turner's ex) commutes between his villa and the Carlton bar (Cannes) via his Christcraft.

Clifton Webb entered Paris like Napoleon and left on the q.t.

Eddie Mannix penciled in at the George V.

John Garfield admiring Yves Montand on and off at the Club Champs-Elysees.

Leslie MacDonnell (London's Foster Agency veepee) scanning the Continent for Palladium fill-ins.

Quiet-like: Jules Levey nabbed the ONE big Continental sleeper for U. S. and Canada—fall release. Casey Robinson to Amsterdam to see his Mrs. dance again.

Mercury jitters: Marlene Dietrich (with long cigaret holder) sinking ringside at Maxim's.

HELLO (but BIG): Charles Boyer, Charles K. Feldman and Norma Shearer crowding the Ritz elevator.

The Hadja boys, Ilya Lopert, Jacques Grinief and Abe Danches have the local projection rooms tres beezee.

Dick DeRochemont (ECA picture consultant) glad-handing Paris.

Daddy!! Daddy!! Ruth Lopert won the \$1,400 ship's pool and the light pool, too—and handed it right over to her man on arrival.

Harry Novak (U), John B. Nathan (Par) and Joseph Hummel (WB) are busier booking space in hotels, clubs and restaurants for the visiting pix biggies than booking their pictures.

Doe Avedon in Pact

Tiff With Selznick

Contractual dispute is reportedly brewing between legit actress Doe Avedon and David O. Selznick's Vanguard Film. The studio claims its contract with Miss Avedon, signed in 1947, is still in force, but she asserts the options were not properly renewed and that he is now a free agent.

Actress, currently vacationing in Canada, has recently been approached by other picture companies. She attracted critical attention on Broadway last season in "The Young and Fair," subsequently appearing in "My Name Is Aquilon."

Olman Daughter Thesps

Carolyn Scott Olman, 16-year-old daughter of Abe and Peggy Olman, has joined the strawhat troupe at the Nutmeg Playhouse, Brookfield Center, Conn. Her parents are a former vaude turn and this is the youngster's initial try at show biz. Olman is general manager of the Loew's music publishing houses, Robbins, Feist and Miller.

Laughton, Boyer, Carson's TVers

New crop of film names appear heading for television programs this fall as result of a drive by agency Young & Rubicam to bite off a bigger piece of TV business. Charles Laughton, for instance, is being inked for a 15-minute weekly series in which the screen and legit star will read the Bible. Y & R is also dickering with Charles Boyer for a string of half-hour kinescope programs. Vehicle planned for the Gallic thespian would be short story dramatizations on a weekly basis.

Another due for TV entry is Jack Carson, Warner Bros. star. His half-hour show, also via Y & R, would replace "Author Meets Critic" over WNBT in the Sunday 8:30-9 slot. Kinescoped program would include Janis Paige, vocalist, along with Carson. Weekly sponsor is General Foods for Jello. Understood that Carson is one of the few Hollywood players to have reserved his TV rights when he signed an acting pact with Warners.

Bill Goetz's \$100,000

Van Gogh May Figure
In Internat'l Law Suit

Producer William Goetz is threatening a fight through international courts to prove the authenticity of the Vincent Van Gogh painting which he owns, "Portrait of Candlelight." It is valued at more than \$100,000.

Goetz, through his attorney, Arnold Grant, is also threatening suit against Van Gogh's son and other art experts who have cast doubt on the authenticity of "Candlelight" and other works supposedly by the famed Dutch artist.

Public prosecutor in Amsterdam is now conducting an investigation into the authenticity of the paintings and Goetz has offered to pay the expenses to this country of any experts the prosecutor wants to send to Hollywood to make a first-hand inspection of the portrait. Goetz acquired the painting in Paris.

Now, If Only Goodman

Hadn't Played Pittsburgh

Pittsburgh, June 21.

Benny Goodman's outfit played a one-niter here last week at the Ches-A-Rena and after the date, Harky Styles, comic with BG dropped into Lenny Litman's Cops with his bride of just a month, Mary Hatcher, former Par picture contractee who also played Laurey in "Oklahoma!" on Broadway for a year. On that night Harry Belafonte, headlining niter, had come down with laryngitis and asked Litman to let him out of his contract, which still had two nights to go.

Litman prevailed on Miss Hatcher to play the two nights, and she made arrangements to rejoin her husband in Philadelphia at the end of that time. But when she finished, Litman offered her a fat salary to come back next week (27), and Miss Hatcher was for it, figuring this was a chance to polish up a niter act in preparation for some dates gal planned to do with Styles when they went abroad in July for BG's date at the Palladium, London.

Few days later, Miss Hatcher phoned Litman and begged him to let her out of the deal. She had a chance to play femme lead in Mickey Rooney's new indie picture, "Big Wheel." Litman tore up the contract. Film assignment will also eliminate Miss Hatcher's trip to Europe with her husband.

Many Showfolk Sail

Among the 1,975 passengers sailing for Europe yesterday (Tues.) aboard the Queen Mary were Lee Shubert and his wife, Hal Wallis and his wife, the former Louise Fazenda. Kermit Bloomgarden, legit producer; Richard Addinsell, composer; theatre owner Harry Brandt and wife, Louis Petigor, chairman of Renown Pictures Corp., Ike Levy and his wife and Mike Nidorf.

In addition to the above sailings, Edward G. Robinson and his wife planned to Europe today (Wed.) via Trans-World Airlines.

Subscription Order Form

Enclosed find check for \$.....

Please Send VARIETY for One Year
Two Years

To
(Please Print Name)
Street
City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 19, N. Y.

DISTRIBS: THE GAY DIVORCEES

Sears Proposes UA Sell 12,000 Shares For \$3,500,000 to Insure New Bankroll

Hollywood, June 21. New plan for the sale of a majority stock interest in United Artists for a reported price of \$3,500,000 was proposed here yesterday (Monday) by UA prez Grad Sears to owners Mary Pickford and Charles Chaplin. The scheme calls for the disposal of 12,000 shares of stock held in the company treasury.

This block of stock accumulated from successive repurchases by the company of Sir Alexander Korda, Samuel Goldwyn and David O. Selznick holdings. Miss Pickford and Chaplin each own 4,000 shares. Whether the Sears proposal will be accepted is problematical, since Miss Pickford is reported greatly shocked by the idea. She has asked time to consider the plan.

Meanwhile, as a result of Sears' proposal, the stockholder met slated for the Coast on Monday (27) in an endeavor to find a solution to the company's continued ills has been cancelled. Arthur Kelly, exec veepee, and Charles Schwartz, attorney for Chaplin, who were to have gone to the Coast for the meet are now uncertain of their plans.

Purchase price for the 12,000-share block is approximately the same as that paid by the company to buy back these holdings. UA by-laws provide for consent of all stockholders on decisive company operational moves. A change in (Continued on page 20)

Sears Trying to Stretch Hughes \$300,000 Into 2 More UA Film Packages

United Artists still has \$300,000 in second-money financing available out of the \$600,000 which Howard Hughes provided in return for release to him by UA of three of his pix it was to distribute. Grad Sears company's prez, has been on the Coast for the past week trying to piece together at least two other packages which might qualify for the Hughes' money.

Half the coin has been invested in two films — "Champagne for Caesar," which Ronald Solman will co-produce, and "Quicksand," Mickey Rooney-Sam Stiefel production. It took the better part of a year to get those packages together and approved and Sears is having no easy time with the additional ones.

Difficulty is that they must have the approval of the Nasser Bros. Deal by which Hughes put up the \$600,000 provided that loans to producers out of this fund would be (Continued on page 22)

CHAPLIN TO DISTRIB 'VERDOUX' IN RUSSIA

Charles Chaplin is reportedly in negotiation with the Soviet government for distribution in Russia of his "Monsieur Verdoux." Deal is understood being made on an Embassy level by the comedian-producer's personal reps.

United Artists, which distributed the picture, is not directly involved in the negotiations, although it has been informed of them. Also out of it are the Motion Picture Export Assn., which handles sale of U. S. pix to Russia, and Artkino, American distribution agency for Soviet pix, which in the past has been involved in such deals.

"Verdoux" and a previous Chaplin pic, "The Great Dictator," have played Czechoslovakia and other Iron Curtain countries. They were handled by Jacques Grinfeff, foreign film financier and exporter, who acquired them from UA in a package arrangement.

Meantime, word is being awaited by the MPEA from Moscow on pix desired by the Russians out of two lists totalling 200 titles which are available for sale to them. "Verdoux" is not involved in these negotiations.

100% Nix on 50% Cut

Pressed to find new economies, United Artists board last week heard a proposal from one of its members that all execs be asked to accept a 50% cut in their salaries. Suggestion never even got as far as a vote.

Execs gave it a quick thumbs-down. They felt there was no reason for them to kick back half of their paychecks to the company's treasury — which they would in effect be doing — for the benefit of owners Mary Pickford and Charles Chaplin, who have consistently refused to plow any of their own money back into the company.

Hughes and Odlum Stalled on Terms For RKO Theatres

Howard Hughes and Floyd Odlum reportedly are unable to get together on terms for purchase by Hughes of the option that Odlum's Atlas Corp. holds on the stock of the RKO theatre circuit. As a result, it is understood, Hughes will wait until the final possible moment — Oct. 19 — before offering the shares to Atlas under terms of the option.

Contract provides that before selling the circuit to anyone else, Hughes must give Odlum an opportunity to meet the best price offered. In the event of no other better offer, Atlas agrees to pay \$4,500,000 for the theatres, if it wants them. Hughes must have the sale consummated by next Nov. 8 under terms of the consent decree he entered into with the Dept. of Justice.

Hughes, in the interim, is at (Continued on page 4)

U ALSO LOPS ITS BANK LOAN; CHOPS \$1,000,000

Joining the parade of other majors, Universal has now brought down its current bank loan to \$7,500,000 by the payment of a \$1,000,000 installment. Loan, borrowed in May, 1947, for production purposes, was originally \$8,500,000. First National Bank of Boston, The Manhattan Co. and Guaranty Trust Co. of New York are the banks involved.

As a result of the \$1,000,000 payment, U's consolidated net quick assets can be reduced to \$19,500,000 without granting the banks a first lien on specific films. Previously, company could not go below \$22,500,000.

Included in the \$7,500,000 now owing is a loan of \$2,500,000 which has been made to United World Films, U's 16mm and television subsid. Both Columbia and Warner Bros. have also taken steps to top their indebtedness in the past few weeks.

Midwest's Chillers To Heat Up the B.O.

Indianapolis, June 21. Midwest cycle of spec. "horror" shows has been revived to boost the b.o. This has been a feature in the midwest for a number of years, particularly during hot weather months, but the practice was never as widespread as it is now.

Exhibits are staging these shows as midnight features for Friday and Saturday evenings. Performance generally consists of a 45-minute stage show combining magic, mystic cavortings and blood-curdling effects plus a horror pic.

MAJORS OFFSET THEATRE LOSS

Probably the biggest poser currently confronting the film industry — whether distributors sans theatres can operate at a profit in the present domestic market — is being answered in the affirmative. Latest reports filed with the Securities & Exchange Commission plus fiscal statements of the companies recently publicized demonstrate that the sales wing of the pix biz has staged a financial rally and is now plunged in black ink.

Rally of the pix peddlers comes after a fairly disastrous 12-month stretch when reportedly every major but one was steeped in crimson so far as distribution was concerned. Satisfactory gains, generally attributed to sounder operations and production costs rather than a rise in grosses, have been registered by Universal, Columbia, Republic and other purely production-distribution outfits. Distrib wing of the Big Five has also perked noticeably.

Industryites are convinced that the question of distrib profits is the key to the entire future of the film biz. The anti-trust trend towards divorcement of distribution from exhibition already exemplified in the Paramount and RKO consent decrees, it is noted, makes it essential for major company health that distributors rack up a fair return on their investment. Hence, the terrific interest in how the distributors are currently doing.

Only company to show a big loss in fiscal 1948 (\$3,162,812), Universal has now recovered and is making headway at a pace which should put the outfit in the profit (Continued on page 22)

Kingsley's 'Detective' Sure Has Hollywood Sleuthing for Rights

Broadwayites don't recall for years such spirited bidding as is now going on among film companies for screen rights to Sidney Kingsley's smash teller, "Detective Story." Actively making efforts to acquire the play are Paramount, Metro, Warner Bros., 20th-Fox and Samuel Goldwyn.

Deals are all stratospheric in amount of coin and percentage participation being offered the author, although not in the same league with the \$1,000,000 for "Born Yesterday" (Columbia) and "Harvey" (Universal). Total may reach close, however, to the \$650,000 that Metro gave for "Annie Get Your Gun" (Continued on page 49)

National Boxoffice Survey Heat Continues, B.O. Still Off — 'Spring,' 'Edward,' 'Barkleys,' 'Colorado,' 'Stratton' Best Bets

Continued hot weather in many sections of the country still is taking a hefty toll at the national boxoffice with many of the bigger pictures suffering. Some of recently launched new product is shaping up well and climbing into the front rank of winners.

"Happens Every Spring" (20th), which was a strong second last week, is soaring into No. 1 spot, with uniformly best showing to date. Not far behind is "Edward, My Son" (M-G) although not big in every key city.

Third position goes to "Barkleys of Broadway" (M-G) while "Colorado Territory" (WB) is edging up into fourth groove. "Stratton Story" (M-G) is coping fifth money, with "Home of Brave" (UA) not far behind in sixth slot. Seventh best is "Blonde Bashful Bend" (20th) while "Lady Gambles" (U) is eighth from top.

Best runner-up pictures are "Streets of Laredo" (Par) and "Champion" (UA).

Besides "Sorrowful Jones" (Par), which is fine to sock this stanza, "Neptune's Daughter" (M-G) shapes as having greatest potentialities. Not so big in second

Brit. Gov't BRs 50% of Production But Nationalization Heat Off Industry

Hot Frozen Coin

Since the barriers on British remittances have been raised overseas, a horde of entrepreneurs has descended with crackpot ideas on using the coin. Latest proposal would have companies buy an unoccupied British Caribbean island and make it a resort. Asked how that would bring in dollars since island is in the sterling area, proponent replied: "I'll mail the dollars to you weekly on the q.t."

Another proposal was to devote congealed lira to raising a tanker sunk in Naples harbor four years ago.

May's Average Pix Admission 47½¢; All-Time Top, 48.8¢

Average price paid per ticket to the nation's theatres continued to drop in May from the alltime peak reached last February and March. Figure is still not down, however, to the 1948 average, according to Dr. George Gallup's Audience Research unit, which compiles the monthly statistics.

May figure was 47.5¢. That compares with the February and March highs of 48.8¢. Prices started to slip in April, when they went to 48.1¢. All the figures include 20% Federal tax, plus local taxes in various cities and states.

Admish reported by Audience Research is the average of the last ticket purchases by people of 12 years old and over interviewed in the outfit's surveys of filmgoers throughout the country. It includes prices of tickets purchased at morning, afternoon and evening (Continued on page 4)

Tough Reagan Break

Hollywood, June 21. Ronald Reagan is in St. John's hospital, Santa Monica, with multiple fracture of the right thigh suffered during charity ball game at Wrigley Field.

Accident delays start of U's "Reign of Terror" in which he was to have costarred with Ida Lupino under his one-yearly deal for studio. Start of pic was scheduled for Monday (27).

London, June 21. Definitive speech on British films delivered by Harold Wilson, president of the Board of Trade, in England Sunday (19) was seen by American observers as putting an end to the talk of possible nationalization of the British film industry. Wilson's remarks indicated the government was giving the green light to J. Arthur Rank, Sir Alexander Korda and British indie film makers.

At the same time, however, the government's big stake in production was disclosed by James H. Lawrie, managing director of the Film Finance Corp., the British government's \$200,000,000 production financing agency. Corporation was revealed by Lawrie last week to have put up the coin for seven of the 15 films now in production in England and to have made deals for financing of 15 pix to date.

It was declared in Britain that this large-scale angling of pix by the government did not mean, however, that there was any socialization of the industry or state control of subject matter. Situation was compared to that of loans by the Reconstruction Finance Corp. to American firms.

Optimistic picture given by Wil- (Continued on page 23)

Exhibs Think 45 Seconds A Long Enough Trailer To Plug Pix Via Video

Exhibs in television areas want distributors to provide them with special TV trailers that run no longer than 45 seconds. Gael Sullivan, exec director of the Theatre Owners of America, said last week following a survey of house ops. They want six to 10 of these briefies, he said, which they can use during station breaks on local video outlets during a two-day period and not endangering ill-will by bowing viewers with repetition of the same trailer.

Theatremen are pretty well (Continued on page 23)

Trade Mark Registered
FOUNDED BY FINE SILVERMAN
Published Weekly by VARIETY, Inc.
814 Silverman, President
134 West 46th St., New York 19, N. Y.
Hollywood 28
6211 Yucca Street
Washington 4
1292 National Press Building
Chicago 3
850 No. Michigan Ave.
London WC2
8 St. Martin's Pl., Trafalgar Sq.

| SUBSCRIPTION | |
|--------------------|------------------|
| Annual.....\$10 | Foreign.....\$11 |
| Single Copies..... | 25 Cents |

Vol. 175 No. 2

| INDEX | |
|-------------------------|----|
| Bills..... | 48 |
| Chatter..... | 54 |
| Film Reviews..... | 6 |
| House Reviews..... | 49 |
| Inside Legit..... | 50 |
| Inside Music..... | 40 |
| Inside Pictures..... | 18 |
| Inside Radio..... | 26 |
| Inside Television..... | 28 |
| International..... | 14 |
| Legitimate..... | 50 |
| Literati..... | 53 |
| Music..... | 37 |
| New Acts..... | 49 |
| Night Club Reviews..... | 46 |
| Obituaries..... | 55 |
| Pictures..... | 3 |
| Radio..... | 24 |
| Radio Reviews..... | 32 |
| Records..... | 39 |
| Frank Seully..... | 33 |
| Television..... | 29 |
| Television Reviews..... | 30 |
| Vaudeville..... | 44 |

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year—\$20 Foreign

(Complete Boxoffice Reports
on Pages 10-11)

RKO Theatre Chain Likely to Total 86 Indie Houses; Bypassing Others

Likelihood now is that the RKO circuit will emerge as an independent chain at the end of the year with its 86 wholly-owned houses and very few additions. Despite the consent decree's okay to the acquisition of a maximum of 30 partnership theatres as an added bulwark to the web's operations, inflated terms demanded by RKO's pards as the price for granting title have stymied the management's attempts to cash in on the decree's expansion proviso.

Metropolitan Playhouses is a pointed instance. The New York circuit, owned partly by the Skouras chain, United Artists circuit and RKO, have a number of desirable houses which RKO would like to take over. Asking price on these flickeries, however, is far above what RKO thinks equitable. Hence, the chain has practically been eliminated from RKO's expansion blueprint.

Difficulties in negotiating with Walter Reade, RKO's pard in the Trenton-New Brunswick circuit of 12 deluxers, are also hamstringing the major's attempts to branch out in that New Jersey sector by buying out Reade. Latter has been proffered a proposal that he and RKO bid against each other for their respective 50% interests. Understood that Reade has refused to go for the proposition and is insisting on acquiring the RKO slice at his own price.

Third large web in which RKO was free to expand was the 122-theatre Butterfield chain. RKO had a 33% cut in some of the houses and 10% in the others. Major, however, elected to sell its interest in the Michigan web rather than dicker to pick up houses. Hence, that group is also eliminated from consideration.

With the three biggest partners barred for one reason or another, RKO's leeway in expanding is confined to a few scattered partnership-houses in which it is co-venturer with small operators. Under the terms of the consent decree, company cannot buy other than partnership-theatres in making up that extra 30 houses.

Any action taken by RKO must be completed by Nov. 8 when complete separation of the theatre unit from the production-distribution outfit becomes official.

RKO's First Postwar House

Marshallto v.n. la. June 21. RKO theatre delegation headed by Sol A. Schwartz, veepee and general manager, journeying here Thursday (23) for the opening of RKO's newly-constructed Orpheum, the first to be built by RKO since the Midway, Forest Hills, N. Y., cut its ribbon in August, 1942. Gabby Hayes, western star, will lead a Hollywood group feteling the 1,000-seater.

Next house to be opened by RKO will be the RKO Missouri, Kansas City, late in July.

RKO Theatres

Continued from page 3

tempting to find other buyers who might exceed the Odlum guarantee. One of the reasons he is having difficulty is that the Atlas option is scaring off prospective purchasers, since they feel that there's not much point in getting a deal together—which is becoming increasingly difficult, at best, under present conditions—only to have the offer topped by Odlum. It is for that reason that Hughes has been endeavoring to buy the option back.

Since that appears unlikely at the moment, Hughes plans to wait until the final day before giving up hope of another deal. Odlum has two days to accept the proffer of the theatre shares "after I have disclosed it to you and made the same offer to you firmly," Hughes wrote in the option arrangement. He added, "I agree that at least eight days prior to the time when I shall make such offer to you firmly, I will disclose to you tentatively its terms so that you may have the opportunity to give adequate attention to such offer. If you accept such offer, the transaction between us shall be closed within 10 days after I have notified you that said securities are ready for delivery."

2 Negro-Themed Pictures Opposed in Twin Houses

City Investing Co. will have two pix with Negro anti-discrimination themes playing against each other in its adjoining Times Square houses starting June 30. Opening at the Astor that date will be Louis de Rochemont's "Lost Boundaries," being distributed by Film Classics. Next door at the Victoria is Stanley Kramer's "Home of the Brave," a United Artists release.

"Brave" is currently in its sixth week. It is expected that its run will continue from four to six weeks more, making for a lengthy overlap of the two films. Maurice Maurer, operator of the two houses, feels that the pair of pix will complement each other rather than hurt, in that people who like one will go see the other.

WB's Upped Rental Pitch to Be On A 'Quality' Basis

Hollywood, June 21. Warner Bros., following its recent international sales convention held in New York, will throw its weight behind the general distrib pitch for upped rentals. While planning to maintain a flexible policy, company execs at the same time shifted their sales stance in favor of "equalizing profits in the production and exhibition phases of the industry."

Warners is making clear in advance, however, that there'll be no "slugging" of exhibs under the new sales policy. Aiming to avoid any acrimony, by blanket upward readjustment in rental terms, WB is accentuating the "flexibility" angle to exhibs. Latter will be asked to pay more for better quality product with each film to be considered on its merits.

Company sales toppers are taking the tack that Warners is sinking heavy coin into its forthcoming product lineup and exhibs must share the investment risk of "better quality films." Jack L. Warner, exec v.p., in detailing 38 pix on the company's planning board, described them as "unprecedented" in terms of star and story values. A similar pitch will be made to exhibs.

Following the convention, WB sales execs have been holding a series of regional meetings to explain the sales policy to the salesmen in the field. Roy Haines, western division manager, wound up talks before the prairie and mid-west staffs over last weekend. Jules Lapidus, eastern division manager, will hold sessions with New England and central district sales force this week.

HERSHOLT UP FOR 13TH TERM AS MPRF PREXY

Hollywood, June 21. Jean Hersholt was nominated to run for his 13th term as president of the Motion Picture Relief Fund, along with the entire slate of current officers, all without opposition. Election will be held June 28.

Other officers are Ralph Morgan, first veepee; George Bagnall, second veepee; Frances Goodrich, third veepee; Mitchell Lewis, fourth veepee; E. L. Patie, treasurer, and Wilma Bashor, executive secretary.

CAGNEYS FOLD N. Y. HQ

James and William Cagney last week shuttered the office they maintained in New York to rep their indie production unit. It was set up when they were releasing through United Artists. They recently shifted over to Warner Bros.

Peggy Bleakley, who served for about five years as story ed and eastern rep, was let out last November and the office has been in charge of a secretary since then.

M-G's Publicity Cash-In

Hollywood, June 21.

While front pages are going to town on police graft, Metro is rushing "Scene of the Crime" into early release to take advantage of the free publicity.

Picture deals with the L. A. bookie racket, which recently figured in print through an alleged \$247,000 handout to the cops.

Maurer Bucks Trend, Ups His Victoria On Broadway to \$1.80 Top

In face of the start of a downturn in the price of theatre tickets, the Victoria on Broadway has upped its scale. Maurice Maurer, who operates the house for City Investing Co., maintains that price is not a factor in determining biz for a strong picture. Stanley Kramer's "Home of the Brave" (UA) is the house's current tenant.

"We've found," declared Maurer, "if the film hasn't got what it takes that a 20c admission won't bring 'em in. On the other hand, if our houses are playing a picture the public really wants to see, there's no reasonable price that will keep them away. We've found no significant change in the number of patrons since we raised our prices."

House was formerly getting \$1.20 top weekdays and \$1.50 Saturdays. It is now charging \$1.50 weekdays and \$1.80 Saturdays.

In the meantime, the 42d street grind houses continue to drop their scales, with one spot now at the depression level of 12c before noon. Situation on 42d street is considerably different, of course, from Broadway. On the cross-town block pix are generally late runs or reissues and depend entirely on drop-in trade.

Admish Drop

Continued from page 3

performances at all types of theatres.

"Decline in April and May does not necessarily represent any lowering of price scales by exhibitors," Gallup service points out. "It could be the result of filmgoers shifting from higher to lower-priced performances, as, for example, going more frequently to morning and afternoon performances than to those in the evening, or shifting from first-run to neighborhood theatres. The reported average price is the average price paid per ticket by moviegoers, not the average price charged per theatre."

April turn downward is first significant decline since June, 1947. There was a gradual decline from January to June of that year, when prices started their steady rise. Averages by years since 1940 are:

| | | |
|------|-------|--------|
| 1940 | ..... | 32.5c. |
| 1941 | ..... | 32.5c. |
| 1942 | ..... | 32.5c. |
| 1943 | ..... | 38c. |
| 1944 | ..... | 38c. |
| 1945 | ..... | 43.4c. |
| 1946 | ..... | 45.9c. |
| 1947 | ..... | 46.8c. |
| 1948 | ..... | 47.2c. |

5 New and 5 Old Songs For 20th's 'Wabash Ave.'

Hollywood, June 21. Ten production numbers were in rehearsal simultaneously last week for 20th-Fox's "Wabash Avenue." Technicolor film about the Chicago World Fair of 1893. Five of the numbers for the Betty Grable-Victor Mature-Phil Harris starrer are originals by Mack Gordon and Josef Myrow. The others are nostalgic revivals, including "Honeyman," "I Wish I Could Shimmy Like My Sister Kate" and "Floating Down the Green River." Screen story, which is entirely original, was written by Harry Tugend, Charles Lederer, Mary Anita Loos and Richard Sale.

BEN GOETZ'S SON TO WED

Ben Goetz, Metro's British top-per, and his wife, Goldie, are due in New York momentarily from London for the marriage of their son, Hayes, to Martha Stephenson Kemp Mature.

She's the widow of handleader Hal Kemp and former wife of Victor Mature.

M-G Not Holding Back, 'A Good Pic Always Does Good Biz'—Rodgers

Par Reissuing Marxes' 'Cocoanuts'; Also 'Holiday'

Paramount has decided to re-issue "The Cocoanuts," the Marx Bros.' first film vehicle and the one on which the zany freres established cinematic reputation. Pic will get general release Dec. 2, along with a reissue of "Holiday Inn," the Bing Crosby-Fred Astaire musical which piled up grosses in 1942.

"Cocoanuts" was released in 1929 as the first of a string of Paramount-made Marx Bros. pix. Lester Cowan's "Love Happy," a new pic starring Groucho, Harpo and Chico, will be released by United Artists in September. Metro had considerable success last year in its reissue of "A Night at the Opera."

Schary Doubling M-G Prod. to 40; Others Doing Ditto

Tremendous production boom lies ahead for Metro during both this year and next, according to Dore Schary, company's veepee in charge of production. Schary, now east for huddles with top-echelon Metroites, told VARIETY that the company is definitely going ahead with close to 40 films during the current year. That plan represents a boost of 100% over the 20 or so turned out last year.

Moreover, Schary said, company will make an equal amount in 1950. "Faster payoffs of films are dictating the boost in production," Schary explained. "As a matter of fact, many of the other studios are also planning much greater volume. Practically every film which we announced early in the year has turned out okay and is ready to go."

Boost in volume of production presents one of the problems which Schary will mull with Nicholas M. Schenck, M-G's prez; William F. Rodgers, distribution veepee, and others at the homeoffice. That poser is how much Metro will lift its sights on the overall production. (Continued on page 20)

Saranac Hosp Improves Since Variety's Takeover

Saranac Lake, June 21. A marked improvement in operation of the Will Rogers Memorial Hospital here has been noted since the Variety Clubs took over control recently, according to patients. Following depletion of the Will Rogers Memorial Fund, the Variety Club stepped in to underwrite the hospital's \$200,000 annual budget.

Happy Benway, vet patient at the Saranac Lake institution and VARIETY mugg there, reported this week: "Things are shaping up already. The atmosphere is different and new rules with better conditions and food are in action. In fact, a lot of real happiness and contentment now prevails in the infirmary and, I might add, also with guys like me (ambulatory)."

N. Y. to Europe

Richard Addinsell
Jean Bartel
Harry Brand
Howard S. Cullman
Marguerite Cullman
Art Ford
Joseph Green
Otis L. Guernsey, Jr.
Rex Harrison
Ike Levy
Burgess Meredith
Mike Nidoff
Lilli Palmer
John Perona
Louis Petigert
Lee Shubert
Murray Silverstone
Carleton Smith
Dorothy Steel
Gloria Strock
Torin Thatcher
Hal Wallis
Joseph Winters

Metro will not hold back on its big films regardless of hot-weather doldrums or the unusual slackness in grosses which have been worrying many of the distribs. William F. Rodgers, company's distribution veepee, declared this week. "On the principle that 'a good picture always does good business,' Rodgers said Metro's pix will be grooved to theatres as soon as they are available from the studio.

Rodgers is not convinced that it is a good or equitable policy to shelve a film until the market looks rosier. "By holding back on good films, you only further the bad business that you complain about," Rodgers added. "Besides, you never know whether business is poor because of weather or general conditions or because good pictures are not being shown in the theatres."

Since the theatres must operate 12 months in the year and should have boxoffice product for the purpose, Rodgers intimated that he considers the practice of hoarding better product unfair to the customer. "After all," he said, "one hand washes the other. If we don't give the exhibitor films that gross, we can't expect them to continue in business."

Rodgers cited Metro's current and coming releases as backing his word against hoarding. Among the big ones going to theatres, he said, are "Edward, My Son," "Stratton," "Neptune's Daughter," "Barkleys of Broadway" and "In the Good Old Summer Time."

Question of whether Metro will boost its releases to some higher number, possibly three-per-month, is open for discussion with a decision expected after Rodgers huddles on the Coast. He expects to shove off for the west Friday (24).

Since the Metro product requires careful handling, any upping of release totals presents a variety of problems to the sales wing, he said. Before undertaking such a step, he would have to prepare considerably in advance for the added strain on his department.

L. A. to N. Y.

Edgar Bergen
Foster M. Blake
Johnny Call
Eddie Cantor
Carol Carroll
Oleg Cassini
Sir Sidney Clift
Sherrill Corwin
Dennis Day
Donald Dewar
Paul Dudley
Ed Gardner
Jesse J. Goldburg
William Gordon
Reese Halsey
Al Jolson
Cliff Lewis
Guy Madison
Bill Martin
Raymond Massey
W. Stewart McDonald
L. B. (Doc) Merman
Nat Merman
Marilyn Monroe
Susan Peters
Gregory Ratoff
Edward G. Robinson
Lester W. Roth
Max Schall
Frank Sinatra
Dick Steenberg
Ross Sutherland
Shepard Traube
Richard Widmark

N. Y. to L. A.

Val Arms
Harold Boxall
Richard Condon
Bing Crosby
Jack Dales
Arthur Freed
Oscar Hammerstein, 2d
Rosalind Ivan
Tehelka Kalla-Bey
Christopher Mann
Shirley Potash
Irving Rapper
Louis K. Sidney
Kenneth Thomson

N. Y. TO B'KLYN

Henry Morgan

PAR'S CHARM PITCH AT EXHIBS

Super Drive-In (TV, Bands, Cokes, Pix) Seen by Vet Showman A. J. Balaban

A. J. Balaban, director general of the Roxy theatre, the 20th Century-Fox showcase on Broadway, is of the opinion that America may undergo a revolution in theatre standards sooner than expected. It may take the form of deluxe adaptations of drive-ins, he thinks, combining into a Tele-Music City, meaning that television, dancing, picnicking, refreshment counters and the like would be natural augmentations to motion pictures.

This is something for the hinterland and localities close to the biggest keys. Balaban points to "any spot just across the George Washington bridge" as servicing Manhattan, for example. But, naturally, it would be even more applicable in less congested areas.

Drive-ins are the next biggest upcoming theatre development, he feels. Its virtues for anything from easy parking, bring-the-kids-and-solve-the-baby-sitter problem, and of course its appeal to the youngsters for combining pictures with pitching woo, are now well known. There are manifestations of possible year-round operations, even in northern climes, if there is enough appeal through getting patrons out to an elaborate Tele-Music City. Balaban's idea for the latter goes so far, in fact, as a project with a choice of four different types of pictures. He wouldn't elaborate, but is believed to mean a newsreel, an art or foreign house, another for firstruns, and presumably the fourth house for the combo policy with the accent on vaudeville.

Balaban even had Coca-Cola interested in underwriting such an undertaking but it never materialized. Pepsi-Cola does it with free square dances in New York's public parks. Balaban's idea is that the pictures (drive-in), along with sandwiches, danksapation and the like, would sell so much Coke it would be a profitable investment for that company.

"The de luxe type of picture house presentation will also always (Continued on page 22)

Exempt Bond Buys Urged by Council In Tax-Saving Idea

Hollywood, June 21. Motion Picture Industry Council is studying a proposition to level off income taxes of Hollywood talent through the purchase of U. S. Savings bonds. Known as the "Silverman Plan," it has been laid before the House Ways and Means Committee in Washington.

Plan would work something like this: An actor with a lofty income this year would buy a \$10,000 bond without paying taxes on the 10 grand. Later, when his income dwindles, he cashes the bond and pays the taxes on it.

MPIC passed a resolution backing up the briefs recently filed with the State Dept. by the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers, protesting England's discriminatory trade tactics.

E. G. ROBINSON EN ROUTE TO RATOFF'S ITALO PIC

Edward G. Robinson planes for Rome today (Wed.) to star in the forthcoming Gregory Ratoff indie production, "My Daughter Joy," which Ratoff will produce and direct. Robinson, who's freelancing now, has a financial interest in the film and will be gone about four months, returning here in October. His wife is accompanying him and before starting work on the pic they intend making a stopover in Paris. Robinson has no other commitments.

Peggy Cummins arrived yesterday (Tues.) from the Coast, on her way to Rome, where she will appear opposite Robinson in "Joy." She also plans a stopover in Paris.

Hot Dogs Vice Popcorn?

Mayfair, Coney Island nabe, has installed a vending machine which dispenses the hot dogs plus roll for 10c.

Machine was set up in the house on an experimental basis through the gadget's local distributor, Bernard Rothschild. When a customer inserts a dime the wiener is electrically cooked in 90 seconds by means of electrodes on either side of it.

Arnall's Upped Deal With SIMPP

Hollywood, June 21.

Ellis G. Arnall, president of the Society of Motion Picture Producers, has made a new deal with the organization by which he will devote "all the time necessary" to its affairs. As compensation, his salary and expenses will be upped a total of \$5,000 yearly.

Arnall's pay and expense account, which amounted to \$35,000, will be increased to \$40,000. In return the SIMPP topper has agreed to cut down on the number of lectures he gives yearly. Lecture tour—for which he gets an average of about \$600 per speech—has occupied considerable of his time.

Arnall, former governor of Georgia, also has a law practice in his home state and several other business interests, none of which occupy a great deal of time nor are affected by the new agreement with SIMPP.

Original deal with the Society was a part-time arrangement. However, members have been so pleased with the progress that has been made in the affairs of the Indies and the stature of the organization since he took over that they wanted him to devote more time to it. He had in the meantime become so immersed and interested in film matters that he was anxious to give the time if even a partially compensating arrangement could be made.

He has been here a week discussing the matter, among other things, with the membership and the new deal was worked out without difficulty.

Hazen to Coast While Wallis Shoots in Italy

Joseph H. Hazen will go to the Coast from New York in July for a month to administer the affairs of Wallis-Hazen Productions, in which he is partnered with producer Hal Wallis. Latter left yesterday (Tuesday) for Europe, where he will be occupied in production until late September.

Hazen will remain in the U. S. to handle future production preparations for the unit, which releases through Paramount, and to participate in Par's distribution plans for the two pix now in the cans, "Rope of Sand" and "My Friend Irma."

Wallis is going to Paris for a week and then to Rome to set plans for July production in Italy of "September," which will star Joan Fontaine. Shooting on outdoor locations will be done in Rome, Florence, Naples and Capri. Interiors will be lensed in Hollywood in the fall.

Rep Gunning Six

Hollywood, June 21.

Six pictures get the gun at Republic in the next six weeks, including the studio's high-budgeter for 1949, "Sands of Iwo Jima."

War picture starts June 28 with Edmund Grainger producing and Allan Dwan directing.

FRANKLY WOODING HOLDOUT CHAINS

Paramount is getting full steam up on a new campaign "to make friends and influence people," exhibitor-wise, anyway. Out to mend its broken fences and pick up bookings from circuits it has sold away from for the past few years, both A. W. Schwalberg, sales veepee, and E. K. (Ted) O'Shea, ass't general sales manager, have been hitting the road for the past few weeks.

First break came last week when O'Shea inveigled Milton Mooney's Cooperative circuit into the Paramount fold again. O'Shea closed the deal after huddles with Mooney in Cleveland. Cooperative has 125 theatres in the Cleveland sector. It has laid off Paramount product for two years or more.

Likely to be second in the prodigal son role is E. V. Richards in New Orleans. After Schwalberg scurried there several weeks back to open talks with Richards, O'Shea followed through last week and this. Reports to the h.o. indicate that a deal returning Par product to its erstwhile partner is close to the inking stage.

In the meantime, Schwalberg has been busy on the push. Distrib chief met with Bennie Berger, longtime Paramount feudist, at the h.o. Monday (20) in an endeavor to reach agreement. Berger besides (Continued on page 22)

Par's Comerford Splitup Paves the Way for Other Theatre Liquidations

By closing a deal for the breakup of the 69-theatre Comerford circuit, Paramount has eased the pressure to liquidate other exhib partnerships during the present year. Par is now far ahead of the timetable laid down by its consent decree with the Government and requires only one more big circuit splitup to meet the quota for the decree's first year of operation. It gives the company ample time to dicker with its other pards on deals currently cooking.

So far, dissolutions affect some 250 partnership houses. That leaves 100 to go for the first year since the decree pro-rates liquidations at one-third each for three years. Total of theatres affected amounts to 1,100.

Most likely deal to come through next, it is reported, would be with M. A. Lightman, partner with Par in the Malco circuit. Negotiations on this theatre web have been pushed along for the past few months. On the other hand, dicker on the giant Interstate chain is reported cold as a result of the failure of Karl Hohlitzelle to see eye-to-eye with Paramounters on terms.

Provisions of the Comerford deal hand Paramount 14 choice houses and some \$2,000,000 in cash and notes, it is said. Comerford interests, on their part, take the other 55 houses. It is claimed that Par's 14 theatres have heretofore brought in 50% of the entire profits of the chain.

Paramount group will be operated under the presidency and general management of Louis J. Finske, formerly a top exec with the Comerford circuit. Penn Paramount Corp., wholly owned subsid of Par, will own the theatres.

Danziger's 'Magic' Act

William Danziger, who resigned two weeks ago as exploitation chief for Paramount, has joined Edward Small Productions to handle promotion and publicity on "Black Magic," Orson Welles' starer, which was made by Gregory Ratoff for Small in Italy under the label "Cagliostro," is being given top publicity-advertising treatment by the producer.

Danziger will work with United Artists, which is distributing. He will be aided by Lew Melamed, who will handle radio promotion. Melamed is former UA ether contact.

Much Skepticism Attends Johnston's Move for All-Industry 'Cooperation'

'Hit the Trail' Gael

When Gael Sullivan executive director of the Theatre Owners of America, treks to Santa Fe, N. M., next week he will have visited every state in the union during his first year of office with the national exhib group. Sullivan will be on hand to attend and address the annual convention of the Theatre Owners Assn. of New Mexico June 28-29.

TOAer, incidentally, will be stopping at the La Fonda hotel; English translation—"end of the trail."

MPAA Romancing Allied Exhibs Org

Eric Johnston, Motion Picture Assn. of America's prez, and Francis Harmon, veepee in charge of the MPAA's New York office, took a gentle needling last week from William F. Rodgers, Metro's distribution veepee, on the subject of obtaining National Allied's cooperation in the MPAA's all-industry unity drive. During the meeting held with the Theatre Owners of America, those attending report, Rodgers declared in a talk that he has been working with Allied for 20 years and has managed to get along with the outfit despite small differences.

It is Johnston's personal duty to await personally on Abram F. Myers, Allied's general counsel and board chairman, and other Allied officials to see that they are drawn into the all-industry committee, or words to that effect were said by Rodgers. Apparently the Rodgers declaration is already working, since both Johnston and Harmon are trekking to Indianapolis Saturday (25) to meet with Allied's top officials.

Johnston made the arrangements by phone with William T. Ainsworth, Allied prez. Ned E. Depinet, RKO prexy, serving as chairman (Continued on page 49)

Par Maps Auction-Block Method for Its Houses

With its interest in hundreds of theatres throughout the country heading for the block under the consent decree, Paramount has now worked out a method whereby it will be able to unload these holdings without criticism that the company is playing favorites. Method fixed upon will be essentially one in which those yarning Par houses can bid against each other.

Company is now collecting complete lists of all those who have written in inquiring about particular theatres. When the time is ripe, those on the list will be advised to make specific offers. As a pre-requisite to any offer, however, the bidder will also be required to post a percentage of his offer in cash to show his good faith.

Par, it is understood, then expects to choose the top three or four bidders with reference to any house or group of theatres. These will be invited to New York where they can bid, against each other until the top price is hit.

Anita Colby's Flackery

Anita Colby, who recently returned to the U. S. from a European tour, is planning to set up her own public relations agency in New York in the fall. She expects to handle cosmetics and other commercial accounts.

Femme, in addition to appearing in a number of films, served as an exec with David O. Selznick and Paramount, in both cases handling chores either directly or indirectly related to public relations.

New set of circumstances brought about by divorce is seen as the only added factor giving reason for hope in current efforts to weld an all-industry body for consideration of general problems, intramural affairs and public relations. Even with divorcement doing away with the "schizophrenia" which has killed such efforts in the past, however, vet industryites are expressing little hope that a successfully-functioning all-industry organization can be achieved.

Motion Picture Assn. of America board members, queried in New York during the past week, seemed to be viewing with something like amused detachment the attempts of MPAA prez Eric Johnston to organize a modified version of the idea he has nurtured since he came into the Association for an all-industry body. Prexies of the member companies, who comprise the MPAA board, take the view that it is a nice idea if Johnston can do it.

However, they feel that the interests of the various segments of the industry are too divergent to achieve any sustained success with an organization such as Johnston is proposing. His present aim, incidentally, is to start by welding distribs and exhibs together and then possibly add indie producers, unions, guilds and other organizations later.

Execs of Theatre Owners of America, although they have sat in on two exploratory meetings with Johnston and his aides on the project, also are viewing it on a "we're listening" basis. They're willing to go along if Johnston and MPAA v.p. Francis Harmon, who has been charged by Johnston with the chore of getting the organization started, can demonstrate that they've mobilized enough other groups to make the whole thing practical.

Ted Gable, TOA board chairman, last week expressed guarded (Continued on page 23)

Tom Waller, Larry Beller Dismissed by MPAA In New Economy Maneuver

Tom Waller, New York public relations chief for the Motion Picture Assn. of America, and Larry Beller, his aide, were both given their notice last week in a new economy move by the MPAA. In place of the two vet publicists, whose salaries total about \$500 a week, Association is aiming to hire one man at "under \$200."

Departure of Waller and Beller becomes effective July 2. It follows the firing a few weeks ago, also for economy, of three members of the community relations department, which specializes in contacts with women's clubs and other civic and fraternal pressure groups.

Simultaneously with the MPAA's de-emphasis on its public relations functions, it has embarked on a (Continued on page 49)

READE DICKERS 2 OR 3 WB HOUSES IN PHILLY

Philadelphia, June 21.

Walter Reade, Jr., eastern circuit operator, is currently dicker for the purchase of a group of Warner Bros. firstruns in Philadelphia. Reade has been holding talks for the buyout of two, and possibly three theatres, with Ted Schlanger, WB Philly theatre zone manager, and Lester Krieger, WB real estate man.

Two houses uppermost in the talks were the Boyd, 2,360-seater, and the Aldine, 1,303-seater. Also being considered is the Mastbaum, Philly's largest theatre with a 4,360 capacity. It's been known that these theatres have been on the block for about a year. If the deal goes through, Warners will be left with four remaining Philly firstruns: the Earle, Fox, Stanley and Stanton.

Omo-Omo

(The Shark God)
Guild release of Esla
(George Green) produ

(L) Ron Randall, Devera Burton, Pedro
 Cortado, George Michael
 Whalen. Directed by Leon Michael
 Screenplay, Green and Leonard, based on
 Herman Melville novel; camera, Benjamin
 Glasse; editor, Stanley Frasen; music, Al
 Glaser. At New York City, 50th St., 50th
 week June 14, '49. Running time, 55 MIN.
 (S) Ron Randall
 Devera Burton
 Trevor Bardette
 Pedro de Cordoba
 Richard Benedict
 Michael Whalen
 Rudy Hobles
 George Meek
 Lisa Kinkaid
 Jack Raymond

"Omoo - Omoo" ("The Shark God") is an unpretentious jungle picture based upon the Herman Melville novel. Although the footage contains ample action, these sequences seldom achieve an aura of realism. Dressing up the lobby and boxoffice with reeds and palm leaves may prove helpful in stimulating biz, but primarily exhibs will find this "exploitation" entry as merely something to round out a double bill.

Yarn is woven around a South Sea tabu which sea captain Trevor Bardette has violated by removing two black pearls, the eyes of the Shark God. Unable to take them from the tropic island, he hid the stones near a native shrine. Already ill from breaking the tabu, the skipper is killed by Richard Benedict and Michael Whalen, two greedy members of his crew who seek the pearls for themselves. Fadeout finds everything working out to a happy finale due to some yeoman work of Ron Randall, and other crew member.

Sandwiched in the plot is a underwater fight between a moray eel and an octopus as well as a battle between two tigers. Both are fairly interesting. Performances are generally listless with Randall turning in the most creditable job. Devera Burton is mediocre as the captain's daughter who inherits the tabu curse when he dies. Bardette, Benedict and Whalen are fair.

Supporting players are adequate. Leon Leonard, who co-scripted with associate producer George Green, directed with a heavy hand. Benjamin Kline's camerawork is good. Producer Leonard S. Pickler squeezed as much value as possible out of the obviously low budget. Gilb.

Entre Onze Heures et Minuit

(Between 11 o'clock and Midnight)
(FRENCH)

Paris, June 7.

Francinex release and production
Directed by Henri Decoin. Stars
by Marcel Revet and Decoin. Screen
Jouvet, Madeline Robinson, fea-
Robert Arnoux, Leo Lapara, Jean Meyer
Gisele Casadesus, Monique Melinaud
Anne Campion, Paul Barke. Guy La-
fèvres, Deschamps. At Pantheon, Paris.
Running time, 100 MIN.

Inspector Carrel Louis Jouvet
..... Madeline Robinson
Rorsignal Robert Arnoux
Perpignon Leo Lapara
Victor Jean Meyer
Irma Gisele Casadesus
Florence Monique Melinaud
Secretary Anne Campion

film sets the m
gag at the beginn
f doubles in films.

The strong marquee name of Louis Jouvett will sell this one. He has a chance to romp in this murder mystery. He plays a police inspector who steps into the shoes of a murdered man who happened to be an exact double.

The film sets the mood by visual gag at the beginning on the use of double in films, and then goes right into the murder of Jouvett's double. The corpse turns out to be quite a heel and Galland's sophistication comes into play as Jouvett moves in among the haute couture set and finds that his predecessor was quite a man with the ladies. Women float in and out of his life, a few more cadavers piled up, love comes to the inspector, and finally the "denouement" after a bewildering, complicated buildup of characters, clues and a French passion.

Director Henri Decoin has a de hand in the use of good visual continuity, and the tempo never le down. It is extremely well phot graphed, and good technically rig down the line. "Madelaine Robi son holds her own in her scen with Jouvet. Mosk.

Fabiola
(FRENCH-ITALIAN)
Paris, June 14.
Filmsonor release. Universalia
Salvo D'Angelo production. Directed
Alexandra Blasetti. Adapted by Blasetti
from book of Cardinal Westcott, music
Enzo Maschera. Stars: Michele Morgan,
Michel Simon, Louis Salou, Henri Virval,
features Gino Cervi, Elisa Ceglia, Mi-
sine Girard, Neumandje. Paris. Run-
ning time, 130 MINS.

| | |
|-----------|----------------|
| Fabiola | Michele Morgan |
| Filian | Michel Simon |
| Fulvien | Louis Salou |
| Rhual | Henri Virval |
| Gradrubus | Gino Cervi |
| Sira | Elisa Ceglia |
| Sebastian | Massimo Girard |

"Fabiola" contains a weighty
message of tolerance in the se-
quence of early Christian persecution.

Credit: page 701

\$40,000,000

FROZEN IN BRITAIN

D.C. Backing Up Pix Biz a Bit More But Not Enough; Now It's Argentina

While the film industry has succeeded in getting limited support from the State Dept. in fighting its battle with the British over the quota, it is still not getting much aid and comfort from U. S. diplomatic missions in other important areas of the world. Although the striped-pants boys have come through for many other industries in their difficulties with foreign governments, in most cases they continue to treat films as excess baggage, some of the major company foreign managers are squawking.

They are quick to point out, however, that that is not universally true, that some American diplomats overseas are extremely helpful—Ambassador to Italy James J. Dunn, for instance. Some of the U. S. reps in nations behind the Iron Curtain are likewise highly cooperative regarding American films, it is said, recognizing that they are a first-line weapon in the propaganda attack.

Report that has the American companies fired at the moment is that the Motion Picture Assn. of America's rep in Argentina, Joaquin Rickard, is getting little help from the Embassy there. Ambassador James Bruce is said to be polite, but unwilling to go to bat to lift the total freeze on remittances by film companies from that country.

It is anticipated that Argentina and some other similar territories will draw the attention of the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers when they have succeeded in getting all the action they want from the State Dept. in regard to England. SIMPP has been fighting consistently to actively enlist the department in the battle for foreign markets and has only recently won the MPAA to its (Continued on page 23)

Heineman Another Who Finds That Even Mildest Ballyhoo Pays Off Big

Just returned from attending the preem of Eagle Lion's "Reign of Terror" in New Orleans, William J. Heineman, EL's distribution veepee, is amazed at the gross-copping effectiveness of "even the corniest ballyhoo and showmanship." His pic got off to a fast start at the Joy theatre purely because enough noise was made over the opening to grab the public's attention. As a result, Heineman is convinced "that there is no substitute for showmanship."

"I found that old stuff in showmanship—stunts and tieups that are older than the hills—are still paying off," Heineman declared. "We used gags that I'm almost ashamed to talk about and yet, the boxoffice reaction was terrific. If exhibitors would get off their seats and just make enough noise by playing up their bookings, they would find it pays off."

The lesson was all the more emphatic, Heineman said, because "Reign" has no big names to attract on its own. "If it was a really big picture with marquee names, you wouldn't be sure what brought the public in. But in this case, the ballyhoo and some good reviews pulled the trick."

Promotional stunts insure EL that it will have a big first week, according to the company sales chief. After that, word-of-mouth could help. As for the stunting, most of it costs next to nothing anyway since it is promoted by tieups and other bypassing of heavy outlays.

To illustrate the corny and ancient stunts pulled, Heineman said a beauty contest was staged; candy kisses plugging the star, Arlene Dahl, were passed out on the streets; parades were staged; and big tieups arranged with leading stores. Theatre itself had an effigy of a woman hanging from a noose with a spotlight playing on it.

John Ford's Next

Hollywood, June 21.
Next Argosy production will be "Wagon Master," a tale of the Mormons' westward trek, written by Frank Nugent and Pat Ford without touching on the Brigham Young character.

Filming will start when John Ford finishes his current director job on "Front and Center" at 20th-Fox.

Scully Favors Hot Selling Over 'Cold Economics'

William A. Scully, Universal's distribution veepee, lashed out at "cold economics" that have increasingly come to the fore in the film business in a speech which he gave yesterday (Tues.) at Universal's current four-day sales meet. Scully asked for "more conversation about how pictures can be put over and less conversation about terms."

Return to four basic principles in selling films was urged on the industry by U's top sales exec. In a slap at the perennial wrangling over pic terms, Scully declared that the industry's original success was born of enthusiasm to get people into the theatres rather than by stressing how much an exhib must pay for a pic.

As a second point, film biggie urged the companies to embark on a "keen analysis" of their product in relation to community entertainment patterns. By so doing, he said, the good and old idea of discovering naturals for particular communities would be revived.

A picture can only be made attractive to the public, he continued, if opinions about its boxoffice chances are reserved until the film has a chance to play. This would afford an opportunity of rejuvenating the traditional point of view that there is more to the film biz than cold economics, Scully added.

Scully made a pitch for unity among all branches of the industry with the common cause that of talking up the business rather than down. Only by so doing, he said, can the continued good health of the industry be assured.

Earlier in the meet, Scully announced a new incentive plan aimed at drumming up sales. Under the plan, each exchange will receive a bonus, a sum equal to 5% of charges on regular Universal releases over and above a basic figure representing normal weekly charges. Added 5% will be paid on bookings of certain specified indie pic handled by U.

Series of meets, ending tomorrow (Thurs.) are being staged at the Waldorf-Astoria (N. Y.) with most of U's top-bracket execs on hand. Among those attending are Nate J. Blumberg, company prez; J. Cheever Cowdin, board chairman; David A. Lipton, ad-pub topper; John J. O'Connor, veepee; A. J. O'Keefe, asst. general sales chief, and all divisional sales managers.

B-K Ordered to Air Records in Chi Suit

Chicago, June 21.
Chi federal district court Judge John Barnes last week ordered Balaban & Katz to throw open its books for 25 of its largest houses and disclose film rentals, receipts and admissions to the Benal Theatre Corp.

Benal, operator of the Ridge, through equity suit, is seeking improved clearance from the distibs, claiming B&K had monopolized distribution. Date covered by order extends from Feb. 1, 1942, to present.

BUT U.S. STILL SIDESTEPS PROD.

London, June 21.
It is now figured here that the end of the first year of the Johnston-Wilson agreement has left American distributors in Britain with frozen assets nearing the \$40,000,000 mark. Official figures are not available but, with a remittable allocation of \$17,000,000, the figure indicated as iced is regarded as a reasonable calculation. Of the frozen sterling, only a small portion has been used in financing British production and, as far as can be ascertained, none has been spent in other directions permitted under the pact.

Experienced observers here think there is little chance of a large scale production program by U. S. companies while the present quota exists, pointing out that such pic would only serve to bolster up a system to which they are irrevocably opposed. Only a handful of American productions are contemplated in the immediate future. Metro, 20th-Fox and Warners are the major U. S. outfits with substantial investments in British, but these distibs as well as others prefer a wait-and-see policy before spending their frozen coin.

Reaction among U. S. interests in Britain is that recent productions, particularly from the Rank Organization, which are used as West End attractions and subsequently as top-of-the-bill on release, are dismal boxoffice failures which will play havoc with the existing high quotas. Indie exhibs, left with little choice as to product, are fighting shy of many of these quickies and are choosing to default rather than face a boxoffice slump in their own theatres.

Any revival of British production, therefore, by American interests with big star names could only be regarded as a stimulant. In an open market where British and Yank product stood an equal chance on merit, there seemingly would be no hesitation to undertake American-made production in Britain. But present restrictions are such as to deter big scale expenditures, and many companies prefer to save up their sterling assets and wait for more propitious times.

PINE-THOMAS CONTINUE 3 'MEDIUM' PIX A YEAR

Pine & Thomas will continue their new policy of making three pix a year, partner Bill Pine said in New York last week. Indie producing team, which distributes through Paramount, recently shifted to the new plan of a limited number of medium-budgeters as against the 10 low-cost pic a year they had been turning out.

Pine said he liked the new scheme because it was much easier on the producers, although whether it is advantageous profit-wise remains to be seen. First of the new series, "El Paso," scored okay at the b.o., but the second, the Dorothy Lamour-starrer, "Manhandled," is proving somewhat troublesome, producer admitted. How good an average can be reached will determine eventual profits, he said.

Pine returned to New York last week from a South American vacation cruise with his family and went on to the Coast after a one-day stopover for huddles with Par execs.

P-T's 'Viva Mexico'

Hollywood, June 21.
Bill Pine and Bill Thomas, currently putting the finishing touches on "Captain China," will make "Viva Mexico" and "Not for Publication" to complete their 1949 program for Paramount release.

First to go will be "Viva," starting Aug. 1 on location at Sedona, Ariz., with Lewis R. Foster directing. "Publication," a newspaper yarn, rolls Nov. 3 with Geoffrey Homes doing the screenplay.

Distribs Aim to Cut \$65,000,000 Worth of Exhib Suits to a Minimum

Col. Assigns Berger

Hollywood, June 21.
First job for Richard Berger under his new producer contract at Columbia will be "The Naked Eye," a semi-documentary based on a recently purchased novel. Berger, formerly with RKO and Paramount, will start shooting in October.

Move to Unfreeze \$4,500,000 Film Coin from Japan

Washington, June 21.
New start was made here yesterday (20) toward breaking loose the \$4,500,000 in frozen film coin in Japan. Secretary of Defense Louis Johnson will meet Thursday (23) with the two California Senators and a group of Coast congressmen to go over the Jap yen situation.

Prior session called by California's Sen. William F. Knowland heard the problem laid down before Assistant Secretary of War Tracy Voorhees and received his promise to look into the situation. Present also at the meeting were Senator Sheridan Downey and California Representatives Gordon McDonough, Cecil R. King and John Phillips.

Explaining the position of Motion Picture Assn. of America were Eric Johnston, Joyce O'Hara and Jack Bryson, the association's legislative rep. MPAA has been receiving offers from various churches and missionary groups which wish to erect buildings and hospitals in Japan. They are willing to buy the blocked yen for dollars in the U. S. Thus MPAA would get its dollars and could sell its yen, for which it has no other use. But Army okay is needed for this.

Under the ECA program and its military equivalent in Japan, MPAA will get up to \$200,000 this year against its frozen yen. This is under the provision which provides for limited assistance to the information media. But it does not provide for withdrawing any profits.

B.O. Survey Sends 20th On Hunt for New Faces

Hollywood, June 21.
Scouts for 20th-Fox are hunting new talent as a result of a year-long survey carried on by house managers of the National Theatres chain, under orders from Charles P. Skouras. Growing list of newcomers on the lot includes Joyce MacKenzie, Peggy O'Connor, Vera Miles, Robert Patten, Patricia Knox and Don Hicks.

Theatre managers listed film thespis in four categories. "A" players (not more than six in all) are important to the success of a picture; "B" players help at the boxoffice but not very much; "C" players don't mean a thing, and "D" players drive customers out of theatres instead of luring them in. Latter are the most numerous of all.

Big U-I Shorts Sked

Hollywood, June 21.
Shorts program for Universal-International release in 1949-50 consists of 52 subjects, topped by eight three-reel musical oaters featuring Tex Williams. Program includes 13 two-reel musicals with name bands; eight "Sing and Be Happy" one-reelers; eight "Variety Views" one-reelers and 13 reissued "Technicolor Car-nivals." In addition, there will be 104 issues of the company's news-reels.

Alarmed over the mounting triple-damage, anti-trust actions, majors are opening a new drive to cut down on the steadily growing number of these exhibitor suits. Total has now reached 83 pending in state and Federal court scattered through the country, the Motion Picture Assn. of America has advised its members. This represents an all-time high with potential damages coming to some \$65,000,000.

As part of the multi-pronged drive opened by distibs, lawyers for the companies staged a meet last week at the MPAA's New York office. Result of the conclave is that a new campaign is being launched to settle as many of the cases as warrant cash treatment or adjustment of grievances.

Currently under discussion with a settlement likely are a group being prosecuted by George O'Brien, Boston attorney. Upshot of the talks will probably be the dropping—for a price—of a number of treble-damagers cropping from New England complaints. Legalties are also turning their attention to a rash of actions brought on the Coast and settlement dickering will be opened shortly as a result of the meeting.

MPAA's increased interest in exhib relations and the naming of a committee headed by Ned Depinet, RKO's prez, is said to have a direct tieup with concern over the anti-trust actions. Understood that the subject of these suits was originally on the agenda for discussion with the Theatre Owners of America officials. MPAA is also seeking for a way of taking up the question with National Allied and it is believed the new all-industry committee proposed by the org will be the path.

Indicating the pressure to discuss the problem of these suits, original agenda placed the subject at the top of the list. However, TOA- (Continued on page 49)

Minn. Indies Continue Theatre Expansion As Big Majors Sit Tight

Minneapolis.
Theatre construction and house improvements among independents is at a record high here for recent years in this area, as the big Paramount-affiliated Minnesota Amus. Co. circuit practically stands still awaiting further clarification of consent decree. It impresses the trade as being akin to "making hay while the sun shines" for the independents.

In one suburban area west of the city no less than four new conventional theatre projects have been announced or started; others are contemplated and one new drive-in has been opened.

Harold Field and Harold Kaplan, who own the deluxe St. Louis Park, suburban house, will build a second combined deluxe theatre-shopping center in the same region where Peter Karalls, new exhib, and associates also plan a new theatre-shopping power project.

In this same region, Joe Powers and associates are readying a new 800-seat theatre. A few miles away the Volk brothers, independent circuit owners, also will start construction on a new 1,200-seat shortly. Minnesota Entertainment Enterprises, composed of prominent Twin City independent exhibitors, recently opened a new 800-car drive-in in the area. More building permits for conventional and drive-in spots are being sought.

In Albert Lea, Minn., where Ben and Laz Friedman own the town's only two theatres, they will build a third 500-seat house. Industry reports are that Ed Baehr, another indie circuit owner, plans to invade the town. Baehr, who recently went into nearby Anoka, is reported planning 1,000-seat theatre and building in Albert Lea.

Minneapolis is more or less status quo, an avowed city council (Continued on page 18)

IT LOOKS LIKE A



**"IT HAPPENS
EVERY SPRING"**

SHOULD HAPPEN TO YOU!

**TOWN AFTER TOWN
IT'S TERRIFIC!**

NEW YORK — **"TOP RATING"** — News

CLEVELAND — **"HAS NO EQUAL"** — Plain Dealer

PITTSBURGH — **"ONE OF YEAR'S BEST"** — Press

ATLANTA — **"WILL KNOCK HOME RUNS"** — Journal

ST. LOUIS — **"HILARIOUS"** — Globe Democrat

AND THE BUSINESS

TOPS

THE

RAVES!!!

FLASH!

131 date All-Georgia Regional
Premiere takes over the South!

**"MR.
BELVEDERE
GOES TO COLLEGE"**

Keeps sending the
Box-office temperature

**HIGHER and HIGHER
and HIGHER!!!!**



And with these pictures YOU'RE MY EVERYTHING - THE BEAUTIFUL BLONDE FROM BAS

There's No Business

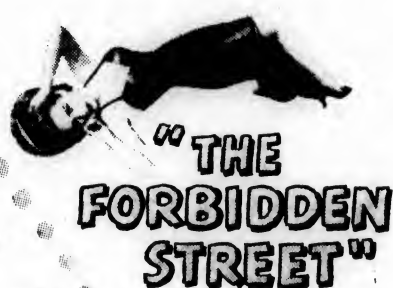
20th SUMMER!



Tremendous 300 theatre Independence Day Western Premiere! Stars! Special Ads! A launching to equal the magnitude of the attraction!

From Motion Picture Herald—June 18, 1949

"Mark this down in your book as **ONE OF THE BIG PICTURES OF THE YEAR**—a contender for an Academy Award. Comes close to being the best the screen can offer today. **SHOULD HAVE THEM STANDING IN LINE!**"



"HOUSE OF STRANGERS"

Burning up
DETROIT

Have you
booked
This One
Yet?

Extra advertising—Extra promotion for extra special returns! **THE BIG ONE** starts rolling in NEW YORK, PHILADELPHIA, CLEVELAND, WASHINGTON and BOSTON *in early July!*

BEND • CANADIAN PACIFIC • A LETTER TO THREE WIVES • YELLOW SKY • THE SNAKE PIT

Like **20th** *Business!*
CENTURY-FOX

L. A. Very Spotty; 'Barkleys' Hefty \$56,000, 'Spring' Mild 36G, 'Electra' Mournful \$19,000, 'Din'-Patrol' 21G

Los Angeles, June 21. — "Barkleys of Broadway" is grabbing nearly all of the attention among the first runs in this week, shooting for stout \$56,000 in first week, three theatres. Otherwise, the pace is slow in local deluxers. "Happens Every Spring" started well but faltered and is not looking for more than a mild \$36,000 in four sites.

"Mourning Becomes Electra" is very dull \$19,000 in five houses. Doing unusually nicely is reissue combo of "Gunga Din" — "Lost Patrol" with \$21,000 in two spots for five days. "Red Menace" is down to \$14,000 in second session, two Paramount houses, after okay first week.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Princor) (834; 902; 1,106; 512; 55-\$1) — "Home of Brave" (UA) (3d wk). Near \$29,000. Last week, nice \$38,700.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-\$1) — "Happens Every Spring" (20th) and "Rustlers" (RKO). Mild \$36,000. Last week, "Forbidden Street" (20th) and "Tuna Clipper" (Mono) (10 days), slow \$38,000.

Downtown, Hollywood, Wilmette (WB) (1,757; 2,756; 2,344; 60-\$1) — "Colorado Territory" (WB) (2d wk). Off to \$23,000 in 5 days. Last week, good \$33,000.

Egyptian, Los Angeles, Wildshire (FWC) (1,538; 2,097; 2,296; 60-\$1) — "Barkleys of Broadway" (M-G). Hefty \$56,000. Last week, "Stratton Story" (M-G) (2d wk-8 days), \$34,000.

Orpheum (D'town) (2,210; 60-\$1) — "Mourning Becomes Electra" (RKO). Only \$7,000 here, with mild \$19,000 in 5 day-daters. Last week, "Cover Girl" (Col) and "Never Lovelier" (Col) (reissues) (8 days), pleasant \$12,000 here, with \$26,600 in 4 day-daters.

Patheaus, Hillstreet, Pan-RKO (2,812; 2,890; 50-\$1) — "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Pleasing \$21,000 in 5 days. Last week, "Johnny Allegro" (Col) and "Kazan" (Col), slight \$22,400.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-\$1) — "Red Menace" (Rep) and "Flaming Fury" (Rep) (2d wk). Down to \$14,000. Last week, okay \$22,000.

United Artists, Ritz (UA-FWC) (2,100; 1,370; 60-\$1) — "Illegal Entry" (U) and "Alimony" (EL) (2d wk-3 days). Slim \$6,000, with \$9,000 total in 5 day-daters. Last week, good \$15,700 with \$28,500 in 6 houses.

Esquire (Rosenet) (685; 85-\$1.20) — "My Last Mistress" (Indie) and "Woman of Evil" (Indie) (3d wk). Near \$2,000. Last week, okay \$2,300.

Fine Arts (FWC) (679; 1,120; 2,400) — "Red Shoes" (EL) (25th wk). Steady \$5,500. Last week, smart \$5,200.

Four Star (UA-WC) (900; 60-\$1) — "One Woman's Story" (U). Slow \$3,500. Last week, "Seventh Veil" (U) and "Great Expectations" (U) (reissues) (2d wk-10 days), \$2,600.

Lantana (Rosenet) (890; 85) — "Quartet" (EL) (4th wk). Near \$6,500. Last week, hefty \$7,500.

Contino Unit Ups 'Urge' To Wow \$25,000, Indpls.

Indianapolis, June 21. — Biz at first runs here is spotty again this stanza. "That Wonderful Urge," coupled with Dick Contino unit on stage, is going great guns at Circle. "Stratton Story" is okay in second week at Loew's but "Red Canyon" has rough going at Indiana.

Estimates for This Week

Circle (Gamble-Dollie) (2,800; 50-90) — "Wonderful Urge" (20th) with Dick Contino unit onstage. Sock \$25,000. Last week, "The Fan" (20th) with Tex Beneke orch. Peter Lorre onstage, mild \$17,000.

Indiana (G-D) (3,300; 44-65) — "Red Canyon" (U) and "Act of Murder" (U). Slow \$9,500. Last week, "Criss Cross" (U) and "Fighting O'Flynn" (U), \$6,500.

Loew's (Loew's) (2,450; 44-65) — "Stratton Story" (M-G) and "Make Believe Ballroom" (Col) (2d wk). Nice \$8,000 on top of dandy \$16,000 opener.

Lyric (G-D) (1,600; 44-65) — "Big Cat" (EL) and "G-Man" (EL). Tepid \$4,500. Last week, "Mummy's Tomb" (Indie) and "Mummy's Ghost" (Indie), reissues, okay \$5,300 in 5 days.

Key City Grosses

Estimated Total Gross

This Week \$2,300,000
(Based on 24 cities, 201 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year \$2,421,000
(Based on 22 cities, 206 theatres)

Hub Spotty But 'Jones' Sock \$24,000; 'Stratton' Strong \$36,000, 2 Spots

Boston, June 21. — Despite long local weekend, plenty of ball games and hot spell, two Hub houses are doing well currently. "Sorrowful Jones" is big at Metropolitan and "Stratton Story" shapes solid day-date at State and Orpheum. Others are off, though holdover for "It Happens Every Spring" is okay.

Estimates for This Week

Boston (RKO) (3,200; 40-80) — "Ride 'Em Cowboy" (U) and "Keep 'Em Flying" (U) (reissues). Doing so-so \$15,000. Last week, "Hitler's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues), \$12,000.

Fenway (NET) (1,373; 40-80) — "Younger Bros." (WB) and "Mississippi Rhythm" (Mono). Getting fairly good \$7,000. Last week, "Night Unto Night" (WB) and "Streets San Francisco" (Rep), \$6,000.

Mayflower (ATC) (700; 40-80) — "Champion" (UA) (5th wk). Finishing up at about \$2,000 after about same last week.

Memorial (RKO) (3,000; 40-80) — "Happens Every Spring" (20th) and "This Was a Woman" (20th) (2d wk). Neat \$17,000 after strong \$23,000 opener.

Metropolitan (NET) (4,367; 40-80) — "Sorrowful Jones" (Par) and "Daughters West" (FC). Sock \$24,000, very big for season. Last week, "Colorado Territory" (WB) and "Omoo" (SG), \$18,000.

Orpheum (Loew's) (3,000; 40-80) — "Stratton Story" (M-G). Nice \$22,000, big considering season and outdoor competition. Last week, "Home of Brave" (UA) and "Rusty Saves Life" (Col), \$18,000.

Paramount (NET) (1,700; 40-80) — "Younger Bros." (WB) and "Mississippi Rhythm" (Mono). Fairly good \$12,000. Last week, "Night Unto Night" (WB) and "Streets San Francisco" (Rep), \$9,000.

State (Loew's) (3,500; 40-80) — "Stratton Story" (M-G). Fairly strong \$14,000. Last week, "Home of Brave" (UA) and "Rusty Saves Life" (Col), \$10,000.

BALTO BOGS DOWN BUT 'LADY' 11G, 'COLO.' 10G

Baltimore, June 21. — Trade here continues fairish with no exceptional figures being hung up. "Lady Gambles," at Keith's, and "Colorado Territory," at Stanley, look best bets. Second session of "The Stratton Story" is holding up exceptionally well at Loew's Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Stratton Story" (M-G) (2d wk). Holding well at \$13,000 after big \$17,200 opener.

Hippodrome (Rappaport) (2,240; 20-70) — "Johnny Allegro" (Col) plus vaude. Fairish \$13,000. Last week, "Judge Steps Out" (RKO) and vaude, \$10,900.

Keith's (Schanberger) (2,460; 20-60) — "Lady Gambles" (U). Nice \$11,000. Last week, "Illegal Entry" (U), \$8,300.

Little (Rappaport) (297; \$1-\$2.40) — "Hamlet" (U) (6th wk). Down to \$4,000 or less after \$5,000 last round.

Mayfair (Hicks) (980; 20-65) — "Hellfire" (Rep). Okay \$5,500. Last week, "Impact" (UA) (2d wk), \$4,600.

New (Mechanic) (1,800; 20-60) — "Happens Every Spring" (20th) (2d wk). Fine \$7,000 after pleasing preem of \$10,400.

Stanley (WB) (3,280; 25-75) — "Colorado Territory" (WB). Modest \$10,000. Last week, "Manhandled" (Par), thin \$6,300.

Town (Rappaport) (1,500; 35-65) — "Cover Girl" (Col) (reissue). Okay \$8,000. Last week, "Quartet" (EL), disappointed at \$7,300.

Denver Goes Outdoors, So Does Biz; 'Lady' 15+G

Denver, June 21. — Great outdoors weather and only two new bills will clip first-run trade in city this week. "Lady Gambles" shapes as okay in two theatres. "Colorado Territory," in third week at Broadway, and playing third drive-in date, looks nice.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74) — "Colorado Territory" (WB) (3d wk) and day-Hills (Col) drive-in. Down to \$5,500 but holding. Last week, good \$7,000.

Denham (Cockrell) (1,750; 35-70) — "Bride of Vengeance" (Par) (2d wk). Way off to dull \$6,000 in 5 days. Last week, good \$12,500.

Denver (Fox) (2,525; 35-74) — "Lady Gambles" (U) and "Tuna Clipper" (Mono), day-date with Esquire. Fair \$13,000. Last week, "We Were Strangers" (Col) and "Rimfire" (SG), fine \$16,000.

Esquire (Fox) (742; 35-74) — "Lady Gambles" (U) and "Tuna Clipper" (Mono), also Denver. Okay \$2,500. Last week, "We Were Strangers" (Col) and "Rimfire" (SG), \$2,500.

North Drive-in (Wolfberg) (1,000 cars; 74) — "Colorado Territory" (WB), also Broadway. Fine \$7,000. Last week, at East drive-in, big \$10,000.

Orpheum (RKO) (2,600; 35-74) — "Little Women" (M-G) and "Brothers in the Saddle" (RKO) (2d wk). Off to \$10,000. Last week, big \$19,000.

Paramount (Fox) (2,200; 35-74) — "Bad Boy" (Mono) and "Bad Men Tombstone" (Mono), day-date with Webber. Dull \$7,000. Last week, "Walking Hills" (Col) and "Song of India" (Col), \$7,500.

Webber (Fox) (750; 35-74) — "Bad Boy" (Mono) and "Bad Men of Tombstone" (Mono), also Paramount. Dim \$2,000. Last week, "Walking Hills" (Col) and "Song of India" (Col), \$2,500.

'Blonde' Bright \$15,000 in L'ville

Louisville, June 21. — Downtown boxoffices are radiating a healthy hue this week, topped by "Blonde From Bashful Bend" at Rialto. Elsewhere results are very uneven. "Africa Screams" is modest at State.

Estimates for This Week

Mary Anderson (People's) (1,400) — "Casablanca" (WB) (reissue). Fine \$8,000. Last week, "Younger Bros." (WB), \$7,000.

National (Standard) (2,400; 65) — "Zenobia" (Indie) and "Cobra Strikes" (EL) (reissues) plus three acts of vaude. Modest \$5,000. Last week, "California Straight Ahead" (FC) and "Hit Road" (FC) (reissues) plus musical stage show with four acts, fair \$6,500.

Rialto (Fourth Avenue) (3,000; 45-65) — "Blonde Bashful Bend" (20th) and "Tuna Clipper" (Mono). Robust \$15,000. Last week, "Streets of Laredo" (Par) and "Alaska Patrol" (FC) medium \$12,000.

State (Loew's) (3,000; 45-65) — "Gay Amigo" (Col) and "Africa Screams" (UA). Modest \$11,000. Last week, "City Across River" (U) and "Force of Evil" (M-G), good \$13,000.

Strand (FA) (1,000; 45-65) — "Streets of Laredo" (Par) and "Alaska Patrol" (FC) (m.o.). Moderate \$4,500. Last week, "Black Bear" (Par) and "Streets of San Francisco" (Rep), neat \$6,500.

Rain Bolsters Seattle; 'Spring' Sturdy \$13,000

Seattle, June 21. — Upturn came in the weather with some rain helping biz a little but not as much as expected. Best bet is "Happens Every Spring" at Music Hall. "Illegal Entry" also shapes okay at Coliseum.

Estimates for This Week

Coliseum (H-E) (1,877; 50-84) — "Illegal Entry" (U) and "Susanna Pass" (Rep). Okay \$7,500. Last week, "Big Cat" (EL) and "Daughter of Jungle" (Rep), \$7,700.

Fifth Avenue (H-E) (2,349; 50-84) — "Edward" (M-G) (2d wk). Slow \$4,000 in 6 days after \$8,100 last week.

Liberty (Theatres, Inc.) (1,650; 50-84) — "Barkleys of Broadway" (M-G) and "Mutineers" (Col) (4th wk). Good \$6,500 after last week's \$8,200.

Music Box (H-E) (850; 50-84) — "Ma, Pa Kettle" (U) and "Homicide" (WB) (4th wk). Off to \$4,000 after okay \$4,500 last stanza.

Music Hall (H-E) (2,200; 50-84) — (Continued on page 20)

Cleve. Perking Up; 'Laredo' Torrid \$21,000, 'Allegro' Hep 16G, Grable 14G

Broadway Grosses

Estimated Total Gross

This Week \$461,000
(Based on 17 theatres)

Last Year \$527,000
(Based on 16 theatres)

Det. Goes for Reissues; 'Cover'-Lovelier' 24G, 'Din'-Patrol' Hot 18G

Detroit, June 21. — Reissues generally are showing surprising strength here for the second straight week, although overall total continues below average. Drawing unusually well are "Cover Girl" and "You Were Never Lovelier" at the Fox. Doing comparatively better are "Gunga Din" and "Lost Patrol" at the smaller Madison. Best newcomer looks to be "Barkleys of Broadway" at the Adams.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95) — "Cover Girl" (Col) and "Never Lovelier" (Col) (reissues). Okay \$24,000. Last week, "Forbidden Street" (20th) and "Rimfire" (SG), \$25,000.

Michigan (United Detroit) (4,000; 70-95) — "Colorado Territory" (WB) and "Secret St. Ives" (Col). Good \$17,000. Last week, "Africa Screams" (UA) and "Tuna Clipper" (Mono), \$12,000.

Palms (UD) (2,900; 70-95) — "Johnny Allegro" (Col) and "Rusty Leads Ways" (Col). Slim \$12,000. Last week, "Champion" (UA) and "Jigsaw" (UA) (2d wk), good \$14,000.

United Artists (UD) (2,000; 70-95) — "Judge Steps Out" (RKO) and "Green Promise" (RKO). Oke \$14,000. Last week, "Lonesome Pine" (Par) and "Geronimo" (Par) (reissues), same.

Madison (UD) (1,800; 70-95) — "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Swell \$15,000. Last week, "Pride of Yankees" (RKO) and "Tail in Saddle" (RKO) (reissues), oke \$10,000.

Adams (Balaban) (1,700; 70-95) — "Barkleys of Broadway" (M-G). Good \$15,000. Last week, "Ma, Pa Kettle" (U) and "Search for Danger" (FC), \$10,000.

Downtown (Balaban) (2,900; 70-95) — "Stratton Story" (M-G). NSH \$11,000. Last week, "Caught" (M-G) and "Model Wife" (Mono), \$6,000.

'Stratton' Fine \$12,000, Buff; 'Gold' Lush 11G

Buffalo, June 21. — Outstanding here this week is "Stratton Story" at the Buffalo with nice total. "Lust for Gold" also is good at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "Stratton Story" (M-G). Nice \$12,000. Last week, "Edward, My Son" (M-G) and "Homicide for Three" (Rep), \$13,000.

Great Lakes (Par) (3,400; 40-70) — "Colorado Territory" (WB) and "Mississippi Rhythm" (Mono). Fair \$10,000. Last week, "Beautiful Blonde" (20th), \$11,000.

Hipp (Par) (3,400; 40-70) — "Forbidden Street" (20th) and "Lovable Cheat" (FC). Passable \$7,000. Last week, "Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues), \$6,000.

Lafayette (Basil) (3,000; 40-70) — "Lust for Gold" (Col) and "Daughter of West" (FC). Good \$11,000. Last week, "City Across River" (U) and "Old Fashioned Girl" (EL), \$11,500.

Century (20th Cent.) (3,000; 40-70) — "Green Promise" (RKO) and "Judge Steps Out" (RKO). Mild \$7,000. Last week, "The Window" (RKO) and "Fighting Fools" (Mono), good \$10,000.

'Violence'-Barron Fair \$18,000 in Offish Omaha

Omaha, June 21. — Boxoffice is just fair here this week with summer weather on tap. Orpheum has "Act of Violence" but the Blue Barron band onstage but even tipped prices won't help total much. Keye Luke of films heads supporting stage show, layout being publicized as a "vaudeville revue."

Estimates for This Week

Orpheum (Tristate) (3,000; 20-80) — "Act of Violence" (M-G) with Blue Barron orch onstage. Fair \$18,000. Last week, "Cover Up" (U) (2d wk), \$18,000.

(Continued on page 20)

Cleveland, June 21. — Slight pickup in attendance is being registered here. "Streets of Laredo" at State is spurting ahead of all entrants. "Beautiful Blonde" isn't doing much for Hipp but "Johnny Allegro" shapes up nice at Palace.

Estimates for This Week

Allen (Warners) (3,000; 55-70) — "Never Lovelier" (Col) and "Cover Girl" (Col) (reissues). Bright \$9,000. Last week, "Big Cat" (EL), okay \$7,500.

Hipp (Warners) (3,700; 55-70) — "Beautiful Blonde" (20th). Weak \$14,000 for Betty Grable film. Last week, "Colorado Territory" (WB), \$15,000.

Ohio (Loew's) (1,200; 55-70) — "Invisible Ray" (Indie) and "Mad Ghoul" (Indie) (reissues). Dim \$4,500. Last week, "Keep 'Em Flying" (FC) and "Ride 'Em Cowboy" (FC) (reissues), \$4,800.

Palace (RKO) (3,300; 55-70) — "Johnny Allegro" (Col). Nice \$16,000. Last week, "Lust for Gold" (Col), thin \$11,500.

State (Loew's) (3,450; 55-70) — "Streets of Laredo" (Par). Hearty \$21,000. Last week, "Champion" (UA), \$16,000.

Stillman (Loew's) (2,700; 55-70) — "Champion" (UA) (m.o.). Ordinary \$7,500. Last week, "Barkleys of Broadway" (M-G) (3d wk), fine \$9,000.

Mpls. Mild But 'Champ' Rousing 12G, 'Daughter' Good 16G, 'Allegro' 10G

Minneapolis, June 21. — There is plenty of boxoffice dynamite in such newcomers as "The Champion," "Neptune's Daughter" and "Johnny Allegro," but seasonal influences will hurt all three. "Allegro" shapes as most disappointing of them all.

Estimates for This Week

Pix (Corwin) (300; 50-70) — "Belvedere To College" (20th) (m.o.). Third loop stand and sixth week downtown for this one. Okay \$2,000 or near. Last week, "Time of Lives" (Indie) and "Our Relations" (Indie) (reissues), \$1,500.

Radio City (Par) (4,000; 50-70) — "Neptune's Daughter" (M-G). Good \$16,000. Last week, "Happens Every Spring" (20th), mild \$12,000.

RKO-Orpheum (RKO) (2,800; 50-70) — "Johnny Allegro" (Col). Small \$10,000. Last week, "The Window" (RKO), \$9,000.

RKO-Pan (RKO) (1,600; 50-70) — "Adventure Baltimore" (RKO). Slow \$7,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), oke \$7,500.

State (Par) (2,300; 50-70) — "Champion" (UA). Solid \$12,000. Last week, "Streets of Laredo" (Par), \$12,500.

World (Mann) (400; 50-70) — "Mother Is Freshman" (20th) (m.o.). Third downtown week. Okay \$3,000. Last week, "No Minor Vices" (M-G), \$2,400.

HEAT TRIMS TORONTO; 'OUTPOST' OKE \$8,500

Toronto, June 21. — Continued heat wave after lack of top product still is hurting biz here. "Beautiful Blonde" failed to live up to expectations. "Outpost in Morocco" shapes comparatively better. "Calamity Jane" is very disappointing.

Estimates for This Week

Downtown, Glendale, Scarboro, State (20th Cent.) (1,059; 955; 698; 694; 36-60) — "Impact" (UA) and "Gay Amigo" (UA). Oke \$10,000. Last week, "Younger Bros." (WB) and "Big Fight" (Mono), ditto.

Imperial (FP) (3,373; 40-70) — "Beautiful Blonde" (20th). Very sad \$10,000. Last week, "Knock on Door" (Col) (2d wk), \$9,500.

International (Taylor) (605; 48-66) — "Quartet" (EL) (12th wk). Still steady at \$3,000 after nearly as much last week.

Loew's (Loew's) (2,096; 40-70) — "Outpost in Morocco" (UA). Okay \$8,500. Last week, "Little Women" (M-G) (3d wk), \$7,500.

Odeon (Rank) (2,390; 35-120) — "Big Cat" (EL). Light \$10,000. Last week, "Cardboard Cavalier" (EL), ditto.

Shea's (FP) (2,386; 40-70) — "We Were Strangers" (Col). Oke \$7,500. Last week, "Happens Every Spring" (20th) (2d wk), \$7,000.

Uptown (Loew's) (2,743; 40-70) — "Calamity Jane, Sam Bass" (U). Disappointing \$5,000. Last week, "City Across River" (U) (2d wk), \$6,500.

Chi Improves; 'Lady' Pert \$14,000, 'Laredo' Same, 'Wizard' Crisp 17G, 'Entry' Slim 10G, 'Brave' 24G, 4th

Chicago, June 21. Gloomy boxoffice situation here is being lightened a bit with advent of new product. Best entry looks to be "Wizard of Oz" on re-release at United Artists, giving house best biz in months at crisp \$17,000. "Streets of Laredo" should do equally well at Roosevelt. "Lady Gambles" at Grand shapes trim \$14,000. Palace looks slim with \$10,000 on "Illegal Entry." "Barkleys of Broadway" at Oriental with Gordon MacRae and Joey Bishop topping stagelash is prime \$49,000 on second frame. "Home of the Brave" continues strong in fourth stanza with \$24,000 at Woods.

Estimates for This Week
Chicago (B&K) (3,900; 50-98)—"Blonde Bashful Bend" (20th) with Joan Edwards and Al Trace orch (2d wk). Very slim \$30,000. Last week, \$48,000.

Garlick (B&K) (900; 50-98)—"C-Men" (FC) and "Daughter of West" (FC). Neat \$6,000. Last week, "Portrait of Jennie" (SRO) (3d wk), big \$5,000.

Grand (RKO) (1,500; 50-98)—"Lady Gambles" (U). Pert \$14,000. Last week, "Stratton Story" (M-G) (4th wk), fine \$7,000.

Oriental (Essaness) (3,900; 50-98)—"Barkleys of Broadway" (M-G) with Joey Bishop and Gordon MacRae headlining vaude (2d wk). Excellent \$49,000. Last week, big \$39,000.

Palace (RKO) (2,500; 50-98)—"Illegal Entry" (U) and "Rusty Saves a Life" (U). Weak \$10,000. Last week, "Tarzan's Magic Mountain" (RKO) and "Green Promise" (RKO), same.

Rialto (Indie) (1,700; 50-98)—"Lady of Burlesque" (UA) and "Guest in House" (UA) (reissues). Minor \$8,300. Last week, "Keep 'Em Flying" (U) and "Ride 'Em Cowboy" (U) (reissues), \$8,800.

Roosevelt (B&K) (1,500; 50-98)—"Streets of Laredo" (Par). Dandy \$17,000. Last week, "Younger Bros." (WB) (2d wk), \$8,000.

Selwyn (Shubert) (1,000; \$120-\$240)—"Red Shoes" (EL) (26th wk). Staunch \$6,000. Last week, \$6,800.

State-Lake (B&K) (2,700; 50-98)—"Edward, My Son" (M-G) (2d wk). NSG \$9,000. Last week, oke \$15,000.

United Artists (B&K) (1,700; 50-98)—"Wizard of Oz" (M-G) (re-issue). Bright \$17,000. Last week, "Bride of Vengeance" (Par) (2d wk), \$8,000.

Woods (Essaness) (1,730; 98)—"Home of the Brave" (UA) (4th wk). Hearty \$24,000. Last week, \$27,000.

D.C. Dim Albeit 'River'-Vaude 21G

Washington, June 21. There's little cheer along town's mainstem currently following pattern of recent weeks. "City Across the River" at Capitol with vaude looks nice. "Colorado Territory" at the Warner, somewhat above average of recent weeks, is still in lower brackets.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85)—"City Across River" (U) plus vaude. Good \$21,000. Last week, "Blonde Bashful Bend" (20th), with vaude, \$19,000.

Keith's (RKO) (1,939; 44-80)—"Johnny Allegro" (Col). Slow \$8,000. Last week, "Illegal Entry" (U), good \$12,000.

Metropolitan (WB) (1,163; 44-74)—"G-Men" (WB) (reissue). Okay \$6,000. Last week, "Hellfire" (Rep), \$5,500 for first run.

Palace (Loew's) (2,370; 44-74)—"Streets of Laredo" (Par). Slow \$15,000. Last week, "Champion" (UA), disappointing \$16,000.

Playhouse (Lopert) (432; 50-85)—"Quartet" (EL) (7th wk). Zoomed to \$6,000. Last week, \$4,500.

Warner (WB) (2,164; 44-74)—"Colorado Territory" (WB). Okay \$14,000. Last week, "Undercover Man" (Col), \$11,000.

Trans-Lux (T-L) (654; 44-80)—"Tulsa" (EL) (2d wk). Satisfactory \$6,500. Last week, less than expected, \$7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

'Daughter' Stout \$20,000 in Philly

Philadelphia, June 21. Warm, muggy weather and public apathy to pix is hurting first runs this week, grosses in some houses going to new lows. Of new product, only "Edward, My Son," at Karlon, and "Undercover Man," at the Earle, are showing real strength.

Estimates for This Week
Aldine (WB) (1,303; 50-99)—"Judge Steps Out" (RKO). Thin \$8,000. Last week, "Jig-Saw" (UA), \$8,500.

Boyd (WB) (2,360; 50-99)—"Green Promise" (RKO). Fair \$12,000. Last week, "Mourning Becomes Electra" (RKO), \$14,500.

Earle (WB) (2,700; 50-99)—"Undercover Man" (Col). Brisk \$22,500. Last week, "El Paso" (Par) (2d wk), nice \$14,000.

Fox (20th) (2,250; 50-99)—"My Gal Sal" (20th) (reissue). Slim \$14,000. Last week, "Happens Every Spring" (20th) (2d wk), oke \$15,000.

Goldman (Goldman) (1,200; 50-99)—"Neptune's Daughter" (M-G). Stout \$20,000. Last week, "Barkleys of Broadway" (M-G) (5th wk), \$10,000.

Karlon (Goldman) (1,000; 50-99)—"Edward, My Son" (M-G). One of best bets in town. Nice \$16,000. Last week, "City Across River" (3d wk), \$7,000.

Masterhaus (WB) (4,360; 50-99)—"Lady Gambles" (U) (2d wk). Fair \$17,000 after oke \$21,500 for initial week.

Stanley (WB) (2,950; 50-99)—"Colorado Territory" (WB). Neat \$21,000. Last week, "Stratton Story" (M-G) (3d wk), \$14,000.

Stanton (WB) (1,475; 50-99)—"Murder in Reverse" (Indie). Mild \$9,000. Last week, "Johnny Apollo" (20th) and "Show No Mercy" (20th) (reissues), \$8,000.

Studio (Goldberg) (490; 50-99)—"Quartet" (EL) (7th wk). Ending run at \$3,500. Last week, okay \$4,800.

Trans-Lux (T-L) (500; \$120-\$240)—"Red Shoes" (EL) (26th wk). Closing notices up, looks fine \$6,000. Last week, nearly as much.

PITT STILL ON SKIDS; 'CHAMPION' SO-SO 14G

Pittsburgh, June 21. Biz still is on the skids downtown. Steaming hot weather, together with baseball crowds despite Pirates being way down in league standing, has been keeping the Golden Triangle rather empty. Hence, theatres are taking it on the chin. Penn's doing the best with "Champion," but only ordinary, while "Colorado Territory" keeps the Stanley in its slump. Nothing much either for "Lady Gambles" at Harris.

Estimates for This Week
Harris (Harris) (2,200; 45-80)—"Lady Gambles" (U). Fair weekend but only \$10,000. Last week, "Blonde Bashful Bend" (20th), went to pieces after fast start, week \$9,500.

Penn (Loew's-UA) (3,300; 45-80)—"Champion" (UA). Passable \$14,000, but disappointing. Last week, "Streets of Laredo" (Par), satisfactory \$15,500.

Stanley (WB) (3,800; 45-80)—"Colorado Territory" (WB). Pickings have been terrible at this WB deluxer of late and this western will be lucky to get \$10,000. Last week, "Outpost in Morocco" (UA), \$10,500.

Warner (WB) (2,000; 45-80)—"Manhandled" (Par) and "Special Agent" (Par). Nothing but apathy for this, dim \$5,000. Last week, "Mourning Becomes Electra" (RKO) and "Woman's Secret" (RKO), \$6,000.

New Fare Boosts Cincy; 'Blonde' Strong \$14,000, 'Edward' 11G, 'Oz' 13½G

Cincinnati, June 21. A spurge of new bills is keeping downtown biz from any summer slump this sesh. "Blonde Bashful Bend" is fronting four firstruns with "Wizard of Oz" oldie really outstanding.

Estimates for This Week
Albee (RKO) (3,100; 55-75)—"Wizard of Oz" (M-G) (reissue). Big \$13,500. Last week, "Happens Every Spring" (20th), stout \$14,500.

Capitol (RKO) (2,000; 55-75)—"Edward, My Son" (M-G). Good \$11,000. Last week, "Barkleys of Broadway" (M-G) (3d wk), \$8,000.

Grand (RKO) (1,400; 55-75)—"Night Unto Night" (WB). Moderate \$7,000. Last week, "Casa blanca" (WB) and "G-Men" (WB) (reissues), satisfactory \$8,000.

Keith's (City Inv.) (1,342; 55-75)—"Nick Beal" (Par). Fairish \$6,500. Last week, "City Across River" (U) (2d wk), neat \$7,000.

Palace (RKO) (2,600; 55-75)—"Blonde Bashful Bend" (20th). Hefty \$14,000. Last week, "Colorado Territory" (WB), modest \$9,500.

Shubert (RKO) (2,100; 55-75)—"Happens Every Spring" (20th) (m.o.). Breezy \$6,500. Last week, "Woman's Secret" (RKO) plus Louis Jordan orch, Paula Watson, others, onstage, at 64-94c scale, par \$15,000.

'Colorado' \$11,000 Standout in K. C.

Kansas City, June 21. Warmer weather and lightweight pix spell a light week currently. "Africa Screams" and "Colorado Territory" are the only new films, both moderate. "Mr. Belvedere" continues to show power in third week at Tower-Uptown-Fairway.

Estimates for This Week
Esquire (Fox Midwest) (820; 45-65)—"Paisan" (Indie) (2d wk). Continues strong at \$5,000, great for small house. Last week, huge \$7,000.

Kimo (Dickinson) (550; \$120-\$240)—"Red Shoes" (EL) (26th wk). Oke \$2,000. Last week, \$2,500.

Midland (Loew's) (3,500; 45-65)—"Africa Screams" (UA) and "Lucky Stuff" (UA). Besting average at \$13,000. Last week, "Champion" (UA) and "Valiant Hombre" (UA), hefty \$18,000 in 8 days.

Paramount (Par) (1,900; 45-65)—"Colorado Territory" (WB). Sturdy \$11,000, following long diet of westerns at this house. Last week, "Bride of Vengeance" (Par), about same.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Belvedere to College" (20th) (3d wk). Down to \$12,000, especially good for warm weather. Last week, slight \$16,000.

'Spring'-C-Man' Rugged \$17,000 Tops Slow Prov.

Providence, June 21. "Happens Every Spring" is getting a surprisingly nice play at the Majestic. This is unusual because the current heat wave has all other stands complaining. State is slow with "Force of Evil."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Hiller's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues). Mildish \$10,500. Last week, "Green Promise" (RKO) and "Judge Steps Out" (RKO), \$12,000.

Carlton (Fay) (1,200; 44-65)—"Night Unto Night" (WB) and "Moonrise" (WB). Dim \$4,000. Last week, reissues.

Fay's (Fay) (1,400; 44-65)—"Ma, Pa Kettle" (U) and "Last Bandit" (Rep). Fair \$6,000. Last week, "Red River" (UA) and "Curley" (UA), \$5,000.

Midland (Fay) (2,200; 44-65)—"Happens Every Spring" (20th) and "C-Man" (FC). Very hefty \$17,000. Last week, "Younger Bros." (WB) and "Homicide" (WB), \$10,000.

Metropolitan (Snider) (3,100; 44-65)—"Penitentiary" (Col) and "Women in Prison" (Col) (reissues). Meek \$4,500. Last week, "Ride 'Em Cowboy" (U) and "Keep 'Em Flying" (U) (reissues), \$4,800.

State (Loew's) (3,200; 44-65)—"Force of Evil" (M-G) and "Lucky Story" (M-G). Slow \$13,000. Last week, "Champion" (UA) and "Crime Doctor's Diary" (M-G), \$21,000.

Strand (Silverman) (2,200; 44-65)—"Lust for Gold" (Col) and "Lost Tribe" (Col). Opened Monday (20). Last week, "Streets of Laredo" (Par) and "Secret of St. Ives" (Col) (2d wk), mild \$6,500.

Rita's Revival Dual Hot B.O. Stuff On B'way, \$20,000; Palace Vaudfilm OK \$21,000, Hope-Prima Jivey 75G, 2d

Broadway deluxers are limping along in sorry state this week, even the best pictures and stage-shows being damaged by the downbeat. There is no question but that the current hot, dry spell is cutting deeply into first-run trade. So much prolonged heat (this area's worst drought in 41 years) with only scattered rain within the last 26 days) before June 22 is unusual and contrasts sharply with the mild, wet month a year ago.

Humid, hot weather Saturday and Sunday followed by Monday's (20) and yesterday's (Tues.) terrific heat sent grosses tumbling.

While the unusually warm weather is taking the rap for the present decline in Broadway business, many showmen point to the string of successively weak pictures as being responsible to a large extent. Managers believe a turn in the current sluggish business (one should eventually wish schools are out and tourists start arriving in N. Y. on vacations) June 30.

Only two new bills opened up during the last seven days although business at some houses hardly warranted holdovers or extended-runs given pictures. Attitude of some showmen is that nothing would do sock trade right now and that it is better to coast with current lineups and bring in new fare to cash in on the July 4 weekend.

The Palace is doing surprisingly well, especially in view of what other theatres are grossing. In this, its fourth week of vaude, with "Roughshod" and new vaude lineup it looks to reach nice \$21,000. House was heading for a higher figure until bopped by Monday-Tuesday heat. Reissue combo of "Cover Girl" and "Never Lovell" is heading for sizable \$20,000 at Criterion, best this spot has done recently; beaucoup hey-hey Hayworth.

"Sorrowful Jones" with Louis Prima band shapes best of second-week bills with \$75,000 at Paramount. Likewise holding well in Roxy at \$75,000, also second round, with "Happens Every Spring" and Andrews Sisters heading stage-show. Elsewhere business varies largely from passable to very slow.

Estimates for This Week
Astor (City Inv.) (1,300; 60-91.50)—"We Were Strangers" (Col) (9th wk). Eighth session ended last night (Tues.) was very slight \$5,000; seventh week was \$7,000. "Lost Boundaries" (FC) opens June 30.

Bijou (City Inv.) (589; \$120-\$240)—"Red Shoes" (EL) (35th wk). Shaping up well with installation of cooling system last week, and may reach \$8,500; last week, \$9,000. Stays on.

Capitol (Loew's) (4,820; 80-\$1.50)—"Neptune's Daughter" (M-G) with Alvino Rey orch, Jerry Lester, Vagabonds heading stagelash (2d wk). Down to \$58,000 or less after okay \$65,000 first week. Goes a third, with "Any Number Can Play" (M-G) to follow.

Criterion (Moss) (1,700; 50-\$1.75)—"Cover Girl" (Col) and "Never Lovell" (Col) (reissues). Rita Hayworth oldies nice \$20,000, or better, best in several weeks. Last week, "Illegal Entry" (U), very thin \$13,000, and out.

Globe (Brandt) (1,500; 50-\$1.20)—"Champion" (UA) (11th wk). Still falling back with only \$8,500 in prospect after mild \$10,000 last week. "Movie Crazy" (reissue) comes in July 2.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Lonesome Pine" (Par) (reissue) (2d wk). Fair \$9,000 after fairly good \$13,000 opener. "Red Menace" (Rep) opens Saturday (23).

Palace (RKO) (1,700; 55-\$1.20)—"Roughshod" (RKO) with new vaude. Nice \$21,000, still in the black. Last week, "Song of India" (Col) and vaude, \$19,000, lowest to date on this policy but still profitable. "Green Promise" (RKO) with vaude opens tomorrow (Thurs.).

Paramount (Par) (3,664; 55-\$1.50)—"Sorrowful Jones" (Par) with Louis Prima orch, others, onstage (3d wk). Holding well. Second and seven days hit after nice \$75,000 after \$83,000 opener. Now slated to stay here five weeks.

Park Avenue (U) (583; \$1.20-\$2.40)—"Hamlet" (U) (39th wk). Thirty-eight week ended last night (Tues.) was okay \$8,200 after \$6,600 for 37th session. House

launches a new summer policy today, with greater number of seats scale at lower prices for both matinee and night.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40)—"Edward, My Son" (M-G) with stageshow (3d final wk). Barely okay \$106,000 for final stanza after \$115,000 for second. "Look for Silver Lining" (WB) with Fourth of July pageant opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Iron Crown" (Indie) (2d wk). Still doing nicely at \$10,000 or near after smash \$17,000 opener. In for run, with house painting permanent sign atop theatre building for this film.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Take False Step" (U). Opens today (Wed.). Last week, "Johnny Allegro" (Col) (3d wk-9 days), \$7,500 or less, slight. Second week was only \$6,800.

Roxy (20th) (5,886; 80-\$1.80)—"Happens Every Spring" (20th) with stage bill topped by Andrews Sisters (2d wk). Doing oke \$75,000 or under on holdover; first was \$90,000, over. "House of Strangers" (20th) is due in next but current bill will go three weeks.

State (Loew's) (3,450; 50-\$1.50)—"Barkleys of Broadway" (M-G) (8th wk). Seventh session ended last night (Tues.) fell to \$12,000 or close after good \$17,000 in previous week. "Great Sinner" (M-G) comes in next.

Strand (WB) (2,756; 70-\$1.50)—"Night Unto Night" (WB) with Phil Spitalny orch onstage (2d final wk). Down to very slim \$18,000 after dim \$21,000 in first, very low for opening week. "Colorado Territory" (WB) with Red Ingle orch, Don Cummings, Sonny Howard onstage opens Friday (24).

Victoria (City Inv.) (1,060; 95-\$1.80)—"Home of the Brave" (UA) (6th wk). Still making nice profit at \$11,000 or less after \$14,000 last week. Stays on, with no opening on "The Window" (RKO) set thus far.

Sutton (R&B) (561; 70-\$1.20)—"Quartet" (EL) (13th wk). Twelfth week ended last Monday (20) was down to \$10,300 but still unusually fine in view of length of run; 12th round was \$10,600. Continues indef.

'Edward' Frisco Standout, \$18,000

San Francisco, June 21. Biz is on dullish side here this week but "Edward, My Son," is doing okay at the St. Francis. Backed by excellent bally and reviews, it will be stand-out with a sockeroo session. "Lust for Gold" also shapes good at the Orpheum. "Colorado Territory" and "Green Promise" are disappointing.

Estimates for This Week
Golden Gate (RKO) (2,844; 60-85)—"Green Promise" (RKO) and "Judge Steps Out" (RKO). Thin \$11,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), very nice \$14,500.

Fox (Fawcett) (4,651; 60-95)—"Colorado Territory" (WB) and "Hide-out" (Rep). Dim \$13,000 or near. Last week, "Happens Every Spring" (20th) and "C-Men" (FC), pleasing \$17,500.

Paramount (Par) (2,646; 60-85)—"Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Nice \$16,000. Last week, "Manhandled" (Par) and "Special Agent" (Par), \$17,500.

St. Francis (Par) (1,400; 60-85)—"Edward, My Son" (M-G). Wham \$18,000. Last week, "Streets of Laredo" (Par) (3d wk), \$6,000.

Orpheum (No. Coast) (2,448; 55-85)—"Lust for Gold" (Col) and "Kazan" (Col). Good \$19,000 or over. Last week, "Ma, Pa Kettle" (U) and "Secret St. Ives" (Col) (2d wk), okay \$8,000 in 5 days.

United Artists (No. Coast) (1,207; 55-85)—"Home of the Brave" (UA) (2d wk). Okay \$9,000. Last week, hefty \$14,500.

Stagedoor (Ackerman) (370; \$1.20-\$2.40)—"Red Shoes" (EL) (4th wk). Fine \$8,500. Last week, \$9,500.

Esquire (No. Coast) (955; 55-85)—"Home of the Brave" (UA) (2d wk). Down to \$6,500. Last week, sock \$10,500.

BIG DOINGS PAY

JUNE 8th was U-I DAY

in Washington D.C.

in TEXAS

U-I showmanship really hit the jackpot with the full week premiere celebration on "CALAMITY JANE and SAM BASS." In Dallas, San Antonio, Houston, Ft. Worth, Oklahoma City, Tulsa and 400 southwest theatres playing day-and-date, box-office records told the story of the tremendous success of this promotion. Terrific crowds in the streets and SRO business in the theatres. **BIG DOINGS** every minute of the day, every day of the week, paying off with **BIG BUSINESS**.

Movie Celebrities To Appear Here With Action Film

More Hollywood celebrities to appear here with action film "CALAMITY JANE and SAM BASS." Miss De Carlo and Hart Calamity and Sam in the



Border Patrolmen of Nation To Be Honored Wednesday

'I-Man Day' Marks 25th Year of Service

This nation's press, radio and newsreels told the story of the "ILLEGAL ENTRY" premiere in Washington, D. C., to the whole country. It was the **BIG EVENT** of the season, with the capital's society and the nation's leading legislators, jurists and governmental heads showing the way to just plain folks who paid their admissions to give RKO Keith's Theatre one of the **BIGGEST OPENING DAY** grosses it has had in a year!



CONGRESSIONAL RECORD—SENATE

THE MOTION PICTURE, ILLEGAL ENTRY
STATEMENT BY SENATOR WILEY

I have commented on this matter in a statement placed on Monday, June 6, in the CONGRESSIONAL RECORD, on pages 7367-7368. At that time, I was glad to invite attention to an excellent motion picture, the Universal International semidocumentary film, *Illegal Entry*, whose world premiere will be held tonight in Washington. From all reports which I have received, this picture should be seen by every American not only as:

- (a) An exciting film in its own right, but
- (b) As a patriotic inspiration on the work of border patrol officers; and
- (c) As an education in this vital problem of illegal entries.



Two more great showmanship hits to join "THE LIFE OF RILEY," "MA AND PA KETTLER"



[illegible]

**the U-I showmanship parade with
"THE LADY GAMBLES" and "CITY ACROSS THE RIVER."**



Govt. Loan to Company Making Yank TV Shorts Stirs British Film Biz

London, June 21.

Granting of a loan by the Film Finance Corporation to Parthian Productions to make a series of TV pix for the U. S. market, is arousing strong adverse reaction among British producers. They claim the State Bank was set up primarily to insure adequate supply of quota screen product and was not intended to offer rival entertainment for another country. Fact that the completed programs may be available also for British TV is disturbing local exhibs and the issue is expected to be raised at the Cinematograph Exhibitors Conference at Gleneagles next week.

Meanwhile, production is under way at Carlton Hill Studios on the first series of 13 based on the Hogarth Puppets. These are being completed at the rate of one per day. Initial series will be finished within the next fortnight and will be shipped immediately to N. Y. where they will be made available to TV stations and sponsors.

When the first 52 are in the can, Parthian will lay off for a month before starting four series, each of which will be 30-minute films. First two decided upon are "Prime Series and group of coincidences based on short stories. These will cost around \$4,000 apiece, or twice as much as the others.

Series are being produced by Henry Hobhouse, director of Parthian and one-time CBS director in New York. Desmond Davis, freelance TV director, is doing the direction.

10-Point Plan Offered By British Reds to Aid Pix vs. U.S. 'Domination'

London, June 14.

Ready-made solution for the British film industry in its present crisis is offered in a 10-point plan put forward by the Communist party in a pamphlet entitled "The Great Film Lock-Out."

After knocking the Americans, who are painted as the obvious, unquestioned villains of the piece, the British Commies submit their idea of "a minimum program" for an Independent national film industry.

First point is the acquisition of between 500 and 600 picture theatres to provide a fourth state-owned circuit. Product would come from a state distributing house, which would handle films made in a state-owned studio either by direct government production or by independents using the nationalized stages on a cost basis.

Other proposals are for the "more elastic" operation of the State Films Bank, a tax on imported non-British films and state powers to take over labs, studios, distribution setups or theatres which discriminate against the state. And just to make sure that British films get a break they advocate the re-establishment of an adequate distrib quota and an increase in exhibs quota.

Blaming the British government for its failure to interfere with the general structure of the industry today, the authors of the pamphlet, who are described as being a group of Communist film workers, say that such action would bring Britain into direct conflict with U. S. interests "which dominate the present structure and run counter to the whole scheme of political and economic junior partnership to American big business."

'Tears' London Revival May Get Limited Run

London, June 21.

Revived after 13 years, Terence Rattigan's "French Without Tears," which stayed more than two years in the West End on its original presentation, is not likely to repeat its former success. First night reception at the Vaudeville last Wednesday (15) indicated, however, that it retains some of its popularity as a laughter-maker and likely will get a limited run.

Mofra Lister, Clive Morton and Robert Fleming score in principal roles, the latter also being responsible for the direction. He is the only member of the original 1936 cast.

Heat, Sandstorms Hurt 20th Unit in Morocco

Rabat, June 17.

Twentieth-Fox's location shooting of "Black Rose" in French Morocco has been running into plenty of climatic trouble. Average temperature for the last two weeks has hovered around 115 degrees and sandstorms have been a common daily routine. Recently, high winds knocked over the cameras, forcing director Henry Hathaway to suspend work temporarily.

Hathaway, Tyrone Power, Orson Welles and a few technicians comprise the entire American personnel in the production crew since the picture is being made under foreign quota regulations.

Top Dates For Fuller-Carroll

Sydney, June 14.

The Sir Ben Fuller-Garnet Carroll legit combo is lining up a talent and shows for Down Under territory. Scheduled are Maurice Chevalier, "Streetcar Named Desire," Champs Elyses Ballet, Beniamino Gigli and "Volpone."

F.C. currently have "Present Laughter," "Rusty Bugles" and the National Grand Opera troupe playing to sock biz. Securing of the Palace here for legit on deal with Grosvenor Theatres and Hoyts on lengthy lease gives the combo a key playing spot for imported fare. A. Ben Fuller, son of Sir Ben, is currently in London booking talent. He'll go to N. Y. before returning here.

HUDDLE ON INGRID'S ITALIAN PIC DELAY

Rome, June 21.

Ingrid Bergman, star of "God's Earth," being made in Stromboli, and Roberto Rossellini, director of film, came in to discuss contract fulfillment with Harold Lewis, Howard Hughes' rep here, and to iron out legal details.

Picture is behind on its 10-week shooting schedule and the huddles are understood to have taken up angles to speed progress. Weather conditions, eruptions of a nearby volcano and depletion of raw stock are said to have caused the delay. It likely will be necessary to find shooting locations other than on the little island off the coast of Sicily, but no site has been picked yet.

India Pix Houses Closing To Protest Govt. 60% Tax

Madras, June 14.

Cinema theatres all over India will close June 30. Closure is designed to protest against exorbitant rates of entertainment tax.

President of Indian Motion Picture Producers Assn. said the government is taking 60% as tax. Closure was originally scheduled for June 1.

The Madras government has now come up with a new tax on cinema theatres. A tax of \$1.60 is to be levied per show on every cinema house in the city from July 1 onwards. Similar tax ranging from \$1 to \$1.35 is to be applied against all theatres in the province, depending on the size of the town. Finance Minister hopes to raise \$460,000 p. year from this source.

Casino manager called the new tax "nothing but persecution." The Minerva manager called it "the last straw on the camel's back."

Upped Swedish Tax Cuts Sales

Washington, June 21.

Hiked amusement tax rate in Sweden is bringing the government more income but has reduced the number of tickets sold by 6.8%, U. S. Department of Commerce reports.

Commerce Department commented that "theatre owners state the public is reluctant to buy tickets to the most expensive seats even on weekends."

Launch Jap Radio Agency

Tokyo, June 14.

Japanese Radio Regulatory Agency, nation's first autonomous government body to control its airwaves, was inaugurated today (15) in a special ceremony keyed by a speech by Brig. Gen. George I. Back, chief of Civil Communications Section in Gen. MacArthur's headquarters. The agency will control the assignment of frequencies, transmitter power, etc., similar to the functions of the FCC in the U. S.

Heretofore, these matters were handled by the Communications Ministry itself.

Frankovitch Sets 3 Pix For Joint Italo Prod.; Rep to Release in U. S.

Rome, June 14.

Venus Productions, headed by Mike Frankovitch of Hollywood, announced plans for three films to be made in Italy in collaboration with Scalera Films of Rome. "Dark Road," a Philip Yordan script from a novel by Doris Niles Disney, will be the first, with production starting by July 15. Credito Lombardo, a Banking Syndicate of Milan, will furnish the Italian money for the Italo-American deal, amounting to \$2,500,000 for the three films.

Sidney Salkow of Hollywood will direct and Republic will release in all English-speaking countries. Scalera will handle all other releases. The films will be made in English, with other countries using the dubbed versions. Location shots in Venice, Genoa, Amalfi and Capri, will be handled by a second unit during the 50-day schedule.

Joan Leslie, Janice Carter and Marilyn Nash are mentioned for the cast. Others likely will be Italy's Massimo Serrato, Binnie Barnes, Edouardo Cianelli and William C. Tubbs.

Frankovitch has been in Italy over six months studying conditions and preparing his scripts and getting official permission to use the Qirinale Palace, Trevi Fountain and Palazzo San Pietro to produce the documentary effect.

Aussie Exhibs to Fight Pix Radio Adaptations

Sydney, June 14.

Aussie exhibs are sore over distributings okaying radio adaptations of top pix played weekdays and Saturdays over local radio stations. Exhibs are now understood ready to send direct representation to pic producers in U. S. and England to curb the practice.

Reported that if the offending distributings, said to be mainly British, decline to halt the radio adaptations, exhibs will refuse to book product from them.

Civic Op in Vancouver Rows Over Coin Split

Vancouver, June 21.

An argument over the disposition of its profits has turned the Theatre-Under-the-Stars here into a political football. This enterprise which is financed by city, has not of \$100,000 each season. The six-week season, staged in Stanley Park, includes operettas and musical comedy.

Board of Park Commissioners sponsors the project, but one faction is opposed to giving J. Gordon Hilker, local impresario and overseer of TUTS, a share in the profits besides a retainer. Socialist faction of the body feels Hilker should be paid a flat sum each year—with profits turned over to the project.

Joe Green to Europe for Pix

Joseph Green, head of Globe Film Distributors, Inc., and treasurer of Hyams-Green theatres, sailed for Europe yesterday (Tues.) on the Queen Mary.

In a six-week trip abroad, Green will visit five countries in search of new product.

Other Foreign News
On Page 16

'Belinda' Paces U.S. Pix in Argentina This Year; 'Arch,' 'Search' Also Sock

Buenos Aires, June 14.

Claim 'Voice of Argent.' Not Unlike Nazi Show

Montevideo, June 14.

Interested parties who have been monitoring the "Voice of Argentina" shortwave broadcasts claim these a fair carbon copy of the broadcasts which formerly came out of Berlin for Latin America during Hitler's regime. The similarity was found in the voices of somber announcers and news commentators rather than any perfection of organization.

An unidentified Argentine, commonly known as "Don Pepe," was one of the Spanish-speaking broadcasters used by the Berlin setup when Nazism held sway. Monitors are beginning to suspect the same voice is being used by Buenos Aires.

Filipino Censors Study Pic 'Insult'

Manila, June 14.

Premiere of the local Tagalog production, "Kung Sakali Ma't Salat" ("Just in Case") was held at the Avenue theatre, Manila's leading cinema. The presentation was under the auspices of the Philippine Newspaper Guild, local newsmen's union.

Directed by Paquito Bolero, the production is the initial effort of Bayani Pictures' Corp., a company of film technicians and actors who pooled their resources. The picture depicts a newspaperman's life and loves. In the leading roles are Domingo Principe, Anita Linda, Victor Seville, and Rita Rivera, all veterans of the local stage.

Capt. F. M. Verano, Malacanang Palace assistant attached to the office of the presidential press secretary, lodged a vigorous protest with the board of censors against showing of the picture, which he branded as "one of the most outrageous and rankly immoral motion pictures" and "decidedly insulting to the Filipino race, especially to Filipino womanhood."

Acting on Verano's protest, the censors' board decided to consider the matter, make an immediate and thorough study of the film, and will hold another preview of it before deciding on Verano's protest.

RADIANT FILMS TO REP CINECOLOR IN EUROPE

London, June 14.

Radiant Films, Ltd., closed a deal with Cinecolor under which the British company becomes sole European concessionaire on the American process. Edward Hart of Cinecolor is now discussing technical details with Radiantcolor technicians.

The deal is a sequel to the inability of Cinecolor to obtain permits to build its own processing plant in Britain. First batch of Cinecolor pix to be handled at the Radiantcolor labs include "Untamed Breed," "Gallant Blade," "Mickey," "Northwest Stampede," "Black Gold," "Strawberry Roan," "Adventures of Gallant Bess," "Red Stallion of the Rockies," "Enchanted Valley" and "Coroner's Creek."

H'wood Westerns' Qucen In All-Italian Film

Rome, June 14.

Virginia Belmont, has been signed to play the distaff lead in the Italian film, "Il Bacio di una Morta" ("The Kiss of a Dead Woman") for Flora Films, headed by Guido Brignone. Peter Trent, British film actor, will play the male lead. Both Miss Belmont and Trent will speak Italian.

Miss Belmont, who has been in westerns with Jimmy Wakely, Johnny Mack Brown, Bill Boyd and Jim Bannon, is married to Alberto Califano, manager of the Mocambo restaurant in Hollywood.

"Johnny Belinda" (WB) is proving in Argentina this year, raking in \$165,500 in 17 weeks played at the Opera, Roca, Normandie and Suipacha. Picture still is current at the Suipacha, and may top \$170,000 before run is ended in this country.

"Arch of Triumph" (UA), which followed "Belinda" into the Opera did only fairly well, grossing \$67,800 in six weeks on Opera and Roca day-date run. Dark horse of the season thus far has been a Spanish picture, "Joan the Mad," which has been at the Broadway since May 4, doing \$20,000 in the first three weeks, a record for a Spanish film. "Le Corbeau," French film, went 16 weeks at the Biarritz and Los Angeles, grossing \$47,400.

Other Hollywood pix to do well are "The Search" (M-G), \$47,400 in 10 weeks at Metropolitan; "Family Honeymoon" (U) which went two weeks each at Roca and Metropolitan, doing \$39,000 and "Gone With Wind" is still at Radar after 36 weeks, and has \$84,600 total.

National product, which has been high-jacking top dates, has come very near these figures. "Don Juan Tenorio," starring Luis Sandrini, grossed around \$10,000 weekly for nine weeks at Gran Rex. "Juan Globo," with the same star, ran four weeks at Rex and Luxor. "Se llamaba Carlos Gardel" grossed \$33,200 at Monumental and Gran Palace in seven weeks. "Mujeres que Bailan," Nini Marshall's last pic, is still on at the Monumental after four weeks, having done \$19,000 in first week.

"June Bride" (WB) is in third week at Premier and Ideal while "The Swordsman" has run the same number of weeks. RKO has the "Velvet Touch" at the Gran Rex.

French 5-Man Expedition To Shoot So. American Films in Goodwill Tour

Designed to bring about better cultural relations between France and South American countries, a five-man film expedition is scheduled to leave Paris next month for Brazil where it will start a 16-month tour of 11 lands. Sponsored by a number of French universities and museums, the group plans to shoot two features and a quantity of documentary shorts. Some of the product is intended for theatrical distribution and television while the balance will be handled in non-theatrical channels.

Much of the expedition's films will be screened over French and British television stations, according to Zygmunt Sulistowski, director of Le Monde Par Le Film, which is backing the junket in association with Gallic cultural institutions. In New York to make arrangements for the venture with United Nations officials, Sulistowski said that U. S. television outlets would probably handle part of the forthcoming pix.

One full-length feature will deal with the Indians in Brazil's Amazon region. Other feature's locale is to be in Bolivia and Chile. Expedition's agenda also calls for the recording of native music, songs and special sound effects as well as broadcasting in South America records of French "atmosphere" and music. Five-man unit will cover its itinerary by two specially-equipped cars.

Start Widmark-Tierney Pic in London by Aug.

London, June 21.

"The Night in the City" likely will go into production here for 20th-Fox in middle of August. This is the Richard Widmark-Gene Tierney starrer.

Sam Engel is producer while Jules Dessin will direct.

AMG BREAKING UP UFA

Frankfurt, June 14.

UFA film studios in Wiesbaden, Affa, have been ordered sold by American Military Government to an independent contractor.

Sale is part of the concerted drive to decentralize UFA's monopoly on German film production.



WHEN YOU READ THE "BIBLE OF SHOW BIZ"—

it's like a HYMN to
Metro-Goldwyn-Mayer



VARIETY HEADLINES ON M-G-M's

"BARKLEYS OF BROADWAY"

(Technicolor)

"Boston Big!"
"Cheers Buffalo!"
"Cincinnati Terrific!"
"Minneapolis Oke!"
"Chicago Hefty! Tops!"
"Providence Bright!"
"Paces St. Loo!"
"Cincinnati 3rd Week Good
After Solid 2nd!"
"Pittsburgh Best Bet!"
"Washington Great!"
"Boston 2nd Week Nice!"
"Kansas City Brisk!"
"'BARKLEYS' Big in Dull Philly!"
"Frisco 3rd Week Nice!"
"New York Record Heat on
Broadway but 'BARKLEYS'
Bright!"



VARIETY HEADLINES ON M-G-M's "STRATTON STORY"

"Cleveland Snags Record!"
"Washington Socko. Tops!"
"Philly Leader!"
"Pittsburgh Wham!"
"New York Solid!"
"Indianapolis Socko!"
"Philly 3rd Week Neat!"



VARIETY HEADLINES ON M-G-M's

"LITTLE WOMEN" (Technicolor)

"Detroit Big!"
"Indianapolis Big!"
"Louisville Lusty!"
"Minneapolis Stout!"
"Cincinnati Big!"
"St. Louis Fat!"
"Toronto Good!"
"Philly Giant! Topper!"
"Los Angeles Large!"
"'LITTLE WOMEN' Big!"



VARIETY HEADLINES ON M-G-M's

"TAKE ME OUT TO THE BALL GAME" (Technicolor)

"Louisville Slugger!"
"Wows Slow Frisco!"
"St. Louis Wham!"
"Kansas City Bang-up!"
"Boston Hotsy!"
"Philly Hot!"
"Louisville Tops!"
"Chicago Sockeroo!"
"Omaha Socko!"
"Los Angeles Sockeroo!"
"Portland Hot!"
"Cops Denver!"
"Cincinnati Smash Despite Heat!"



HEADLINES SOON ON M-G-M's

"NEPTUNE'S DAUGHTER" (Technicolor)
"EDWARD, MY SON" • "ANY NUMBER
CAN PLAY" • "THE GREAT SINNER"
"IN THE GOOD OLD SUMMERTIME"
(Technicolor) • "MADAME BOVARY"
"BATTLEGROUND" and plenty more!



and so friendly too!

Switzerland Prefers Drama Standards; Yank Pictures Nip European Threat

By GEORGE MEZOEFI

Zurich, June 12.

The effect of the U. S. on Switzerland's amusement industry remains sharply evident in all its phases, whether it's the legitimate theatre, motion pictures, vaudeville or music. Especially in pictures is this obvious.

Legit here in the past year or so showed once more that the Swiss public is very conservative and rather suspicious towards new plays or operas, with very few exceptions. Looking upon last season's schedules of Stadttheater and Schauspielhaus Zurich, and Stadttheater Berne and Basle (of which the latter two embrace drama, opera, operetta and ballet), one finds that the standard works are by far ahead of any new ones. Stadttheater Zurich, for example, had its greatest number of performances with operas like Richard Wagner's "Flying Dutchman," Verdi's "Trovatore," Puccini's "Turandot" and Mozart's "Nozze di Figaro," and operettas by Lehár, Johann Strauss and Leo Fall.

Schauspielhaus Zurich is one of the few theatres here trying to present classical and modern literature on an even scale. However, its position is in a way much easier than that of all the others, since Schauspielhaus is a purely dramatic stage and excludes operas and operettas. In 1947-48, for instance, hit No. 1 was Carl Zuckmayer's "Captain of Köpenick," a modern play. Successful were also Cocteau's "Eagle With Two Heads" and Van Druten's "I Remember Mama," whereas the same author's "Voice of the Turtle" was a flop.

All the less important Swiss stages, such as Lucerne, St. Gallen, Biel, Solothurn, etc., follow the key cities or fill their programs with revivals of classics and standard works. Geneva and Lausanne are strongly dominated by French authors and also devote a good deal of their schedule to French guest troupes and stars.

Works by Swiss authors are relatively scarce and generally don't come through too well. Swiss productions, in most cases, only find interest inside the country and very rarely cross the borders to stages abroad. One of the few outstandingly talented Swiss authors is Max Frisch, from Zurich, whose dramas, "They're Singing Again," "Santa Cruz" and "The Chinese Wall," have been staged successfully in postwar Germany and Czechoslovakia.

Pictures

Switzerland is dominated by U. S. pictures.

All American pictures are being shown in original version, with German and French subtitles in German Switzerland and Tessin (Italian-speaking part of the country), and mostly synchronized in French in French-speaking Switzerland (Geneva, Lausanne, etc.). Examples have shown that German-synchronized versions are no longer as popular as they were before the war in the cities, because a much bigger percentage of the population than before understands English.

Although U. S. pix are on top, European pix have gained considerably with the Swiss public.

Vaudeville and Music
During the war years Switzerland was almost entirely cut off from abroad on vaudeville and music. Therefore, after the war there was great interest in regaining contact with other countries, especially France and the U. S., for classical music. And 1948 brought the climax as to the number of stars, bands and troupes from abroad appearing on Swiss stages and concert-halls.

Foreign Films Clicking In Canadian Northwest

Vancouver, June 21.

Foreign pictures, which always found the going tough in this part of Canada, appear finally to have caught on. "Paisan" went over big here despite hot weather and a general biz slump. Playing in International Cinema, film was nearly capacity for two weeks.

In competition to "Paisan," another Italian pic, "Shoeshine," went six days in the 449-seat Studio. Built for such pic, house until now has been having a rough time.

Aronsohn Delays Trip To U. S. for Acts Till '50

London, June 15.

Abe Aronsohn and Bobby Barnett have made application to London Licensing authorities to turn their Embassy, which has been operating a bottle club, into a members club, on same style as their successful 400 Club. Since application will not be heard before Dec. 31, Aronsohn will not go back to America this summer.

He now plans to go to the U. S. early next year to line up big American vaudeville and niter names for next season, when the club intends to run regular floorshows.

'Dictator' Paces Buenos Aires Biz

Buenos Aires, June 7.

During the past month or more American film releases have been infrequent, and most first-run houses have been showing local material which has been held over from week to week. Grosses under these conditions are never experience when top American product is released, although inflationary spending and the demand for entertainment are so high as to keep grosses at a fair level.

Charles Chaplin's "The Dictator" continues grossing record figures at the Rose Marie and Paris theatres. In the first week at the Rose Marie the picture grossed \$11,200 (US) (6,200 seats at 50c) and \$3,000 at the 650-seat Paris. "Belinda" continues grossing in record fashion after 19 weeks, while "Gone With the Wind" has run into 36. The French picture "Le Corbeau" (Difa) is the next record breaker with 17 weeks.

"June Bride" (WB) and "The Swordsman" (Col) are now in their third weeks, while the local film "Historia del 900" (Panamerican) is grossing well in its third week at the Opera. Holdover of another local film, "Una Noche en el Tabarin," at the Ambassador, has necessitated yet another postponement of "Sorry, Wrong Number" (Par). Universal is all set to release "Kiss the Blood Off My Hands" at the Opera next week.

'LAUGHTER' LOOKS OK IN ITS SYDNEY BOW

Sydney, June 1.

Noel Coward's "Present Laughter," presented by the Sir Ben Fuller-Garnet Carroll combo at the Palace, looks due for a good run. Premiere audience gave the show a solid sendoff.

Peter Gray has the lead role.

ACT Tight Control Plea Unheeded by Laborites

London, June 21.

Discussion on policy for forthcoming general election dominated Labor Party's Annual Conference at Blackpool and precluded consideration of a resolution from the Assn. of Cinematograph and Allied Technicians demanding tighter government control on film industry. Not accepting this as the last word, ACT is demanding consideration of its resolution by the new Labor Party executive and it will be on the agenda at July meeting.

Union's resolution sought a firm government hand in dealing with production issues and steps to make sure that British studios played their full part in insuring the success of the quota.

New Mexico City Pix High

Mexico City, June 16.

Mexico's all-time long-run record for films has been broken by the Spanish pic, "Locura de Amor" ("Love Madness"), which held for 15 consecutive weeks at Cine Aradisa, one of Mexico City's few firstruns.

Average pic usually lasts about one week in the deluxers here.

London Film Notes

London, June 21.

Holdup on production of Cavalcanti's pic, "Sparkenbroke," in which Sally Ann Howes, Marius Goring and John McCullum were to star, with start not likely before September. . . . Meanwhile Associated British Picture Corp. is seeking Howes for its epic, "You're Best Alone," which is to be directed by Ivor Fawcett at Elstree. . . . Having completed "Chiltern Hundred," film producer Paddy Chayefsky is flying to America June 25; expects to be away at least three weeks.

As soon as Norman Evans finishes his Isle of Man season for Hyman Zabl he will do a picture titled "Over the Garden Wall" for Mancunian Pictures, and will be supported by vaudeville star Jimmy James. . . . Earl St. John, aide to John Davis, off to America July 16. Will visit Hollywood and expects to be away four weeks. . . . Unusual exploitation tie-up set by Disney London organization with the American Express Co., in which a special eight-page brochure put out by travel agency is illustrated entirely by cartoons from "Melody Time." Idea developed by Edgar Ricketts, with publication timed to coincide with the general release of Disney opus in London.

N. Y. Par's Pix Set Until Nov.; Music Hall's Trio

Booking of three important new films to round out its summer and early fall schedule was announced by Radio City Music Hall, N. Y., this week. At the same time, N. Y. Paramount also revealed the booking of product through next Thanksgiving.

Hall's new pictures are "In the Good Old Summertime," (Judy Garland-Van Johnson), and "Madame Bovary" (Jennifer Jones-James Mason), both Metro; and "Under Capricorn," Ingrid Bergman starrer for Warners.

The Par has set "The Great Gatsby" (Alan Ladd), to follow Bob Hope's "Sorrowful Jones," but it won't open until about July 12. Additionally, the Par flagship has booked "Rope of Sand" (Hal Wallis), "Red, Hot and Blue" (Betty Hutton); "My Friend Irma" (Wallis); "Song of Surrender," "Top O' the Morning" (Crosby-Fitzgerald), and "Chicago Deadline" (Ladd).

Goldwyn Another To Fold N. Y. Story Office

Samuel Goldwyn has eliminated for economy reasons his eastern story department. It was headed by Mrs. Carolyn Stagg. Shutdown became effective Monday (20).

This is the latest in a long series of moves which have either eliminated or greatly curtailed New York story departments of both major and indie studios. Only company which has continued to operate its story searching activities on the top level reached in 1946 is 20th-Fox.

Formby on Canada Tour

Vancouver, June 21.

George Formby, English comedian, is being brought here next fall under local sponsorship.

Formby is putting together a series of vaude acts which he will headline. Tour through Canada is being arranged by Ernie Rawley, manager of Royal Alexandra Theatre, Toronto.

Current London Shows

(Figure shows weeks of run)

London, June 21.

"Ann Veronica," Piccadilly (5).
"Annie Get Gun," Col's/m (107).
"Beau Stratagem," Phoenix (8).
"Brigadoon," Majesty (10).
"Belinda Fair," Strand (13).
"Black Cliffion," West (8).
"Champagne Delilah," New (2).
"Daphne," Wynd (13).
"Dark of Moon," Ambador (10).
"Foolish Gent'l'n," Duch. (17).
"Happiest Days," Apollo (65).
"Harvey," Wales (25).
"Heiress," Haymarket (21).
"Lady's Burning," Globe (7).
"Latin Q. Revue," Casino (14).
"Lilac Time," Palace (9).
"Oklahoma!," Drury Lane (112).
"On Monday Next," Comedy (3).
"One Wild Act," Garrick (29).
"Sauce Tartare," Cambridge (5).
"September Tide," Ald. (28).
"Third Visitor," York's (2).
"Together Again," Vic. Pal. (115).
"Two Dozen Roses," Lyric (4).
"Worm's View," Whitehall (113).

New Strength Seen Necessary For -Japanese Theatre to Survive

Tokyo, June 10.

Mex. Union Would Bar Native Pix Going to U.S.

Mexico City, June 16.

An embargo on exporting films to the U. S. is being advocated by National Cinematographic Industry Workers Union because of labor strife involving the Alameda theatre in San Antonio, Tex. Union is squawking that the cinema's Mexican help are not getting the same pay as Americans.

Mexican labor feels that since the Alameda exhibits Mex pictures to almost exclusive Mexican audiences, it is discrimination to pay them less than U. S. employees.

British Drive For Canadian Mkt.

London, June 14.

Intensified drive to secure maximum playing time for British pix in the Canadian market is expected, following preliminary discussions initiated by Board of Trade prez Harold Wilson during his recent three-week tour of the Dominion.

Wilson admitted that he had discussed the situation with John Fitzgibbons, chief of Famous Players Canadian, and also with toppers of Odeon of Canada.

At a dinner in Toronto before leaving, Wilson told Canadian execs they could look forward to an expansion of British film revenue in Canada. Although British pix were becoming more and more popular, there were still cities where they were not shown, but he hoped that problem could be overcome.

PAR'S HEAVY SKED FOR THE SUMMER

Hollywood, June 21.

Summer production program on the Paramount lot calls for a lot of sweat, the most in four years, starting this week with a high-budgeter, "Where Men Are Men," with Bob Hope and Lucille Ball. Next on the hot-weather schedule is "Let's Dance," with Fred Astaire and Betty Hutton surrounded by an elaborate production.

Others busy during the summer season will be "Postal Inspector," "Viva Mexico," "Counter-Intelligence," "Eagles of the Navy" and the next Bing Crosby starrer, "Mr. Music," starting in August.

Silverstone's Extended European Film Survey

Murray Silverstone, 20th-Fox's foreign chief and head of the Inter-America Corp., sails Friday (24) on the Vulcania for an extended tour of the Continental market. He's due back about the middle of September.

While abroad Silverstone will confer with branch managers as well as presiding over a number of sales conventions scheduled to be held in key cities. His itinerary includes England, North Africa, Turkey, Israel and virtually every European country outside the Iron Curtain.

Col Reissues 'Gal Sal'

In line with Columbia's current publicity cash-in on Rita Hayworth's headline marriage to Aly Khan, 20th-Fox is re-releasing the Hayworth-Victor Mature starrer, "My Gal Sal" as a double-feature package with "House on 92d Street."

On the same day, Col's double-feature package "Cover Girl" and "You Were Never Lovelier," in which Miss Hayworth is starred with Gene Kelly and Fred Astaire, respectively, went into the Criterion, N. Y. Selznick, likewise, hopped on an Ingrid Bergman reissue when she and Roberto Rossellini were page 1 news, with "Intermezzo," which has been garnering big grosses.

The Japanese legitimate theatre, an ancient and honorable institution in the Land of the Rising Sun has tottered so badly that many theatremen and others close to the business have predicted a general collapse unless a new source of strength was found.

Two sets of factors are contributing to this alarming debility: Japan's chaotic inflation, and the archaic and hopelessly inefficient Nipponese production system, which is ill-equipped to meet the financial problems which inflation creates. The survival of the theatre in Japan would appear to depend on whether the basic structure of the business can be overhauled and set in order soon enough to forestall a complete breakdown.

Production Costs, Taxes Soar

Principal economic factors are soaring production costs and stiff admission tax. Overhead for labor and materials to build sets have gone up more than five times since the end of the war. Profit is further reduced by the admission tax of 150%, a figure which the Nipponese government clings to in spite of repeated protests by both pic and legit owners. Of average admission fee of 150 yen (55c), 90 yen goes to the government and 60 yen to the producer and 60 yen in Japan today won't even buy three eggs!

Under these conditions, an average legit house must play to 95% of its seating capacity daily to show any profit. This means that Nip producers are interested in nothing but surefire stage material. Result has been an alarming epidemic of cheap revues and erotic shows which have caused Jap moralists to cry out in anguish that the Nipponese theatre has reached a new low in degradation. Fortunately, this tendency has begun to slacken, mainly because the bulk of the Japanese people are no longer seeking the type of escapism entertainment they craved immediately after the war.

Outdated Production System

Second reason for the shaky plight of Nip theatre is the cumbersome and outdated production system still employed here. Until recently, no independent producers operated in Japan. Biggest Nipponese theatres are chain-owned, and all shows are produced by the owners. Thus, a play is chosen to fit the house, rather than a theatre selected to fit the play. Producers also rely on established troupes, rather than assembling a tailored cast for each show. Producer-owners have several troupes under contract. They regard each troupe as a property investment, the same as a theatre. Thus, play production in Japan is little more than a real estate business, with each troupe and each theatre expected to show a profit.

One interesting offshoot of this system is the standard practice of running a play for a maximum of 25 days, regardless of its popularity. Reason no play is kept on the boards longer is the fact that the chain usually has another troupe waiting to occupy the theatre with a new play. Chains are thus able to keep all their troupes reasonably busy.

Jap playwrights also operate under an archaic system which holds little attraction for promising young writers. Dramatists are paid by the minute for the actual time their work is being enacted on the stage. Writers whose plays are produced in a Class A theatre receive 4½ yen per minute. In Class B houses, author gets 3 yen per minute. Two performances a day of a two-hour play in a Class A theatre will net the writer 1,000 yen, or \$4 at the present exchange rate. Some writers sell scripts outright at 50 many yen a page.



LOOK FOR THE SILVER LINING AT RADIO CITY MUSIC HALL TOMORROW!

TECHNICOLOR

THE MARILYN MILLER STORY IN



"LOOK FOR THE SILVER LINING" STARRING JUNE HAVER • BOLGER • MACRAE
directed by DAVID BUTLER
Screen play by Phoebe & Henry Ephron and Marian Spitzer • From a story by Bert Kalman and Harry Ruby
Musical direction by Ray Heindorf

BACK THE BOND DRIVE NOW!

TRADE SHOW JULY 5

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
444 Franklin St. • 1:45 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 10:00 A.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
20th Century-Fox Screening Room
2102 Champa St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1225 High St. • 8:00 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 N. Illinois St. • 1:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Yonco Ave. • 2:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
18 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Devonport St. • 10:00 A.M.

PHILADELPHIA
Warner Screening Room
230 N. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Republic Pict. Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Jewel Box Screening Room
2318 Second Ave. • 10:30 A.M.

ST. LOUIS
Sirenca Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 10:30 A.M.

WARNER BROS.
ARE GEARED TO

GO

AS NEVER BEFORE!

Final Word on EL Sale Expected From Small-Semenenko Coast Talks

With Serge Semenenko reportedly unable to fulfill terms set by Edward Small for becoming a partner with Robert R. Young in ownership of Eagle Lion, it is understood talks are reverting back to the prospect of the producer becoming full owner of EL. Semenenko, v.p. of First National Bank of Boston, is currently on the Coast confabbing with Small.

It is reported that there will be a definite "yes" or "no" answer by today (Wednesday) from both sides as a result of present huddles.

Semenenko, whose bank controls a loan of almost \$11,000,000 to EL and its parent, Pathe Industries, is understood to have arranged for something in excess of \$3,000,000 of outside money toward the production fund which Small has been demanding if he is to share ownership with Young, present controlling stockholder. Semenenko is reportedly short, however, of the \$7,500,000 which Small insists be on hand.

As a result, it is necessary that the form of the deal be changed. Small, it is understood, has thus reverted to his original proposal that Young back out altogether and he take all the stock of EL. It is assumed that in that case, he'd be willing to agree to a lesser production fund. However, it is understood Young is now holding out for certain concessions which may prevent the Small purchase.

Whether Young can be induced to agree to the new scheme is a question. If he can't, it is expected that Semenenko will endeavor to convince Small that the money he has up to now been able to accumulate for the production fund will meet all requirements for the two-year minimum period Small has set and that he should go along on that basis.

Minn. Building

Continued from page 7

polity, supported by the local independent exhibitor group, being not to issue any more licenses for new theatres. In recent years the bars have been let down only twice here. One result of this is that investors want to buy present houses, but with little success. However, Ralph Green and associates, who own a chain of drive-ins in this territory, recently bought the East Lake, local neighborhood house. Also just acquired the Radio and Mounds, St. Paul nabes, from the Montgomery, Dale & Rydeen indie group.

Skouras' 2,500-Seat N. Y. House
Operated by Skouras circuit, 2,500-seat Calderone was unveiled in Hempstead, L. I., yesterday (Tues.). House is said to be the largest theatre to be constructed in N. Y. metropolitan area since the war.

2 New So. Jersey Houses
Philadelphia.
With the addition of two new film theatres, total number of houses in South Jersey resorts hit high of 35. Atlantic City tops list with 19, four of them pier theatres. The two new theatres are the Harbor, which Jack and Anne Greenberg will open June 27 in Stone Harbor, and new City Pier Theatre, which William C. Hunt will open in Cape May.

2 New House for Texas
Arlington, Texas.
Interstate Theatres building new 1,000-seater here to cost \$150,000. First permanent film house of its type to be built on an Army post since the war ended has opened at Camp Hood, Texas. Cost \$325,000 but not taxpayer expense, being built with funds taken from profits of post exchanges and Army theatres throughout. It seats 1,006.

Three Far North Canadian Houses
Calgary, Alta.
Work started on a \$1,125,000 theatre and office building being built here by J. B. Barron, manager of the Grand.

C. V. Marshall opened his 660-seat Capitol at North Battleford, Sask.

J. J. Baldwin and Ivan, his son, opened new 550-seater at Melfort, Sask.

EL, Gen'l Service

Resume Production

Hollywood, June 21.
Motion picture production was resumed on two lots, Eagle Lion and General Service, after long periods of inactivity.

EL recalled 150 studio workers to prepare for two Bryan Foy pictures, "Trapped" and "Port of New York." At GS, Producer Colin Miller started the Shirley Temple starrer, "A Kiss for Corliss," with Richard Wallace directing.

2,500 N. Y. COLLARITES SPURN PACT RENEWAL

Screen Office & Professional Employees Guild this week nixed an industry proposal to renew last year's pact covering about 2,500 homeoffice white-collarites. Exactly reiterating the stand taken by the Screen Publicists Guild, SOPEG indicated its intention to hold out for wage hikes and union security provisions before inking a new pact. Spokesmen for the major companies, however, have stated that the industry is in no position to boost payloads at this time.

Battling for a new union ticket for the past half-year, both collarite unions have devised a new tactic to hold onto their memberships. From now on, all grievances over working conditions and salaries will be fought on a shop level via stoppages and mass committee delegations to company execs. "Our hands are no longer tied by any contractual obligations," an SPG exec said. SPG also filed charges this week with the National Labor Relations Board alleging discriminatory firing by Columbia.

Managers of major-owned theatres, meantime, have begun to hit back at the collarite picket lines in the metropolitan area. Large signs have been posted in lobbies informing filmgoers that the theatre employees are not on strike and that legitimate contracts are in force with the stagehands, projectionists and musicians.

No Dancing for Kelly - In Next M-G Starrer

Hollywood, June 21.
Gene Kelly will play it straight, without any hoofing, in his next Metro starrer, "The Knife," slated for an August start with William H. Wright producing. Story, formerly titled "Black Hand," deals with a young Italian who comes to this country to carry out a vendetta.

Hep Pitch for Goldwyn's 'McCoy' Via Square Dance

Samuel Goldwyn has tied in with Pepsi-Cola for a series of square dances in various parts of the country to plug "Roseanna McCoy," producer's next pic. Initiator will be held next Tuesday (28) at the Central Park Mall in New York, where the soft-drink manufacturer and the Park Department cooperate in sponsorship of square dancing through the summer season. Albert Hanum, author of novel from which the picture was made, is coming to New York from her home in West Virginia for the shindig. Tom Scott, Kentucky balladeer, is doing the calling.

Mason in 'East Side'

Hollywood, June 21.
James Mason's second pic for Metro is "East Side, West Side," last casting Dore Schary made preceding his current trip to N. Y. Mason joins cast including Ava Gardner, Cyd Charisse and Van Heflin. Voldemar Veltugin is producing and pic starts in July.

ANALYSTS JOIN SWG

Hollywood, June 21.
Screen Story Analysts Guild, currently affiliated with the Painters Brotherhood, voted to switch to the Screen Writers Guild. Shift will become effective after a change in the analysts' constitution and a legal separation from the painters.

Briefs From the Lots

Hollywood, June 21.

Randolph Scott will ride in "Colt 45," based on a yarn by Thomas Blackburn, at Warners. Metro bought "To Please a Lady" as a possible starrer for Clark Gable. Ted Richmond will produce "The Magnificent Heel," formerly titled "The Red Carpet," at U-I. Robert Buckner shifted his "Free for All" troupe from Washington, D. C., to the U-I lot for interiors. Dennis Morgan reported for work in "Perfect Stranger" at Warners, after an argument over the interpretation of his role. U-I switched from "Java" to "East of Java." Barney Sarecky resigned from Great Western Films to negotiate a producer pact with a company in Australia.

Gary Cooper and Patricia Neal will co-star in "Hidden in My Heart," based on a story by Martin J. Fielding at Warners. Eric Blone signed by Paramount for a spot in the Bob Hope starrer, "Where Men Are Men." Max M. King bought the Arch Oboler yarn, "Great Force," for indie production on location in Canada. Metro postponed "Lovely to Love At," a remake of "Roberta," until next year. Robert Cohn will produce "The Killer That Stalked New York" for Columbia. Leonardo Bercovic will write and direct one picture a year for Hal Wallis. Laurel Films signed Zachary Scott, Faye Emerson and Mary Boland to make "Guilty By-stander" in N. Y.

James Whitmore signed a term thesp ticket at Metro. H. C. Potter will direct "Europa," formerly tagged "Europa and the Bull," starring Greer Garson, James Mason, Van Heflin, Ava Gardner and Cyd Charisse will top the cast in "East Side, West Side," to be produced by Voldemar Veltugin at Metro, starting in July. Ruby Rosenberg, on loanout from Metro, will function as assistant producer on the Irving Allen-Franchot Tone production, "The White Tower." Joyce Reynolds returns to the screen for a role in "Girls' School" at Columbia. Monogram starts two pictures this week, "Haunted Trails" and "Angels in Disguise."

Benedict Bogaus will shoot exteriors for "Johnny One-Eye" in N. Y., starting July 18, with interiors to be filmed on the General Service lot. Metro set Aug. 1 as the starting date for "Devil's Doorway," starring Robert Taylor. William Daniels is lensing "Bagdad" at U-I while Russell Metty is laid up with mumps. Sandre Productions will gun "10 McTaggart Street," July 15 with Gale Storm, Peggy Ryan and Gale Jean in top roles. Republic signed Forrest Tucker to make three pictures a year for seven years.

SEN. MARTIN PUSHES AMUS. TAX CUTS

Washington, June 21.
Joseph W. Martin, Jr., Republican leader of the House yesterday (20), urged elimination of the wartime excise taxes. Martin called attention to his bill, which has been marking time in the House Ways and Means Committee, and which would restore the paywar rates. This would mean that the admissions tax would drop from 20 to 10% and the nitery bite would fall from 20 to 5%.

"Removal of these taxes," said Martin, "would be the best tonic we could give to business and employment at this time. I hope the Ways and Means Committee will soon take favorable action on this legislation. I am sure, if the committee bring a bill to the floor of the House, it will pass by a substantial majority."

Dietzes Summering

Howard Dietz, Metro's ad-pub veeper, planned for Europe over the weekend on a combined business trip, vacation and leave-of-absence. Dietz will be away from his desk for two-three months during which time he expects to visit England, France and Italy. During his absence, SI Seidler, ad director and chief assistant to Dietz, takes over supervision of the Metro flackery. John Joseph, recently acquired general aide to Dietz, will work in collaboration with Seidler.

Ad-pub topper expects to devote

Inside Pictures

Because its boxoffice survey project has stumbled on several pitfalls, the Theatre Owners of America is reshaping the weekly quiz to take in all key cities throughout the country. Originally, plan was limited to towns of 25,000 or under. Objective of the survey is to supply TOA members with a report, percentage-wise, on how different pictures are doing.

Project was initially held to the 25,000 bracket because it was thought that info from smaller towns would be most representative of how such a film was grossing. Exhibit unit, however, has found that releasing dates in these situations lag as much as 130 days thereby making the information dated.

No reports have yet been sent to TOA members and none will be sent until the plan is amended. Outfit previously expected to circulate its first findings this month. TOA plan, in effect, approximates that of Allied which services its members with Caravan reports.

American firms not paying Federal taxes on coin frozen overseas are not being pressed for these taxes by the U. S. Bureau of Internal Revenue. Whether any film companies are among those holding back on the tax money cannot be learned. It is known, however, that several corporations have declared their overseas earnings and have notified the Government that they will pay the taxes when and if they get the cash back into this country.

Couple of months ago it was disclosed that the Treasury was considering the possibility of a formal ruling that these taxes could be withheld until the money was unfrozen. Treasury is still working on this and, according to a department spokesman, "wants to help these business firms if we can do it legally." Fact that the corporations are not being pushed for the taxes is regarded as a good sign. It is believed in Washington that it indicates a favorable ruling in the near future.

N. Y. Daily News is posing a considerable problem for film companies with its plan for a special edition in September carrying stills and stories on all the pix to be released between September and the beginning of the new year. Tab plans using only stills in color, and publicity departments are now trying to figure out how to get tinted prints of black-and-white pix that are already in the can. Unless specially ordered, studios do not ordinarily make Kodachrome stills of b&w features. Generally, costumes are not designed for color.

One of the angles now being investigated by Paramount's publicity chief, Ben Washer, is the Flexichrome process announced by Eastman a couple weeks ago. It turns b&w stills into color automatically.

RCA, as a public relations move, is making available to producers of sponsored pix or anyone else who requires a small, smartly decorated projection room for preming his product, its "Johnny Victor theatre" in Radio City. It has a staff projectionist, Charles Kellner, who can handle either 35m or 16m, and it is available at practically any time for free.

Only requirement is that people invited to the screenings be newspaper and mag writers or "otherwise important," such as men in big business or industry. Room seats 75 and has a lounge and facilities for providing guests with cocktails and hors d'oeuvres. It is downstairs below the RCA products demonstration showcase on 49th street.

Latest grist for the Italian Communists' anti-American propaganda mill is Metro's recent announcement concerning the suspension of work on "Quo Vadis." Communist leaders in Rome are trying to push a boycott against Metro on the heels of widespread labor beefs against the film company.

Cine-Citta studios, just outside Rome, had been signed by Metro for the rest of the season for the "Quo Vadis" shooting. Meantime, other local and French producers, who had applied for space at the studios, found other facilities. Cine-Citta, as a result, has been left high and dry for the present.

Class of 1924 reunion celebrating 25th anniversary at Harvard boasts following theatre personalities: Arthur Bronson, VARIETY; Ivan Black, p.a.; Ogden Nash; William N. Gates, dance critic of Cleveland News; Theodore Parker, drama & music critic of Hartford Courant; Ted Fleisher, exec of Interstate Theatres; Joe Cohen of Saxon Theatres; Bill Ames and Walter Piston, composers; Wallace Woodworth, choral director; Maurice Grosser, scenarist; John Begg, radio producer, now with State Dept. "Voice of America"; Tom Raines and Henivar Rodakiewicz, producers of Documentary pix.

International complications caused Universal-International to delete a lot of drama from "The Bowie Story," based on the career of Jim Bowie, who deleted quite a number of Mexicans with his bowie knife. Prominent in the original story was the Battle of the Alamo, in which the Texans were goodies and the Mexicans were baddies. In these days of international goodwill it is a diplomatic error to depict Mexicans as villains. So the rewriters deprived Jim of his bowie knife when it came to cutting up the Mexicans.

New three-story building being constructed on the campus of the City College of New York will be a supplement to the college's Film Institute which opened in 1941 with Prof. Hans Richter as director. Other academic institutions offering complete courses in motion picture work are New York University, University of Southern California and the New School For Social Research, N. Y.

Any complaints received about the lack of cool air in the Bijou, N. Y., until last week brought refunds since the management did not feel like quibbling in view of \$240 top. Since then the new cooling plant has been placed in operation in order to continue the run of "Red Shoes" at this house through the summer. City Investing installed the plant at the Bijou specifically for the current run.

A-T Productions, headed by Irving Allen and Franchot Tone, will use a new lightweight portable sound recording system in the filming of "The White Tower" in the French Alps. Equipment, light enough to be carried by hand, was developed by Western Electric. Most of the picture will be filmed high in the mountains, where the use of standard equipment is impossible.

"Outcry," Italian-made pic starring Lea Padovani, started its third week at Brandt's Apollo on 42nd street, N. Y., yesterday (Tuesday). It's the first foreign film which has earned a third-week holdover there since "Paisan." It hit \$11,800 the first session and \$9,800 the second. Distrib is Crest Films. In which Jack Ellis, former United Artists New York sales chief, is partnered with Art Cantor and Sanford Weiner.

some of his time to help push along Metro's 25th anniversary campaign currently being waged. Company has a drive going to book at least one pic in every theatre in the world. He will also inspect M-G's publicity and sales offices on the Continent.

Dietz's wife, Tanis, of the McGuinness Ale family, resides in a villa near Paris which she owns.

Niven a Free Agent

Hollywood, June 21.
Samuel Goldwyn gave David Niven his contract release Monday (20) after 14 years. Star is currently on loanout for Coke Miller-Marcus Loew Indie, "Kiss for Corliss," with Shirley Temple, his last shot under Goldwyn pact.

MITCHUM FOR MONEY... *NOW!*

A MAN OF ICE...

A WOMAN OF FIRE...

**IT'S HIS
NEWEST
PICTURE!**

Adventure with steel-grip
suspense in its nerve-jolting
drama of two desperate
men and a woman who
knows every way to a man's
heart — even to pulling a trigger!



**ROBERT
MITCHUM**

**JANE
GREER**

**WILLIAM
BENDIX**

A GUY WITH A GUN...
— and a deadly goal!

THE BIG STEAL

with **PATRIC KNOWLES**

RAMON NOVARRO • DON ALVARADO • JOHN QUALEN

Executive Producer **SID ROGELL** • Produced by **JACK J. GROSS** • Directed by **DON SIEGEL**

Screen Play by **GEOFFREY HOMES** and **GERALD DRAYSON ADAMS**

Based on the famous Saturday Evening Post Story "The Road to Carmichael's" by **RICHARD WORMSER**



Back the Motion Picture Industry's U. S. SAVINGS BONDS DRIVE, May 16 - June 30

OPENING, NEW YORK, MAYFAIR JUNE 25TH THE AVALANCHE OF DATES KEEPS ROLLING ALONG!

↑ • PHILADELPHIA, WARNER'S STANTON • WASHINGTON, WARNER'S METROPOLITAN
BUFFALO, 20th CENTURY • BOSTON, PARAMOUNT & FENWAY • PITTSBURGH, FULTON • CLEVELAND, LOEWS
CHICAGO, GARRICK • MILWAUKEE, WARNER'S ALHAMBRA • ST. LOUIS, MISSOURI • ATLANTA, PARAMOUNT
NEW HAVEN, PARAMOUNT • CHARLOTTE, WILBY-KINGEY'S IMPERIAL • MEMPHIS, MALCO • OKLAHOMA CITY,
LIBERTY • SEATTLE, COLISEUM • SALT LAKE, LYRIC • PORTLAND, MAYFAIR • SAN FRANCISCO, WARFIELD
BALTIMORE, MAYFAIR • UTICA, OLYMPIC • SACRAMENTO, CAPITOL • VALLEJO, SENATOR

The RED MENACE

Clips from Film Row

NEW YORK

Siegfried Horowitz, 20th-Fox's Philadelphia sales manager, tapped for branch manager of that sector. He succeeds Sam Diamond, named to take over the N. Y. exchange supervision.

Skouras' new Calderone theatre, Hempstead, L. I., debuted last night (Tues.). The 2,500-seater, claimed to be the largest postwar house built, drew a number of film biggies to its opening. Theatre's preem was staged for the benefit of the Hempstead community chest.

Alfred W. Schwalberg, Paramount's distribution vicepres., attending a two-day convocation of the Associated Theatre Owners of Indiana at French Lick Ind., accompanied by central sales chief J. J. Donohue.

MINNEAPOLIS

World preem of "Great Dan Patch," newest film produced by W. R. Frank, local independent theatre circuit owner, will be held July 19 at the State under Northwest Variety club's sponsorship, proceeds going to the club's heart hospital fund.

Harold Field owns his Iowa theatre circuit in own plane.

Bennie Berger and S. D. Kane, North Central Allied president and executive counsel, to N. Y. in try to line up film stars for p. here at national Allied States convention in October.

Chick Evans, United Artists exploiter, in from Chicago to beat drums for Twin City "Champion" engagements.

Warner office staff giving farewell party for Gene Meredith, chief accountant, transferred to Jacksonville, Fla., as office manager.

20th-Fox saturation deals for "Sand" finds 122 day-and-date pacts already closed.

Territory theatres cooperating in big way in current savings bond drive, with local exhibitors handing Treasury department's "Covered Wagon" visits.

Eating of candy and popcorn prohibited in the Hollywood and Unique at Litchfield, Minn., near here.

Mott, N. D., population only 800, to have its first film theatre as part of \$125,000 amusement center. House will seat 450.

Richfield, suburban house, raised \$1,200 for family of slain policeman with preview of "The Champion," which United Artists provided gratis and in advance of regular Minneapolis showing. Evening's gross was donated.

Saturation bookings will necessitate from 60 to 70 prints in this territory for "Great Dan Patch," produced by W. R. Frank, local theatre circuit owner. Will have world preems here and in Indiana. Warner Bros. office staff tossed farewell party for Gene Meredith, chief accountant, promoted to office manager of Jacksonville, Fla., branch. Alice Kuhlman succeeds him.

"Red Shoes" set for roadshow dates at Duluth and Rochester, Minn., with Walter Hoffman in charge.

C. B. Stiff and Fred Larkin, vet Paramount northwest theatre circuit district managers, have retired from active duty, but will be retained in an advisory capacity. Stiff, who handled the Twin Cities district, is replaced by Charles Zinn, upped from manager of State here. Larkin is succeeded as South Dakota district manager by Woody Prought, promoted from assistant North Dakota district manager.

PITTSBURGH

Summer film policy at Casino, local burlesque house, failed to catch on and folded after three weeks. Gabe Rubin, owner of Art Cinema, was in on deal.

Donald Kranz, Eagle Lion salesman, resigned to go into silk stocking vending machine business in New York.

Leonard Tischer acquired Colonial, Coverdale, Pa., from Sam Yakish, who will devote all his time to Lakeside drive-in at Conneaut Lake which he and Elmer Hasley, East Pittsburgh exhib., are opening soon.

Lewis Heflinger's health sufficiently improved to permit him to resume booking and buying for his Orpheum, Clarion, Pa.

George Curtz, of Par, elected president of Film Row Bowling League for 1949-50.

Bill Walker, Crafton exhib., recuperating in Presbyterian hospital where he recently underwent a second spinal operation.

George Josack, WB circuit man-

ager for years and recently at the Plaza, resigned.

F. D. Moore, Jr., son of Warner exchange chief, now represents the Tri-State Automatic Candy Corp. here. Moore formerly was in the West Virginia territory for this company.

Constantine theatre interests of Steubenville, O., slated to come into this area with formation of Victoria Theatre Corp. New organization's officers are acquiring Valley theatre at Brackenridge, Pa., from Wallace McKitten.

Wally Anderson changed name of Utopian, Sheffield, Pa., which he recently bought from H. H. Baldensperger, to the Penn.

Alan Wiener, RKO exploitation man in this district, has been spending recent weeks in West Virginia stirring in preparation for simultaneous preems of "Roseanna McCoy," in Morgantown, Clarksburg, Moundsville, Wheeling and Parkersburg in August. Fulton gets it here at same time.

Norbert Stern, drive-in pioneer here, back from flying trip to Rio De Janeiro, where he went to look over possibility of building some outdoor theatres in South America.

VANCOUVER

Larry Bearg, western division manager of Famous Player-Canadian Corp., here on business tour, attended opening of the new 900-seaters at Kelowna and Chilliwack.

George F. Brewerton, operator of prairie houses, took over 1,000-seat Rex from Willis P. Dewees. Dewees built house in 1912 and was original holder of First National franchise here.

Famous Players-Canadian Corp. moved offices from Vancouver Block into Strand Theatre building. Shift was made after W. P. Dewees, who had occupied same since days of Allen Theatres, vacated.

Frank Soltice, Eagle Lion salesman, now managing drive-in at Penton.

Three new theatres planned here. Dave MacFarlane plans 900-seater while a 785-seat house is planned by Howard Fletcher. A 750-seat theatre is being constructed in south end.

Alterations costing \$35,000 are proposed for the Auditorium owned by the Patrick Bros. The 2,500-seat house has been used for concerts and recitals. It will be managed by Guy Patrick, formerly of Evergreen Theatres, Portland, Ore.

BOSTON

The Esquire, ATC operated, closed its doors for summer with manager Wilfred Tully transferred to the Bayside, Hull, a summer situation.

Ted Fleisher, Interstate buyer and booker, and Joseph Cohen, local exhibitor, celebrated their 25th reunion at Harvard College this week.

Nat Ross rejoined United Artists sales staff for Maine, New Hampshire and Vermont territories. He had been with company for 12 years until two years ago when he resigned.

KANSAS CITY

Leo Hayob opened his new Mary Lou, Marshall, Mo., last June 15. New theatre seats nearly 800.

Bob Line new salesman for National Screen Service in the northwest Kansas territory. He is just out of Kansas U.

Directors of Kansas-Missouri Theatre Assn. switched date of annual convention to Sept. 20-21.

New date set in order to follow convention in Los Angeles, Sept. 12-16. Elmer Rhoden, Jr., is hobnobbing around Commonwealth circuit offices with cast on his foot; fracture resulted from fall down some stairs.

"Babe" Cohn, manager of Paramount, staging a celebration beginning June 22 with the opening of "Sorrowful Jones" there. It is in honor of theatre's 30th anniversary. House was built by Frank Newman.

Miller Drive-In Theatres expects to open its new ozonizer in Leavenworth, Kans., next month.

LOS ANGELES

Robert L. Clark, Paramount salesman here, upped to sales manager of San Francisco branch.

Marcel and Picfair, local pic houses, raised scale 65c to 85c despite current trend toward lower admissions; no protests from patrons.

Jerry Saffron, Columbia's western district chief, held regional sales meeting here attended by R.

C. Hill, Denver; William Seib, Salt Lake City; L. E. Tillman, San Francisco; J. R. Beale, Portland; Newl Walton, Seattle, and Wayne Ball and Sam Siegel, of L. A.

Neighborhood film houses in this area are going in for price cutting and giveaways to stimulate drooping grosses. Two downtown theatres, Orpheum and Los Angeles, are handing out automobiles, with increased business, every Tuesday night. Some smaller houses reverted to bank nites and crockery nights.

ST. LOUIS

Missouri State Senate passed a new state safety code for theatres and other buildings used for public amusement after House took similar action. Measure awaits the governor's signature. A section in new act repeals an informer clause in present law which permitted a person filing an action against a theatre for alleged violation to collect one-half of any penalty assessed.

Bank Night at three film houses in Belleville, Ill., 14 miles from here, came to sudden end last week when Chief of Police, R. G. Dobson, ordered it discontinued.

Henry Holloway, owner of two 1,000-car drive-ins and three other regular picture theatres in St. Louis County, closed 30-year operation deal with the Midwest Drive-In Theatres Corp., headed by Philip Smith, Boston, Mass.

CHICAGO

Frank Young, with United Artists for 25 years, moved over to Monogram.

Moline, Ill. passed 2% amusement tax on all film and dramatic houses; goes into effect July 1.

Variety Club tent 26 board of directors earmarked \$100,000 for charity to be raised by benefits during next year. One of the projects will be in memory of Henri Elman and Dave Balaban, who died within the last month.

20th-Fox employees threw a shindig for Tom Gilliam and Jack Lorentz, Chi and Milwaukee managers, on 25th wedding anniversaries.

Stratford, Warner southside house, moves up to first-run on "Stratton Story" day-dating with Capitol and Avalon.

Variety Club is holding its sixth annual outing and golf tournament June 24.

DALLAS

Helen Twelvrees, one-time legit and film star, is now the wife of Lt. Conrad S. Payne, who is now stationed at Lackland Air Force Base in San Antonio. She married the fighter-pilot while a member of a USO cast on tour in Germany.

Interstate Theatres' Capitol in Brownsville will be completely remodeled.

Tom Summers, of San Marcos, now sole owner of the Josephine, deluxe nabe, San Antonio.

PORTSMOUTH, N. H.

Dr. Albert G. Johnson, Negro doctor in Keene, whose life story inspired the production, will attend world preem of the documentary, "Lost Boundaries," at Colonial and Olympia here June 22. Film was shot here. Proceeds of first day will go to Portsmouth Rehabilitation Center, which aided in securing bit players and extras for the film.

CINCINNATI

Changing bait to lift summer trade, RKO Theatres is ballying "two new big features on every program," policy going into effect this week at 3,100-seat Albee and the 2,600-seat Palace, largest of its six downtown houses. Except for rare instances, reissues have been the twin bill fare at RKO stands for years.

WASHINGTON

National theatre, legit turned into pix house over the issue of Negro exclusion, switches from first-run to subsequent-run policy as of this week, day-dating with the class nabs. It will use two features weekly and 65c top as do the town's better nabs.

SEATTLE

Evergreen State Theatres re-entering show biz in Olympia, Wash., with construction of the State, 1,000-seater. Expected to be completed in September. Will give the Washington capital city four houses.

SAN FRANCISCO

Jack MacDougall, with Fox West Coast for the past 20 years and for the past few years advertising and publicity manager in nearby Oakland, appointed manager of the Fox-Oakland, succeeding the late

Bert Catley. Hans Kolmar, publicist in the Frisco office, named ad-publicity director in Oakland.

Other changes made by Fox West Coast include: Robert Apple to Grand Lake, Oakland, as mgr., succeeding Frank Jenkins. Apple was former mgr. of Senator in the East Bay. A. R. Hansen, asst. Mgr. of the Fox, Frisco, is now mgr. of the Senator.

BUFFALO

Pam-O-Film, of Buffalo, has been taken over by the new Screen Guild Productions headed by William Rosenow, former branch manager for Selznick. The new company will hold state rights for New York outside of the metropolitan district. Eleanor Paradeisi, former proprietor of Pam-O-Film becomes office manager for Screen Guild.

ALBANY

Indian Ladder drive-in, which Don Hallenbeck opened recently, is being picketed by Local 324 because of allegedly employing non-union operators. First time such a controversy has developed at drive-ins of this area.

The Leland, Albany's oldest theatre, which was gutted by fire March 6, will reopen June 24, after a complete facelifting.

LYNCHBURG, VA.

Zenobia V. (Soapy) Austin, ex-vaude trouper and more recently manager of film houses in Williamson, W. Va., and Roanoke, Va., made manager of Academy here, succeeding Robert White. Latter resigned to become manager of new Harvey's drive-in which opens this month.

INDIANAPOLIS

Bill Ainsworth, head of National Allied, and A. W. Schwalberg, Paramount general sales manager, are headliners for sole business session on two-day program at summer convention of Associated Theatre Owners of Indiana, opening at French Lick tomorrow (Wed.).

SAN ANTONIO

A proposed source of additional income for the city would be a 5% amusement tax. This source was being discussed by the mayor and city commissioners at a closed session here. A tax would also be placed on dancehalls, with an estimated return of \$13,000.

LOUISVILLE

Terry Turner, RKO exploitation chief, in town last week to set campaign for world preem of "Roseanna McCoy," the Alberta Hannum romance on one phase of Hatfield-McCoy feud. Preem has been set for Rialto here, Aug. 17.

Balaban Plan

Continued from page 5

be with us," said the veteran showman. "It only means that it's up to imaginative showmen to make sure that the entertainment is 'de luxe,' otherwise they will keep them home in their neighborhoods."

As for television's inroads, Balaban laughs that off. "It will be the same as with radio; the family still will want to get out of the house, especially the mother who's been hemmed in all day with her household chores and the kids. Showmen, naturally, must see to it that they make the going-out appeal sufficiently attractive. Otherwise they will stay home."

But right now one of the biggest headlines in show business is the price, and new standards must be created to atune to the reduced admission, in his opinion.

Hughes' Coin

Continued from page 5

guaranteed by the Nassers. Latters' angle is to get tenants for the General Service Studios, which they own. Therefore, a producer to obtain second-money from the Hughes' fund must come to a deal with the Nassers for studio space. Since their terms are high and there are numerous angles involved, many producers would rather forego the financing than accept the deal.

Sears' task is thus made doubly difficult, since he has this problem on top of the basic one of getting together a producer with an acceptable script, director, player and other elements. In the meantime, UA is seeking other sources of indie financing without the Nasser strings attached.

Distrib Take

Continued from page 3

margin by the windup of 1949. Its latest SEC report, filed last week, showed a \$16,099,491 gross for the three months ended April 30. This compares with \$14,888,958 grossed by U for same period of '48.

U and Col

U's net for the same quarter came to \$252,293 in the company's first return to profitable operations in the past 12 months. Company still has losses of \$465,242 for the half-year period since it was in the red to the tune of \$717,535 during the first quarter because of amortization of costly films. It has demonstrated, however, its ability to turn out cheaper pix without affecting its gross-copping strength.

Columbia also points up the distrib rally. After a \$23,000 loss suffered during the first fiscal quarter of '49 (period ended Sept. 25), Col has scored comeback to earn \$171,000 for the first six months and \$452,000 in a nine-month period. Gross returns, according to SEC reports, are also rising slowly. Exclusive of foreign remittances, Col grossed \$8,525,000 for its first quarter; \$8,668,000 in its second; and \$8,924,000 in its third.

Also showing a loss at the end of '48 but back in the black ink column is Republic. Rep wound up last year in the rut for \$564,499. Its net during the first quarter of '49, ended Jan. 29, was \$413,000. Likelihood that Rep will continue to gain is seen in the fact that its grosses during the second quarter totalled \$7,626,709 or substantially ahead of the \$6,362,847 garnered for the initial period when the company scored its \$413,800 net.

RKO's Costly Weakies

While RKO is still struggling to absorb the costs of a number of expensive weakies released last year, company execs predict that the outfit will have its distrib operations turning in profits before the company splits, Nov. 8. Indicating that RKO's revenues are at a sound level is the fact that it grossed \$27,100,000 during the first three months of '49, a total only slightly less than the \$27,654,000 scored in '47 when the company had a banner year.

Gains in grosses are also being registered by 20th-Fox, Paramount and Metro. This factor is considered vital since there is no doubt that the pix released by these companies present a lesser amortization problem than in the recent years. Twentieth, for instance, grossed \$43,490,969 in its first quarter of this semester against \$40,316,174 last year.

Metro's net for the first six months of '49 total \$4,117,117. This sum almost equals the \$5,309,659 which the company netted for the entire year of '48.

Paramount

Continued from page 5

being a big operator in the Minneapolis sector, is also prez of North Central Allied.

Berger told VARIETY that he would not reach a deal unless Par came down on its demands. He has also confabbed with James J. Donohue, Par's central division manager, on the same subject.

Schwalberg has instructed his staff to lean backwards on any exhib gripes. This, in turn, is said to represent a change of attitude on Par's part. It frequently led the fight for distrib on the question of terms and clearances. Henceforth, the word from Schwalberg is, sales staffers must give exhibs every possible break on disputes if it means getting bookings where none existed before.

Chi Fight on TV

Continued from page 2

via newly developed big screen RCA equipment. It will be somewhat in the nature of an experiment in projecting instantly in a large house, especially after transmitting such a long distance.

While Par would like to run this fight on the screen of its Chicago theatre, in Chicago, understanding on the TV rights, according to reports late yesterday, is that no telecasting will be permitted in the Chi area. Fight is being staged in Comiskey Park, Chicago. Paramount was still working on the possibility of getting TV on the bout into the Chicago theatre at presstime yesterday (Tues.).

Continued from page 1

(continued from page 5)

-Continued from page 3

Budgets

Continued from page 7

Buenos Aires, June 11.

=Continued from page 34

SPORTSERVICE, Inc. JACOBS BROS
HURST BLDG. BUFFALO, N. Y.

DEATH GRIP SEEN TIGHTENING ON N. Y. OUTLETS; TRICK RATE CARDS IN STYLE

The timetable on the demise of some of the New York independent stations is being moved up in some informed quarters, with expectations that the next two years will see some surprising kilocycle obits written in the nation's No. 1 market.

Some of the station managers make no bones as to their alarm over the swiftly-moving transitions which find increasing inroads from television, particularly in the after-dark segments, and the additional burdens put upon the sales boys in trying to attract clients.

It's no secret that several of the Gotham stations have been on the market for some time, with no takers. Biz has been nosediving and trick rate cards have become fashionable, but in many instances they are getting a reverse reaction from prospective sponsors, who view with alarm the "come in at any price" offers. As such, the stations, it's been established, are actually harming themselves.

There's an almost frantic groping on a management level to establish "formulas for the future" which will help the stations counter the TV inroads and remain in business. The need for "specialized patterns" is recognized right down the line, with an awareness that such operations as the news-music slanted WNEW; the bilingual WOV; WQXR, with its selective musical programming, etc., have the best chances for survival when the TV competition really becomes tough.

Envisioned in the stations' blueprint for the future, and this includes the key network outlets, is the finding of ways and means to maintain "in the black" operations in the face of a possible 50% cut in gross revenues three or four years hence.

Auction Bid Winds Up as Bum Steer For WFIL's Roger Clipp

Philadelphia, June 21.

Roger W. Clipp, general manager of WFIL and WFIL-TV, got a jolt when E. J. Hartenbower, general manager of KCMO, Kansas City, sent him an 834-pound steer, delivered to Clipp on the hoof.

The steer, somewhat irritated after its trip from Kaycee, wore a card around its neck directing it be sent to Clipp at his office. Clipp inadvertently won the animal, May 25, when his bid of \$300 bought the yearling in an auction at KCMO, run in connection with the appearance of Ted Mack's amateur hour.

Motivated by humanitarian considerations (or a bum steer) the Philadelphia station manager firmly declined delivery in the form of 10-pound steaks. Hartenbower's answer was to send the beef here intact—and unannounced. Clipp rerouted the animal to Whifflet Farm, Montgomery County place of WFIL's farm editor, Howard Jones.

The steer will be featured in a contest conducted by Jones, beginning July 2 and ending Sept. 1. Listeners to the "Farmer Jones" show will be asked to estimate the weight of the animal by Sept. 10. Nearest guess gets the steer.

ROONEY COMEDY SHOW PACKAGED BY MORRIS

Hollywood, June 21.

New half-hour situation comedy air show starring Mickey Rooney has been packaged by William Morris agency. Tagged "The Boy Next Door," with Barbara Eller as Rooney's vis-a-vis, show is owned by Rooney and Harry Crane, writer of the layout.

CBS is currently giving the waxing a listen.

WGBB's Lombardo Show

"Luncheon at Guy Lombardo's," originating from a new eatery, Guy Lombardo's East Point House, premed on WGBB, Freeport, L. I., Monday (20).

Informal interview stanza is emceed by Ted Lawrence.

Gray Vice Fineshriver

CBS has appointed Gilson Gray as Director of Operations. He has been Director of CBS Editing (censorship) since 1935, save for a three and half year stretch in the Navy.

Gray succeeds William H. Fineshriver, who is moving over to Mutual on July 15 as veepee in charge of programming.

Ratings Reflect 'Dog Days' With 'Lux' 16 as Tops

This is time of the year when the boys start yelling that Hooper is underselling radio audiences; that the ratings completely bypass the multi-million vacation-time listeners on the beaches, resorts and the highways. But as far as the telephonic home-listening polls go, the "dog days" are here, and are particularly reflected in Hooper's newest Top 15 roster.

"Lux Radio Theatre," which still has a couple weeks to go before its summer layoff, is still in the No. 1 spot, but garners no better than a 16.2. That's about half its peak-season audience. Some programs showing up in the new Top 15 are lucky to come within the top 40 during the mid-winter competition, but with a flock of the top-rated stanzas already on hiatus, the milder shows are inching into the bigtime audience spread. (All of the five top Hooperated shows in the new listing are vacation-bound.)

Latest Hoopers follow:

| | |
|------------------------|------|
| Lux Radio Theatre..... | 16.2 |
| My Friend Irma..... | 14.5 |
| Walter Winchell..... | 14.1 |
| Talent Scouts..... | 12.8 |
| Bob Hope..... | 12.0 |
| Crim Photographer..... | 10.8 |
| Stop the Music..... | 10.7 |
| Big Story..... | 10.6 |
| Bob Hawk..... | 10.4 |
| Mr. Chameleon..... | 10.2 |
| Suspense..... | 10.2 |
| Mr. Keen..... | 10.0 |
| Dennis Day..... | 9.7 |
| Fat Man..... | 9.7 |
| Curtain Time..... | 9.7 |
| Mr. D.A..... | 9.7 |

Atlass Sez He's Turned Trick On WMCA; Sounds Off on 'Gotham Way'

Three months after Ralph L. Atlass and Norman Boggs took over operating WMCA, N. Y., which reportedly had been losing \$1,000 a day, the indie is "in the black." At least that's the story told by Atlass, management consultant, who was in Gotham last week looking over the books.

Atlass declared that sales volume has been increased by 25%, at the same time that costs were axed. "Success is due to Boggs' management and to our new rate card," Atlass said. "Not only did we cut rates drastically to a realistic level—from a \$325 daytime and \$650 nighttime hourly nick to a flat \$300—but we're maintaining a one-price setup."

According to Atlass, N. Y. has "one of the worst rate systems in the country," with most Indies offering inflated rates and then chiseling on them by giving bankers under-the-counter special deals and discounts.

"The blue-sky operators who tear up their rate cards to snag business have hurt everybody's take in N. Y.," Atlass declared. "As a result, this city doesn't get the amount of business it should. Advertisers and agencies don't want to chisel, but when they find they can get extra spots and rakeoffs for free, they spend less in N. Y."

Atlass reported that WMCA's biggest sales boost was coming



KLZ Farm Reporter
LOWELL WATTS

Watts has travelled more than 100,000 miles in the past three years by plane, train and car, to report significant farm news for the 47,000 farm families in the Rocky Mountain region.

KLZ, Denver.

Wholesale Walkout At WPTR in Protest Over Policy, Pair's Dismissal

Albany, N. Y., June 21.

Replacements arrived Saturday, Monday and Tuesday for the five WPTR announcers and two engineers who suddenly resigned Friday afternoon (16) in protest over the refusal of the WPTR management to take back a pair of staffers let out, with a fortnight's pay, Thursday, and over its rejection of demands for changes in policy.

It was the first large-scale quitting at an Albany area station. With the exception of eight minutes off the air when the protesting group first lodged their squawks with general manager Leonard Asch and Russell David, veepees in charge of engineering, the 10,000-watt station continued to function. A skeleton announcing crew, consisting of program director Howard Maschmeier, assistant program manager Glen Walrath, co-producers George Miller and Libby Bowen, carried on until new personnel arrived.

The protesters demanded the rehiring of John Gonella, newsman-announcer, and Tony Palumbo, assistant music librarian, who they contended had been discharged without cause. Gonella

(Continued on page 34)

\$28,800,000 AM-TV Smoke Rings

The major cigaret companies will spend an estimated \$28,800,000 in radio and television network programming next season, on the basis of present plans. (Amount is exclusive of spot accounts, which will hike the figure considerably). It is also based on 40 weeks of programming, rather than 52, to allow for summer hiatuses.

Here's the weekly AM-TV tab as it appears to shape up subject to some revisions and price fluctuations between now and September.

| Radio (Time and Talent) | |
|--|----------|
| Big Story (Pall Mall)..... | \$24,075 |
| Jack Benny (Lucky Strike)..... | 43,347 |
| Hit Parade (Lucky Strike)..... | 32,605 |
| Frank Sinatra (cross-the-board NBC)..... | 71,310 |
| BROWN & WILLIAMSON | |
| "People Are Funny" (Raleigh)..... | \$24,105 |
| LIGGETT & MYERS | |
| Bing Crosby (Ch'field)..... | \$44,000 |
| Arthur Godfrey morning (Ch'field)..... | 48,420 |
| Tales of Fatima (Fatima)..... | 10,466 |
| Perry Como (Ch'field)..... | 29,500 |
| P. LORILLARD CO. | |
| Amateur Hour (Old Gold)..... | \$30,890 |
| Stop the Music (Old Gold)..... | 22,807 |
| PHILIP MORRIS | |
| Horace Heidt..... | \$25,125 |
| This Is Your Life..... | 23,689 |
| Crime Photographer..... | 22,137 |
| Against the Storm..... | 19,611 |
| Queen For a Day..... | 17,463 |
| R. J. REYNOLDS | |
| Bob Hawk (Camel)..... | \$22,477 |
| Vaughn Monroe (Camel)..... | 22,477 |
| Jimmy Durante (Camel)..... | 30,045 |
| Screen Guild (Camel)..... | 28,045 |
| Television (Time and Talent) | |
| AMERICAN TOBACCO | |
| Jack Benny (Lucky Strike)..... | \$24,000 |
| Hit Parade (Lucky Strike)..... | 11,000 |
| Big Story (Pall Mall)..... | 10,000 |
| LIGGETT & MYERS | |
| Arthur Godfrey (Ch'field)..... | \$17,650 |
| Perry Como..... | 5,000 |
| P. LORILLARD CO. | |
| Amateur Hour (Old Gold)..... | \$9,700 |
| Stop the Music (Old Gold)..... | 7,250 |
| PHILIP MORRIS | |
| Preview..... | \$9,960 |
| Ruth on the Telephone..... | 4,500 |
| R. J. REYNOLDS | |
| News Caravan (Camel)..... | \$17,205 |
| Sports Caravan (Camel)..... | 4,070 |
| New Mystery Show..... | 11,000 |

Ciggie Duel Fattens Radio, TV

Continued from page 1

axiomatic that in good times people will smoke, because they have the money. In bad times, the intake and the inhale increases, even though the consumer lacks the wherewithal.

It's anticipated that, in the wake of advertising coin retrenchment in other industries, the ciggie outlay for radio-TV may inch into the leadership for the first time next season, a distinction allocated in the past to drugs, foods and notably soaps.

Lucky Strike, Chesterfield, Old Gold, Camel, Pall Mall and Philip Morris will be slugging it out with unprecedented advertising dollars to romance the consumer, and even the smaller brands, such as Embassy, Parliament, etc., will be in there pitching via radio-TV spots. As a prelude to its ambitious schedule, Lucky Strike (during the hot weather lull on radio and TV), is embarking on a summer campaign to embrace every daily in the country, with nearly \$3,000,000 budget allocated.

Not only radio-video network programming will be underlined, but all-out spot campaigns, notably on TV, will be used.

Chesterfield and American Tobacco (Lucky Strike and Pall Mall) will probably be represented with the heaviest budgets, the former splurging an approximate \$40,000 a week into the Bing Crosby radio show alone. The full-hour Arthur Godfrey nighttime video program on CBS; the 30-minute cross-the-

board Godfrey morning pickup; the upcoming half-hour Perry Como show on NBC, plus Como's own TV showcase represent other major Chesterfield billings.

Lucky Strike will have Jack Benny both as an AM-TV salesman; "Hit Parade" also goes before the cameras in the fall, along with the continuance of the NBC radio stanza. Company is also shopping for a new film TV series following the demise of its Thursday night "Your Show Time" and is inheriting the 7-7:15 Monday-through-Friday NBC slot from Chesterfield to star Frank Sinatra and Dorothy Kirsten.

Pall Mall, in addition to its NBC "Big Story" dramatic presentation plans a television of the series, with a semi-documentary format. TV show has already been packaged by Bernard Schubert, with reports that it's the closest approach yet devised for a satisfactory TV-made film technique.

Camel will be riding herd again with its multiple radio network programming, with plans to heighten its TV activity (it now sponsors the 15-minute cross-the-board early evening NBC-TV news program). It has bought a half-hour CBS-TV period for a mystery show in the fall.

Philip Morris, buying "Crime Photographer" in place of "Philip Morris Playhouse" and seeking a strong replacement for the fall for the Tex & Jinx "Preview," contemplates a stronger-than-ever bid for "Johnny" fans. (PM is particularly strong on spots.)

UAW's 'Editorial Edition'

Detroit, June 21.

"Editorial Edition," new series of programs to be presented every Sunday afternoon from 3:30 to 4 will be inaugurated June 26 by WDET-FM, Detroit's UAW (CIO) station.

Program will feature editorial quotations from Detroit area newspapers, according to Ben Huberman, manager. "We believe thought makes any community thrive and we want our listeners to know what Detroiters are thinking and saying about all sorts of things," he said.

Elliott M. Sanger
(Exec Veepee WQXR,
New York)

Says
"The Specialist Is
Here to Stay"

An interesting byline feature in the
4th Annual
Radio-TV
Review & Preview Number
of

VARIETY
Out Next Month

WANTED: CLIENTS' CRYSTAL BALL

Ya Takes Yer Cherce

From Arthur Godfrey's CBS broadcast, March 24:

"Now, I got a cute thing that comes up out of VARIETY. You all know what VARIETY is, don't you. It's a trade paper, you know, that we all subscribe to hoping there'll be something about us in it. And aside from that, of course, it is a sort of—oh, an encyclopedia for us in show business. These guys try very hard and they do a real job in reporting the news of show business to show people to render opinions, to—to criticize shows and, you know. They do a very good job. It's a good outfit."

From Arthur Godfrey's CBS broadcast, June 20:

"Look, would somebody please turn on a radio in New York city? Have you got a radio in there? Of course you haven't. This is a radio studio. Why should there be a radio in here? I want you to tune on and see if we're on WCBS. ARE you sure? Call them up and check now. There'll be a slight pause while I find this out."

"I'm most anxious to find out because I read an editorial in that trade paper called VARIETY last week, and if I'm on WCBS their faces are really red this morning. Of course, you folks wouldn't be interested in that. It's nothing but trade scandal, but it's our trade scandal sheet. It's a great big thick kind of a publication which divides itself in three parts: One, ads; two, getting things bailed up, and three, panning all the shows they listen to. It's a great Bible for us here in the business. ARE we on WCBS? OH, the poor people!"

"OH, isn't that a shame?"

"The poor editorial writer for VARIETY. He is in very sad shape this morning, poor fellow. I feel sorry for you. Next time, check your facts, you dope."

"For about three months, now, that periodical has been trying to get me and Bill Paley in a fight. Every other week they come out and say how Bill is trying to cut my throat and how I'm trying to cut his. And a man never had a better friend in the world than I got in Bill Paley. I don't know why they keep trying to do that. Maybe somebody over there loves him, too, and is jealous, eh?"

SHY AWAY FROM LONG TERM DEALS

Inability to crystal-ball the sales charts six months hence is the primary motive why sponsors are playing radio-shy and refusing to commit themselves to one-year or even 39-week contracts. For that matter, even low-budgeted programs appear to be getting the go-by, for it's not alone the cost factor that is disturbing bankrollers in the field of industry and business, but the uncertainties as to the future.

In effect, the average bankroller today (and these include the ones who weren't so timid about embracing the medium a year ago) is saying to himself: "How can I possibly commit my company to any long-term programming involving \$750,000 to \$1,000,000 a year (and that's a time-and-talent minimum for even a low-budgeted coast-to-coast program) when the picture six months hence is so dubious."

That was the reasoning, it's recalled, for the Standard Brands bowout on sponsorship of Edgar Bergen at the termination of his contract last December. A renewal on Bergen would have entailed a full-year's contract, and SB wouldn't commit itself to that long a stretch. Had Bergen been willing to yield to a short-term deal, it's considered likely he'd still be flying the Standard Brands colors.

The situation poses a problem on future sponsorship of such personalities (still without commitments) as Ed Gardner, Burns & Allen (who have a CBS guarantee); Eddie Cantor, Al Jolson, Joan Davis, Judy Canova, Fanny Brice, Ozzie & Harriet, among others.

Coupled with a real threat of television's inroads on radio billings (Continued on page 32)

It's a Paley-Trammell-Biow Tossup On a Cantor Deal; Jolson to CBS?

CBS Board Chairman

William S. Paley

discusses

"The Key to Television"

an editorial feature in

VARIETY'S

4th Annual

Radio-TV

Review & Preview Number

Out in July

Eddie Cantor this week was doing some fast 48-hour shuttling between the offices of NBC president Niles Trammell, CBS board chairman William S. Paley and Milton Biow to effect a contract covering his '49-'50 exclusive services on radio. (Comedian wants to hold off on video, at least for some months.)

Cantor huddled with Trammell on Monday (20) and yesterday (Tues.) with Paley and Biow, with several sponsors reported on tap. Cantor-NBC deal would be similar to that Trammell negotiated with Fred Allen (although latter is scheduled to lay off a full season before resuming whereas Cantor is set for a fall teefoff). It also approximates the kind of deal negotiated between Paley and Burns & Allen, whereby the burden of finding a sponsor falls on the web.

Cantor deal covers his own package (for both AM and TV, with likelihood that the video stanza will be held in abeyance until later in the '49-'50 season). Show will be a new one, differing from that sponsored by Palast on the same web this season, with a streamlined format to get off the \$20,000 weekly talent nut hook which now represents a bygone era in radio.

Cantor was followed into New York yesterday (21) by Jack Benny (who guests on Fred Allen's windup program this Sunday) and Al Jolson. Latter has parted company with his Kraft radio sponsor. Cantor and wife Ida will vacation in Hawaii before he resumes on the air and he's also scheduled for a one-nighter personal appearance series during hiatus time.

Paley Overturning Jolson

Hollywood, June 21.

William S. Paley is reported making overtures to Al Jolson to join CBS. Jolson is scheduled to confer with him in New York this week. Paley is understood to have a client interested, stemming from the anticipated success of his new pic, "Jolson Sings Again."

Paley was hot after the singer after the "Jolson Story" release but he was grabbed up then by Kraft.

'Johnny' First At Scene of 'Crime'

Within a few hours after Toni had served notice on CBS that it was cancelling out of "Crime Photographer," the web had its house-built package committed to Philip Morris for next season. Record sale turnover, however, came as no surprise, in view of "Crime Photographer's" consistent Top 15 Hooper payoff. It's considered one of the best point-per-dollar buys in radio, package costing about \$6,000 a week.

Philip Morris' acquisition of "Crime," however, will probably mean the ciggie company's axing of its Friday night "Playhouse" show on CBS. That leaves the network with 9 to 10:30 available that night for sponsorship, since Ford has dropped the 9 to 10 dramatic show.

Toni's Radio Deemphasis

Chicago, June 21.

In announcing cancellation of "Crime Photographer" on CBS, July 28, a Toni, Inc., spokesman pointed out home permanent advertising trend is toward printed media. Toni's total ad budget has increased, and for first time black and white space leads radio in dollar volume.

"Photog" makes third network show dropped by Toni this year. Others were "Ladies Be Seated" on ABC, and "Nora Drake" on NBC. Latter show aired on both NBC and CBS and still rides on CBS. Only other remaining program is "Give and Take."

CBS' 90 Mins. of Symp Reflects Webs' 'Let's Go Remote' Policy

Series of summer program shifts being maneuvered by CBS, involving a decision to broadcast 90 minutes of the Lewisohn Stadium Concerts from New York, sharply points up the "let's go remote" policy being adopted by all the networks to get off the coin hook during hiatus time.

Despite the general awareness that some sound summertime radio programming could make up for ground lost to video (particularly in view of the summer TV sluff-off), apparently the only concern of the webs is to fill up air time with a minimum of coin investment. Already choice nighttime segments are playing the dance remote circuit, with the webs taking the position: "Good, danceable music makes more sense than trying to bring in a situation comedy for \$500."

CBS will pick up the Stadium symph concerts Wednesday nights from 9 to 10:30, with the result that the current Wednesday occupant, "This Is Broadway," moves over to 9 to 10 Friday nights in the hour being vacated by "Ford Theatre."

CBS has always paid for the rights to broadcast the longhair concerts, but this summer marks the first time that the web has exercised the right. Heretofore Columbia granted an okay to WNYC, the N. Y. municipally-owned station, to pick up the al fresco symphonizing.

The fact that there are more hiatuses than usual this summer is one of the factors cuing the budget-tightening.

Hawk Moving to Coast

Bob Hawk is moving his headquarters from New York to Hollywood around Aug. 1. His Monday night CBS Camel stanza will originate from the Coast when it returns after a summer hiatus late in August.

Hawk will hire an entirely new staff, as his assistants and personal manager, Julie Witmark, choose to remain in N. Y.

Long's 190G KVIC Sale

Victoria, Tex., June 21. The FCC has okayed the bid of J. C. Long, sole owner of KVIC, to sell the outlet to KVIC Broadcasting Co., Inc., for \$190,000.

Long will retain an interest in the outlet.

Joe Laurie, Jr.
taking his cue from the cliché that
"the Frigidaire will never replace
the iceman"
expounds on

A New Lusty Baby
in tracing the evolution of
vaudeville to video

an editorial feature in the
4th Annual
Radio-TV
Review & Preview Number
of
VARIETY
out Next Month

Old Familiars Make Way For New Comedies

The fading broadcasting season will probably be remembered for the demise of a flock of sponsored situation comedy shows that through the years had almost become institutional in character.

These included such stanzas as "One Man's Family," dropped recently by Standard Brands after 16 years of sponsored showcasting, and remaining on the air only by the grace of NBC sustaining coin. Another is "Biondie," which Colgate has dropped after a decade's coast-to-coast spread. After establishing a permanent niche with a

(Continued on page 32)

Brookshire's 25th Anni

Vet announcer- emcee Norman Brookshire marks his 25th year in radio today (Wednesday) with NBC prez Niles Trammell, Bruce Barton, Milton Cross and Ezra MacIntosh all scheduled to guest on the pioneer's noontime WNBC, N. Y. show to exchange reminiscences.

Brookshire, who started his career on WJZ, N. Y. in 1924, will be feted via special congratulatory messages via transcription. Besides his two cross-the-board shows on WNBC, he also announces "Theatre Guild on the Air."

'Strike It Rich?' 'Not Us,' Sez CBS

CBS apparently isn't striking it too rich with its "Strike It Rich" Tuesday night giveaway. The continued reign of the giveaway stanzas is one thing, but when it comes to cash payouts out of the web coffers and a talent nut of \$2,500 for a summertime sustaining ride, that's something else again.

In line with the current "cut, cut, cut" edict on July-August program costs, Columbia is planning to lop the Frank Cooper package off the airlines until the fall. Whereas most giveaways shell out merchandise, this one gives away \$1,250 a week in cash—and it's CBS cash. For a long spell Luden's was coughing up sponsorship coin for the show, but dropped it several months back.

Plan is to bring "Rich" back in the fall for a two-way AM-TV ride.

Fickett's Europe O.O.

Homer Fickett, director of "Theatre Guild on the Air," left Saturday (18) to tour Italy, France, Ireland and England as official rep of the Guild. He will study European facilities and techniques used in broadcast dramas, especially rehearsal, casting and production methods.

Fickett is accompanied by his wife and their thresher-daughter Mary. They will return in time for the start of "Guild's" fifth broadcast season, Sept. 11.

Ehrenreich's WOR Leave

Dan Ehrenreich, manager of program operations for WOR, N. Y., is taking a several months leave of absence. During that period he'll devote attention to developing production on the "Life Begins at 80" WOR-Mutual airt.

Ehrenreich also produces "Juvenile Jury," another Jack Barry production. "Jury" takes a summer hiatus after next Sunday (26).

Standard Oil In Symp Exit To Save \$1,000,000

CBS has just been notified of the loss of a fat chunk of billings, with Standard Oil Co. of New Jersey howing out of sponsorship of the Sunday afternoon New York Philharmonic Symphony concerts. For the 3 to 4:30 p.m. longhair cycle, the company had spent in excess of \$1,000,000 last season on time and talent. This included the production nut on the Intermission "Weekend With Music" over which Deems Taylor presided.

Cancellation represents another in the current economic cutback cycle, the SO of N.J. execs pointing out that if conditions were the same as last year it would have no hesitancy about renewing for '49-'50. However, the network pullout is in tune with the general reduction in operations effected by the company.

Whether or not SO of N.J. will embrace any radio in its next season's ad campaign hasn't been determined. Marshchalk & Pratt is the agency.

Situation also poses a problem for CBS on whether the hour-and-a-half of Sunday afternoon time will be allocated to the Philharmonic for a sustaining ride in the fall.

AM-TV Spread For 'Hit Parade'

The Saturday night NBC Lucky Strike "Hit Parade" will probably move into the fall season under an AM-TV simultaneous sponsorship deal. Auditioning wrinkles are currently being ironed out.

Hugh Rogers is resigning as staff producer in the CBS-TV operation to join the video dept. at BBD&O, agency on the Lucky Strike account, preliminary to "Parade's" two-way showcasting. At CBS he has directed the "Lucky Pup" TV show and the video version of "Pays to Be Ignorant."

"Parade's" double spread is part of the ambitious video campaign being prepped on behalf of Luckies.

'Luigi's' Reprieve

CBS has had a change of heart about Cy Howard's "Life With Luigi" and instead of cancelling it out, the show is being moved early in July to the Sunday night 8:30-9 period. That's the time segment being vacated by Lum and Abner, now that Frigidaire is dropping the team.

"Luigi" gets a TV showcasting in the fall via Kinescope from the coast.

Vets Scrap It Up in Bid to Knock Daylights Out of CCBS Restrictions

Washington, June 21.

A couple of veterans, operating a daytime station just outside the Capital, took on the clear channel group last week in a fight for fulltime use of 1050 kc. The veterans, Joseph L. Brechner and John W. Kluge, own WGAY in Silver Spring, Md., filed the first application last month on the basis of the expiration of the so-called "gentleman's agreement" between the U. S. and Mexico. The compact restricts six frequencies used by 106 stations in the U. S. to daytime operation. Brechner claims the agreement is no longer binding and that the FCC is in a position to act on the application promptly.

WGAY's request brought opposition from Louis G. Caldwell, counsel for the Clear Channel Broadcasting Service. A grant of the application, said Caldwell, would only weaken the U. S. position with Mexico at the forthcoming negotiations for a new North American Regional Broadcast Agreement to take place next September in Ottawa.

WGAY came back with a statement charging the CCBS with "a crude distortion of facts." The station questioned whether the stations belonging to CCBS "realize the full implication of their opposition." The clear channel outlets, said WGAY, "are playing right into the hands of Mexico, which is now planning higher powered stations in Mexico which may push back the service area of American clear channels whether they like it or not."

WGAY said its engineering plans for nighttime use would avoid any interference with WMGM in New York or any station in Mexico on the 1050 kc channel. Other than the fact that it is the first station to file under the expired agreement, WGAY said, "there is not a single logical engineering or legal reason why WGAY should not be granted this nighttime license."

WGAY attracted nationwide attention several years ago through a series of articles in the Saturday evening Post written by Brechner on his and Kluge's experiences in starting a radio station.

Order Election On KTSB-IBEW Snarl

San Antonio, June 21.

A three-man panel of the National Labor Relations Board has directed that an election be held among the transmitter and studio operators at KTSB here and studio and transmitter technicians at KMCC, KISS-FM and KCOR, to determine if they desire to be represented by the International Brotherhood of Electrical Workers, American Federation of Labor, Local 60.

The order affirms a ruling made by NLRB trial examiner following a consolidated hearing held here on the case.

The NLRB panel denied a request made by KTSB licensee, the Sunshine Broadcasting Co., that the order exclude KTSB on the basis that since it has contracted to sell the outlet's stock it might be called upon to execute a collective bargaining agreement which would be a breach of contract sale.

Not So KWIK

Washington, June 21.

The FCC received an unusual application last week: to transfer a radio station to a trustee in bankruptcy. Application came from KWIK and its FM affiliate in Burbank, Calif., which filed a petition of bankruptcy last March in the U. S. District Court for the Southern District of California. Leslie S. Bowden was appointed trustee.

KWIK received its authorization three years ago. Last November the licensee corporation, Burbank Broadcasters, Inc., asked permission to transfer the station to James H. and Alice I. Furns. Furns is president of the company. That application is still pending.

Ken Dyke to Y&R.

Ken R. Dyke, who recently checked out of NBC as administrative programming vicepresident, joins Young & Rubicam agency as vice-president in charge of public relations and publicity. It's a newly-created post, with Dyke moving in about Aug. 1, after a vacation.

He will also become a member of the Y & R Plans Board.

WMOB (Mobile) Blames Labor Strife as Station Folds After 10 Years

Mobile, Ala., June 21.

WMOB, 250-watt member of the Nunn station group, closed down last week after 10 years of operation because of "continued labor trouble" and its assets were bought by WABB, AM-FM operation of the Mobile Press-Register. ABC, whose affiliate here had been WMOB, immediately began beaming its programs through WABB, a 5 kw. station which is also an affiliate of Mutual. WABB reportedly will remain a dual affiliate until it can get a release from Mutual.

WMOB's contract with ABC had less than a year to run and WABB was slated to become the ABC affiliate at the pact's termination. According to J. Lindsay Nunn, "continued labor troubles and spiraling production costs convinced us that WMOB was just not worth fooling with. So we just shut her down. Increasing costs culminated with recent wage demands and picketing of our studios by the radio electricians' union."

Mobile now has two network outlets, WALA (NBC) and WKRG (CBS). The other Nunn stations are WLAP, Lexington, Ky.; WBIR, Knoxville, Tenn.; WCMI, Ashland, Ky.; Huntington, W. Va., and KRDA, Amarillo, Tex.

Seek Desmond as Owens Replacement for 'B'fast

Chicago, June 21.

Singer Jack Owens, the "Crusin' Crooner" of ABC's "Breakfast Club," is bowing out of the program after the July 22 performance. Web is dickering with Johnny Desmond, now in New York, to replace him.

Reason for Owens' departure, although those concerned aren't talking, is believed to be the many outside activities of the singer, which interfered with the "Breakfast Club" format.

Owens, who formerly recorded for Tower, has just signed with Decca and has first disking date in New York next month. It hasn't been decided whether he'll be released under Decca or Coral label.

Russ Morgan's Own Package

Bandleader Russ Morgan has packaged a transcribed show starring his own orchestra and released by Russ Morgan Productions. He'll disk jockey his own tunes and gab about his musical career.

Scripting, recording and promotion are being handled by Charles Crosson & Co., Houston advertising agency.

As part of the new policy, Kate Smith, Martha Deane, Dorothy and Dick Kollmar, Stan Lomax, Barbara Welles, John Gambling and Gabriel Heatter will be given assignments to take their salesmanship right to agency alley.

Radio Corp. of America's prexy Frank M. Folsom was presented with an honorary degree of Doctor of Laws at Manhattan College, N. Y., commencement exercises last week. Folsom was cited for his "continued and outstanding services to our country in administering a multiplicity of high offices throughout the war years," for which he was awarded the Presidential Medal and the Distinguished Civilian Award, the Navy's coveted honor. Among other things he was also credited with having held down top-level posts in a dozen leading corporations in the past two decades.



BILL HARRINGTON

Singing star "Your Hit Parade" for Lucky Strike cigarettes on NBC Coast to Coast.

Vocal Recording Artist
(Subsidiary of Decca)
Exclusive Management
DOUG STORER
RKO Building, New York 20

WNEW Spread Vs. 'Defeatist' Trend

Declaring that many AM broadcasters are trapped by a defeatist psychology that is preventing the development of the fresh programs that radio needs, WNEW, N. Y., is launching a batch of new stanzas.

"Program toppers have the attitude of a man who has been told he has only six months to live and lets his appearance go to pot," says Ted Cott, the indie's program v.p. "Let's not spend dough, they say. Let's think only of scheduling danceband remotes. But the fact is that right now AM needs a programming hypo, experimentation, dressing up, a new bag of tricks."

Among the new programs WNEW has lined up are: "Grand Opera as Soap Opera," which will present recordings of the operas with narration that plays up their plots in easy-to-follow style; "Cab Drivers' Quiz," in which the board of experts will be N. Y. cabbies; "Keep in Style," which will present a fable or legend in various styles, such as a blues song, a Walter Winchell broadcast, a Norman Corwin documentary; "America's Funny Bone," featuring Gilbert Seldes and top cartoonists and comics; "Musical Premieres," recreating the prems of notable concerts and performances; a live square dance show; a travel stanza; a vocabulary quizzer; and "What Comes Next," an audience participationeer.

Nominate Sam Pearce Seattle AFRA Prez

Seattle, June 21.

Sam Pearce, newscaster at KOMO, has been nominated for presidency of Seattle AFRA local. Tabulation of votes is set for July 5, with results to be announced July 11.

Charles Herring, KJR, and Boyd Swanson, KOL, were nominated for vice-president, and Dave Page, KIRO, for secretary - treasurer. Margaret Ward was renominated for recording secretary.

Inside Stuff—Radio

A "flying wedge" made up of salesmen whose salaries total more than \$1,000,000 a year is being organized by WOR, N. Y., to descend on advertising agency time buyers and prospective sponsors. Thinking at the MBS key station is that "we have some of America's top salesmen on the air, why not add them to our own sales staff, too?" For years, sales toppers say, account execs have knocked on Madison avenue doors armed with promotion pieces, rating charts and case histories, but why not take the talent along once in a while?

As part of the new policy, Kate Smith, Martha Deane, Dorothy and Dick Kollmar, Stan Lomax, Barbara Welles, John Gambling and Gabriel Heatter will be given assignments to take their salesmanship right to agency alley.

Radio Corp. of America's prexy Frank M. Folsom was presented with an honorary degree of Doctor of Laws at Manhattan College, N. Y., commencement exercises last week. Folsom was cited for his "continued and outstanding services to our country in administering a multiplicity of high offices throughout the war years," for which he was awarded the Presidential Medal and the Distinguished Civilian Award, the Navy's coveted honor. Among other things he was also credited with having held down top-level posts in a dozen leading corporations in the past two decades.

From the Production Centres

IN NEW YORK CITY . . .

Henriette K. Harrison to Washington to produce radio and tele programs for the YMCA's conference of boy governors. ABC and MBS will carry some of the stanzas. . . . Curt Gowdy, WINS-Yankee sports-caster, to wed Jerre Dawkins on Friday (24). . . . Chic Dodson joins WQXR as assistant night manager, vice Frank Morlarity, who has resigned. . . . Franklin Pulaski joined the indie as summer replacement announcer. . . . John Cannon ended summer announcing stint for WINS. . . . Art Ford, WNEW disk jockey, flew to Paris Monday (20). . . . Gene Rayburn and Dee Finch started three-week hiatus same day. . . . Earle McGill, Ted Cott and Norman Brokenshire head list of pros proffing at Fordham Univ.'s summer AM-TV institute.

Fred W. Ziv Co. has added two account execs, Dewey H. Long to headquarter in New Orleans and William C. Wester to handle Michigan. Barney Cragston has been appointed assistant sales manager.

Stephen A. Lynch will join ABC as account exec July 18. . . . Phil Alampi, WJZ farm editor, will return tomorrow (Thurs.) from National Assn. of Radio Farm Directors parley in Detroit. . . . ABC v.p. Ivor Kenway to address Greenwich High School graduating class Friday (24).

. . . Stefan Schnabel new to "Lora Lawton" players. . . . Ken Lynch joins "Romance of Helen Trent" cast. . . . Ruth Gates, Guy Sorel and Ivor Francis added to "Our Gal Sunday". . . . Bob Dryden goes to "Stella Dallas" and Daniel Ocko to "Lorenzo Jones". . . . Charita Bauer and Rosaline Greene new to "Just Plain Bill". . . . Murray Forbes to "Front Page Farrell". . . . Whodunits, "Philo Vance" and "Boston Blackie," will be distributed via transcriptions to about two dozen prisons and reformatories in connection with a "Crime Does Not Pay" campaign.

CBS execs tossing a farewell luncheon today (Wed) at Toots Shor for William H. Fineshriber, who is checking out of the web to join Frank White at Mutual as his programming vicepres.

Bill Koblenzer, who headed up Fred Ziv Co.'s live program department, has resigned, following absorption of the stanzas the division handled into other departments. Last program Koblenzer brought in was the "Vic 'n' Sade" television which Colgate is backing. . . . Yankee-Giant exhibition game Monday (27) to be sponsored by Ballantine and General Cigars on WINS. . . . Walter Winchell received the 1949 American Cancer Society Medal on Sunday (20). . . . Bill McSherry, ABC newswriter, became the father of a 6½-pound daughter Friday (17). . . . Peggy Ann Ellis, former WNEW thrush, to guest on "Your Hit Parade on Parade" July 17 and 24.

Nancy Donovan signed for four weeks on Don McNeill's ABC "Breakfast Club". . . . John Sinn, Fred Ziv v.p., left Thursday (16) for Hollywood and will head to Chi for NAB programming meeting June 27. . . . Eliot Jacoby, WOR's chief music arranger, leading orch for a series of Beatrice Kaye Columbia disks. . . . Michael O'Duffy, Irish tenor imported by WOR, now a Victor recording artist with first release due this month. . . . Fred Robbins' WOV disk jockey stanza recorded last night (Tues.) so the Armed Forces Network can keep up with latest platter-spinning trends. . . . Peggy Lobbin in feature part on "Armstrong Theatre" Saturday (25). . . . Mike Jablons of Gainsborough Associates on jury duty. . . . Jack Barry, "Life Begins at 80" emcee, planning trip to Sweden. . . . Barbara Welles to originate her WOR stanza from Newark Rose Festival Friday (24).

IN HOLLYWOOD . . .

Bill Gillett checked in at Y&R from Gotham to direct Jack Carson's tele show Saturday (25). . . . Gary Moore set as emcee at Beverly Wilshire benefit July 4 for Veterans' Aid League Benefit, with Johnny Weissmuller, Janis Paige, Ruth Hussey, Spike Jones, Mona Freeman and Ann Miller p.a'ing. . . . Phil Leslie to Balboa for month's recuperation from his Fibber & Molly scripting chores. . . . Les and Madelon Mitchell to N. Y. for three-week vacation. . . . "Adventures of Champion" replaced "Captain Midnight" Monday (20) on Mutual-Don Lee's summer kiddie lineup. . . . Dan Duryea follows up his guesting on Family Theatre tomorrow (22) with bow for Sealest and Dorothy Lamour June 30. . . . Screen Guild Players' scoop for June 30 will be first pairing in years of Ethel and Lionel Barrymore in "The Old Lady Shows Her Medals." Kinfolk will share billing with Jimmy Cagney. . . . Musical vicepres-in-charge-of-sales Ward Ingram in town after month's tour of affiliates. . . . Frank Samuels back at his desk at ABC, following death of his mother in KC.

Hollywood Ad Clubbers saw how microwave works when phone company's John F. Rhame demonstrated at their meeting Monday (20). . . . Jimmie Baker upped from post as driver of ABC's delivery jeep to stage manager net's "Surprise Package". . . . CBS labor relations chief Edith Todesca to Lake Tahoe for week's siesta. . . . And Ace Ochs to New York July 1 for ditto while Club 15 summer-hiatuses. . . . Charley Wick eased with Kine-scope of "Ben Gage's Rumpus Room." TV lay-out being peddled by William Morris agency. . . . Sunset Strip haberdasher, gang leader and man-of-the-month headline-wise Mickey Cohen interviewed by working press panel on Los Angeles Press Club's "Press Conference" on KEGA. . . . Josephine Lawler, assistant to Harriet Crouse at Mutual, and Alvin Latolait were wed here Saturday (18). . . . Bob Carroll of ABC's "It's Time for Music" inked for two-week stand at Flamingo, Las Vegas, starting June 30. He'll commute for the air chores. . . . "Queen for a Day" perking up the ratings with guests. . . . Tex Williams mikesided last week and Fred Beck of L. A. Mirror takes over July 8. . . . Teefee clues on NBC's giant jackpot, "Hollywood Calling," with George Murphy as emcee, starting July 10, will be on Metro's "Madame Bovary." Clue: Stars are Jennifer Jones, Van Heflin, Louis Jourdan and James Mason. . . . AFRAite Jo Gilbert back on home base from New York. . . . Elliott and Cathy Lewis working on audition script of a Mr. and Mrs. layout. . . . Cary Grant inked for "Mr. Blandings Builds His Dream House," which will lead off Screen Directors' Playhouse in Eddie Cantor's old spot for Pabst on NBC July 1. . . . John Masterson to Chicago to huddle with JWT on sponsor for Masterson-Reddy-Nelson's new tele show, "Auctionaire."

IN CHICAGO . . .

Fran Allison of "Breakfast Club" cast bedded after operation. . . . WMOR music director Paul Damal received citation from National Society for Crippled Children for his outstanding redemptism to a physical handicap. . . . Connie Kimball new WIND promotion staffer, replacing Jimmie Spanos, who has moved to New York. . . . WBBM disk jockey John McCormick appointed official rep of U. S. bond drive. . . . WGN announcer Hank Grant on two-week vacation, with Holland Enrie subbing until July 4. . . . WLS news ed Bob Finch, Jr., elected to Chi Headline Club. . . . NBC farm ed Everett Mitchell celebrating 28th wedding anni. . . . WLS staffer Ray Ferris composer of new children's song. . . . WBBM news ed Julian Bentley has expanded coverage over two more states. . . . WMOR program director Jules Pewowar has switched to solid line of light music for summer months. . . . Two-Ton Baker a feature attraction at Ill. Valley Music Festival. . . . WIND disk jockey Eddie Hubbard back to Chesterfield Club after bout with illness. . . . Bob Murphy back from North Carolina vacation to resume emcee post on "R.F.D. America". . . . WIND staffer Elsie Martin in Smokies for vacation. . . . De Paul prof Ted Kundrat starting religious programs via WFJL. . . . NBC music supervisor Don Ma cotta honeymooning with former Antoinette Tricoli in Florida. . . . NBC vicepres Chick Showerman back from quick trip to Champaign, Ill., for U. of Illinois Foundation meeting.

D.C.'S 'WATCH YOUR DUPLICATION'

Multi-Lingual Stations Organize Into FL Group to Meet Future

The nucleus of a foreign language quality group covering the major markets in the major foreign tongues was formed last week at a confab in New York of more than 30 multi-lingual outlets. Ralph Weil, WOV prexy, under whose aegis the meeting was called, was named to head the organizational committee, which will include five station toppers for key geographical areas.

Enthusiasm at the parley reflected the current success of multi-lingual operations and more than \$100 was raised to finance the establishment of a secretariat to ease communication between the foreign language (FL) broadcasters.

Need for such an organization was stressed in a hard-hitting talk by Emil Mogul, head of the advertising agency which bears his name. Mogul, whose firm has a separate FL department that accounts for 20% of the agency's biz, said that the multi-lingual field was fruitful and productive, but that agencies were hampered by poor cooperation from the broadcasters.

"We don't get enough information from you so that we can expand FL billings," Mogul told the multi-linguals. "When a new client wants to go into the foreign field, we have to do our own digging for info. We've written some stations three times and sent telegrams, without getting the data we need. We've found that some FL stations gave us incorrect reports and rates that were way out of line."

One cause of bad practices, Mogul indicated, is that management of some outlets is divorced from the persons who run the foreign programs—and that in some cases the latter are time-brokers. He said that on a few shows he was able to buy time from the talent at 40% less than the sales department.

(Continued on page 36)

FCC Pauses For Breath on Anni

Washington, June 21.

Marking its 15th birthday last Sunday (19), the FCC took note of some of the changes in radio since the Communications Act of 1934, creating the agency, was signed. All commercial broadcast stations, totaling 600, were AM 15 years ago. Today there are more than 4,000 broadcast stations of all kinds—AM, FM, TV—authorized. Television 15 years ago, said FCC, was classified as "experimental visual." FM was known as "experimental high fidelity broadcast."

In its first year of operation, the Commission received 10,000 applications of all kinds. Last year it received more than 200,000. In 1934 there were 5,500 commercial radio operators (including non-broadcast). Today there are nearly 375,000.

But even 15 years ago the Commission (Continued on page 36)

Uncoil KOIL Strife

Omaha, June 21.

KOIL engineers reported back to work last Saturday (18) morning after walking out Friday and placing pickets around the station's transmitter. A tentative agreement Saturday put the station back on the air while negotiations went on.

The engineers asked a \$9 a week increase. The station offered \$5. An offer on the part of the station to split the difference was turned down. The union then agreed to take the \$5 offer while they discussed a permanent settlement.

Station manager William J. Newsens said that the strike was called after a two-hour and 15-minute notice. Ernest Roberts, IBEW rep from Washington said that 11 engineers are affected and that negotiations would continue.

Bob Colwell

(of SSC&B)

Wants to Know

What About Those TV Idioms

★ ★ ★

In the 4th Annual

Radio-TV

Review & Preview Number

of

VARIETY

Out Next Month

Canadians Burn At CBC 'Liberties' In Drama Series

Winnipeg, June 21.

Mounting complaints in recent weeks by listeners that CBC's drama groups out of Toronto under Andrew Allan and Esse Ljungh are deliberately thumbing their noses at accepted Canadian conventions have been climaxed by an editorial blast in The Tribune, to the same effect.

Lashing out at a recent production of Knut Hamsun's "Growth of the Soil" by Ljungh's Wednesday night group, The Tribune said it must be added to other dramatic experiments "hardly suitable for the living-room of the average home, particularly for children."

Tribune charged that the show had deliberately changed Hamsun's book from a story primarily concerned with the hardships of pioneer life, to one dealing instead with the problem of infanticide.

According to the paper, the play was built up to a climactic courtroom scene which went far beyond a plea for mercy for unmarried mothers, and became virtually a defense of infanticide in principle. "This," says The Tribune, "has struck many listeners as a studied effort to outrage the familiar standards of good taste and common sense."

"If a group of amateur dilettanti wished to toy with the dramatic possibilities of hideous ideas at their own expense in some private barn, they might be said to be entitled to that degree of freedom. But to maintain such a group at the public expense and to introduce it into the privacy of the home under the national aegis, is another matter."

"Despite the almost maternal solicitude shown by the governor of the CBC for the 'freedom' enjoyed by this drama group, it seems undeniable that from the standpoint of public morals it is abusing the power of privilege which was created for it in the hope that it would contribute to the development of drama in the Dominion."

WBIB on a Solon Binge

New Haven, June 21.

Sol Chain, WBIB station general manager, will handle the mike for another first being inaugurated by this FMEr on July 11.

Following the successful broadcast of several aldermanic committee public hearings, the New Haven Board of Aldermen granted permission to broadcast proceedings of its regular meetings.

This will mark first time in New Haven history that local citizenry may hear its elected legislators in actual session.

FCC FROWNS ON AM-FM SAMENESS

Washington, June 21.

The FCC is mulling a crackdown on FM stations which are merely duplicating AM operations. Members of the FCC are saying, off the record, that the agency is considering a ban on straight AM-FM duplication and that the FM outlets will have to go in for a large measure of original programming.

According to these members of the Commission, FM is being hamstrung because the programs it airs can also be heard on standard broadcast stations. An order requiring the FM-ers to use a large proportion of original, non-duplicated shows would hypo sales and the policy, it is felt by some radioites, would be welcomed by independent FM broadcasters. On the other hand, it would probably be attacked by some joint AM-FM outfits. Latter feel that their costs would be increased by the need for setting up separate program staffs and providing additional talent.

It's reported that the FCC is split on the question of cracking down on AM-FM duplication, with some members of the Commission holding that the FM programs should be completely independent, while others feel the present setup is not too bad.

Top Name Spread In WFDR Teeoff

With Mrs. Eleanor Roosevelt and her daughter Anna on the program and a bronze bust of the late Franklin Delano Roosevelt spotlighted on stage, WFDR made its debut Thursday (16) evening with an impressive two-hour-long broadcast from Carnegie Hall, N.Y. The new Gotham FM station, sponsored by the International Ladies Garment Workers Union, premed before an audience of civic dignitaries and cultural pressers and other needleworkers of the labor organization.

Significance of the event was summed up by FCC Commissioner Frieda Hennock. "Unlike the commercial broadcasters, whose public service broadcasts are often those they cannot sell, this station will always place public service above all else," Miss Hennock declared. "It can call on the educational, health and civic programs of the union. It should tap the union's fund of energetic and enthusiastic people who can bring it fresh talent and new ideas."

The FCC commissioner explained her vote against the agency's new policy dropping the Mayflower decision, saying she doubted that stations could be impartial. "But I have no doubts that WFDR will be impartial," she said, "and it should set a shining example for all."

In order to see FM listenership grow, Miss Hennock stressed, "FM will have to give people something better than what they are getting. The best stimulus to increased FM circulation is good programming. Too many FM stations are merely (Continued on page 36)

Not So Good

CBS did a burn last week when it appraised a new NBC short-term sustainer called "My Good Wife" and protested that it's practically a steal, both in title and content, on its "My Favorite Husband" sponsored program.

What really got under the web program boys' skin, however, was when the "Good Wife" package owner called CBS and asked if they could fit the show into Columbia's fall schedule.

Hearing on FCC Revamp Runs Into Barrage of Senatorial 'Ifs,' 'Buts'

Washington, June 21.

Fred Waring
observes
"Video's a Great Life
—If You Don't
Weaken"

★ ★ ★

one of the many editorial features
in the 4th Annual
Radio-TV

Review & Preview Number
of

VARIETY

Out in July

It looked for a while last week that there might be legislation this session of Congress to bring FCC operations in tune with the times. But after two days of hearings on a bill by Sen. Ernest McFarland (D-Ariz.), chairman of a Senate Commerce subcommittee, the prospects seemed less bright. There was more disagreement than expected on several provisions, which made it all the harder to steer a measure through a committee already weighted with many major matters.

On some provisions of McFarland's bill there was complete agreement. Industry witnesses were unanimous in favoring a hike in commissioners' pay from \$10,000 to \$15,000. And some would go higher. It was felt that better salaries are urgently needed to reduce turnover at the top level, and the resultant delays in handling a constantly increasing workload. But it appeared that the best chance of getting early action on the increases would be to strip the bill down to such noncontroversial elements.

There was also agreement—or at least no opposition—on a provision to authorize the Commission to issue cease and desist orders for violations of regulations. The need of such a procedure, particularly in cases where revocation action would be too severe, was generally supported.

Anti-Trust Snarl

Principal disagreement developed on a provision affecting the Commission's authority to deny radio licenses to anti-trust violators.

(Continued on page 32)

Yankee to FCC: 'Give Us a Break'

Washington, June 21.

Yankee Network last week asked the FCC to reconsider its denial of the transfers of WAAB, Worcester, and WMTW, Portland, Me., under an arrangement by which Yankee would receive a rental based on gross income. The network claimed the Commission was wrong in interpreting the lease as giving Yankee control over the buyer of the stations. It was also charged that the business of the stations "drastically decreased" as the result of the delayed action of the Commission on the transfer.

Yankee asked that because of the unusual circumstances of the case the transfer not be denied "on any but the most compelling grounds of public interest." But the grounds given by the Commission, it contended, "are of the most tenuous and hollow nature."

The company challenged the basis by which the Commission decided the case and asked that its petition for reconsideration be given speedy action "in order to mitigate to some extent, at least, the injury that might otherwise result."

The network admitted that an arrangement based upon gross income gives the lessor an "interest" in the operation of the stations but argued that any landlord (Continued on page 32)

WPGH's Bellamy Ousted

Pittsburgh, June 21.

James Bellamy, who has headed WPGH since indie station in East Liberty first went on the air last year, was ousted from general management in a surprise move last weekend; and his post went to James MacFarland, chief engineer. MacFarland is the second technician here to become a broadcasting boss; Joe Baudino, head of KDKA, used to be an engineer, too.

MacFarland was on the staff of WWSW for years before switching to WPGH.

Sinatra's 10G In Return to Riggio Fold for Luckies

Frank Sinatra, dropped recently from Lucky Strike's "Hit Parade," has not only packed a new contract with American Tobacco prez Vincent Riggio, but comes off with a \$2,500 weekly hike over his previous salary.

Papers were signed in New York Monday (20) whereby Sinatra grabs off \$10,000 a week under a three-year deal (26-week firm contract, with 13-week options), and inherits the Monday-through-Friday 7-7:15 p.m. slot being vacated by Chesterfield's "Supper Club."

Lucky Strike cross-the-board stanza tees off Sept. 5, with Dorothy Kirsten inked in for the first 10 weeks, with likelihood that she may go in on a permanent basis. Majority of the shows will be tape recorded in advance, but when Lucky Strike merchandising tours pop up, show will be done live.

Audition record cut on the Coast for American Tobacco also featured Johnny Green batoning the orch, but the tour aspect of the show may necessitate Green's bow-out.

Paul Dudley will produce and direct for BBD&O agency.

Lucky Strike's ultimate plan is to showcase Sinatra on video, but his Metro commitments, having two years to go, necessitate a hold-off on TV plans.

Sinatra goes into the Steel Pier, Atlantic City, for three days commencing Friday along with the Page Cavanaugh Trio, and MCA has him booked for two weeks of p.a.'s in Canada.

Radio-TV Nix Blamed For Coin Fizzle On Cerdan-LaMotta Bout

Detroit, June 21.

Loss of revenue and goodwill was the result of staging the first major fight in 20 years without a radio broadcast.

The embryo International Boxing Club, Inc., had expected that the Marcel Cerdan and Jake LaMotta middleweight championship fight would fill Detroit's Briggs Stadium Thursday night (16) and draw a gate of \$350,000.

It spurned revenue from television, radio and newreels. Here are the statistical facts: Crowd, 22,183; Gross receipts, \$159,762; Net receipts, \$127,810; Cerdan, the defeated champion, received \$34,124; LaMotta, \$19,171. That left the IBC only \$54,514 with which to pay all promotion expenses and rental of the stadium.

Sports writers and sportscasters were loud in their criticism of the no broadcast, no telecast edict. So were the fans. Veteran Ty Tyson, (Continued on page 36)

'TV Now' Becomes a Major Issue In Canadian Elections Next Week

Toronto, June 21.

As a last minute major issue, injected into the Federal election to be held across Canada on June 27, George Drew, leader of the Conservative Party, has promised that private radio stations will be permitted to launch television in this country and that the \$2.50 annual license fee levied on Canadian radio listeners will also be abolished. [Present Liberal government has undertaken a "wait-and-see" TV policy, with the Canadian Broadcasting Corp. intimating that the annual fee to Canadian television owners may be \$10 to \$25].

Applications of private groups to launch TV in Canada, including Famous Players, Toronto, and stations CKY and CFRB, have been turned down by CBC; ditto the Marconi interests in Montreal. George Drew has now announced that, if his party wins the Canadian election, the CBC will be tossed out and an independent organization will be set up to remove nationalized radio regulations now allegedly encumbering private radio stations and groups anxious to launch TV in Canada. Drew's claim, in keeping with those would-be operators of teevee stations in Canada is that such should be allowed to go ahead without Federal interference and that the expense would not cost the Canadian set-owner anything in license fees.

WOW-TV Wraps Up Grid Games of U. of Nebraska; GE Dealers to Sponsor

Omaha, June 21.

University of Nebraska has granted WOW-TV full rights to telecast the 1949 home football games of the Cornhuskers. This is important sport news in this football-conscious area. Announcement of the grant was made by Athletic Director George "Potsy" Clark after approval by the board of intercollegiate athletics. First telecast will be Sept. 24 when Nebraska plays South Dakota. Others will be when the Huskers play the Minnesota Gophers Oct. 1, the Oklahoma game on October 22, Kansas on Nov. 5 and Colorado Nov. 19.

Sponsor will be General Electric Television Dealers who will also sponsor AM football broadcasts on WOW and KODY, the latter at North Platte, Neb. Announcement is expected to stimulate early sale of television receivers. Estimate is that 2,500 extra sets will be sold because of the football telecasts. Regular WOW-TV video service starts Sept. 1.

RMA PUTS ADDITIONAL EMPHASIS ON VIDEO

Washington, June 21.

Problems attending the growth of video prompted the Radio Manufacturers Assn. last week to appoint a new Television Committee to combine the functions of the former FCC Conference Committee and the Television Public Relations Committee. A new Legislative Committee was also appointed to deal with increasing state and municipal laws and regulations affecting television.

Named chairman of the Television Committee was Max F. Balcom, past proxy of RMA and veepee of Sylvania Electric Products, Inc., Emporium, Pa. Others in the group are Benjamin Abrams, proxy of Emerson Radio & Phonograph Co., New York; Dr. W. R. G. Baker, veepee of General Electric, Syracuse; Dr. Allen B. Du Mont of Du Mont Labs, Passaic, N. J.; L. F. Hardy, veepee of Philco Corp., Philadelphia; Paul V. Galvin, proxy of Motorola, Chicago; J. B. Elliott, veepee of RCA Victor Division, Camden, N. J.; H. C. Bonfig, veepee of National, Chicago; W. J. Barkley, executive veepee of Collins Radio, Cedar Rapids, Ia.; and W. J. Halligan, proxy of Hallicrafters Co., Chicago.

Named chairman of the Legislative Committee was John Van Allen, RMA general counsel. Frederic J. Ball, Washington attorney of the Crosley Division, Avco Mfg. Corp., was appointed vice chairman.

Camel Buys CBS Time For TV Mystery Show

Camel cigarettes has bought a half-hour period on CBS starting Oct. 7. William Esty agency is planning a mystery show for that period which will be on Friday 8:30 p.m.

No producer or director has been set as yet, although Larry Klee has been engaged as writer.

KFI-TV Cuts Loss To 25¢ Monthly

Hollywood, June 21.

KFI-TV has cut its losses to \$25,000 monthly from \$62,000 monthly since April 1, according to outlet's general manager Bill Ryan. Ryan related that outlet is doing as much commercial biz in five telecasting days (station beams seven days weekly) currently as it did in one month when beaming shows during night hours. Station is raising its rates effective July 15.

KFI now has better than 100 sponsors airing weekly. Seven of the 100 are 30-minute layouts; tab is being picked up on six 15-minute segments and four on five-minute segments. The remaining 85 commercials are made up of spots and participating announcements in programs.

KFI-TV lowered its rates to \$20 for one-minute to \$150 per hour when the switch was made from nighttime telecasting to daytime beaming, March 1. Effective July 15 rate card will be hiked five dollars for one minute spot and \$20 per single hour. Clients with station now will receive a six-month protection notice.

CANTOR TROUPE INTO CHI TELE EXPOSITION

Chicago, June 21.

Eddie Cantor plus his regular radio troupe, were signed today (Tues.) by the National Television and Electric Living Show for 10 days of personal appearances, starting Sept. 30, for which Cantor can get as much as \$50,000 on a guarantee, plus percentage. Deal was inked by Art Holland, of the Malcolm-Howard agency, through Lou Cowan and William Morris agency.

Cantor will do three shows daily, backed by a name cast, and the Lou Breese orch. Committee for the exposition is also planning to stage one-day appearances of local and network video shows. Network performers will either co-ax or film their shows from Chicago to other points.

Last year the exposition drew 150,000 without big name attractions. Committee is shooting for 250,000 this year at \$1 admission tab.

Ken Murray to Preem CBS-TV Show Sept. 16

The Ken Murray show will start on CBS Sept. 16 in the Saturday 9-10 p.m. slot. Show will emanate from New York with a guest star policy, a permanent company, a chorus line, and a 25-piece band. Murray will act as emcee and producer.

CBS meanwhile is in quest of a sponsor. According to web's contract with Murray, minimum selling price to a sponsor is \$17,500. If package is sold under that price, network will make up the difference to Murray. As a sustainer, Murray would be guaranteed \$104,000 annually for three years.

Cincy's 26,500 Sets

Cincinnati, June 21.

Latest tabulation of television sets in the Cincy area by the Crosley research department places the number at 26,500, of which 1,800 are in public places.

The total doubled that of five months ago.



BEN LUDLOW

MUSIC

Candlelight Review—NBC-TV
Call the Police—CBS
Scattergood Baines—MBS

Dutch Video Concern Rents Paris Theatre To Plug Aude Interest

Paris, June 14.

Attempting to plug TV in France where it's hoped to sell sets, a Dutch concern, Phillips, via its managing director, J. J. Haver-Droze, has rented a theatre during the Paris fair, while a lot of provincial people are in Paris.

Every day, including Sundays, matinees and evening, before the film is shown, the audience is given a free TV show. The TV equipment is taken off after the video showing and the picture begins. Two processes are used: first, the normal nine inch screen, and also projection on large screen. Haver-Droze is attempting to promote TV on a large scale through the kids, and is trying to have it introduced in the schools.

However, the film industry is fighting TV, and has succeeded in having the Information Minister kill the idea of having the bicycle race, known as Tour de France, televised. This is an event with considerable following every year while the boys race all round France. It lasts a month, and provides food for the newsreels.

TV here can't put on good programs due to lack of money, if not of talent, and lives on a meagre bit of the radio appropriation. Radio itself just had the receiving set tax raised from 750 to 1,000 frs yearly (\$2 to \$3).

WLW-C NOW A 68% COM'L OPERATION

Columbus, June 21.

Sales at WLW-C, Crosley tele station here which has been on the air 16 weeks has zoomed the station past the mark where they were 68% commercial as of May 15, last date for which figures are available.

Recent time sales include two hours to Feil Ambulance Service, Columbus, who sponsored motorcycle trials at the Ohio State Fairgrounds; Standard Oil Products, Cleveland, two hours of the Charley Horse Show from Cincinnati and the Cook Furniture and Appliances, Columbus, one hour of AAU boxing matches from Cincinnati to plug Westinghouse products.

Flock of spots also reported. Number of television sets in the Columbus area as of June 1 shows a gain of more than 1,000 from the count of 5,800 on May 1. According to figures released by WLW-C, only telestation operating here as yet, 6,890 sets were counted. Of the total, 6,590 were located in private homes and 300 in public places.

Emily Post's TV Series

Etiquette expert Emily Post has inked an exclusive TV contract with Telescoops for a vidpic series on manners. Production has already started on the first of 39 five-minute shows and the series, prepped for a 13-week cycle, will be ready in the fall.

The program will use puppets animated by stop-motion photography rather than by string or hand methods. Sam E. Hunsaker, of Telescoops, claims to have found a method of cutting the cost of stop-motion films by more than 75%.

Inside Television

NBC is currently experimenting with a new studio in the old RKO Pathe studios in N. Y. which will be lighted by fluorescent lamps. Experimentation was started in an effort to reduce the heat generated by the lamps. Inasmuch as fluorescent lamps give off little heat, studio will be one of the coolest by direct heating of any in town.

One of the major problems in fluorescent lighting was its ability to provide illumination for the image-orthicon cameras. This type camera is sensitive to infra-red rays which is the base of incandescent lighting, but which is virtually absent in fluorescent which has a large amount of blues. NBC thinks it has overcome that problem and consequently is installing an air-conditioning plant at the experimental studio in an effort to ready it for telecasting.

Teleset owners in the Bridgeport, Conn. area are reporting poor TV reception on New York stations and are blaming it on the hot summer weather. Frank Marx, ABC engineering veepee, explains that the cause is not atmospheric conditions or the weather, but trees. The foliage, now in full bloom in some sections of the country, absorb enough signal strength to reduce picture quality on home screens. This condition, he says, is particularly noticeable in "fringe" areas, reception points 50 miles or more from transmitters. To improve reception to winter quality, Marx suggests, viewers should raise their antennas above the level of surrounding trees.

Philco will sponsor its summer dramatic series, starting July 17, as "Summer Playhouse," as distinct from its regular-season series starting Sept. 4 in a tieup with the Book of the Month Club. The fall setup will be dramatizations, with Fred Coe producing, of B. of M.C. best-sellers. This is the result of an experiment conducted by Philco in the spring with a dramatization of "Dinner at Antoine's." Coe produced and directed last season's Philco series. Philco is picking up the entire summer tab, and not sharing the time costs with NBC, as previously reported.

There'll be no gun play and no saloon brawls in Vallee Video's juve dominated westerns. Kids will not portray adult roles in films but handle juve chores in the chase westerns. Vallee starts shooting on series titled "Cowboy Kids" next Saturday. Pix will run 15 minutes each and feature the youngsters. Heavies will be played by adults only. Kids will use their wit to hold their own against the heavies in place of guns, knives and whips. Michael Fay has been set to handle the lead role. Leonard Levinson is scripting.

"Writing Techniques—Audience and Non-Audience Shows" will be discussed at the fourth craft meeting of the Television Writers Guild at the RCA Exhibition Hall, N. Y., tomorrow (Thurs.) evening.

Taking part will be Martin Gosch, producer-director; Jack Gould, radio editor of the New York Times; Larry Markes, scripter, and Robert Sylvester, New York Daily News drama editor. Final session of the current series will cover vidpic writing on July 14. Attendance is limited to Authors League members.

Jeraldine Cooper To Du Mont Promotion Job

Jeraldine Cooper, until recently with Paramount, has joined Du Mont Television to handle specialized merchandise promotion. She was with Par. for more than three years handling fashion publicity and merchandise tie-ins.

Miss Cooper will set up a fashion news clinic for Du Mont as part of the plans to promote and exploit women's fashions and department store merchandise via TV.

2 TELE 'STALLERS' GET FCC REPRIEVE

Washington, June 21.

FCC eased up last week on two television permittees it had cited for stalling on construction but cracked down on a third. The agency set aside a denial of an extension of time to WPDQ-TV in Jacksonville, Fla., to complete its station and designated the case for hearing to determine whether there has been diligence going ahead with construction.

On a petition for reconsideration, the Commission granted WSAT-TV in Huntington, W. Va., an extension to December 15 to complete construction. The station's application for additional time had been designated for hearing.

In the case of WSEE in St. Petersburg, the Commission, on the basis of "apparent lack of diligence," denied a request for an extension to Dec. 26 to complete construction. However, the agency informed the station it would set aside its action to consider a hearing if it is requested within 20 days.

West's Global Junketing Vidpix Series to WJZ-TV

ABC-TV has wrapped up a deal with Austen West, travel-lecturer, for a series of 13 half-hour "non-travelogish vidpix on his globe-girdling junkets. Titled "The Enchanted Road," the stanza will preem over WJZ-TV, N. Y., early in July and then will be offered to other outlets of the web.

West's extensive footage was sifted by Nat Fowler, ABC-TV's film director, and is being custom edited for the net's tele requirements. West has prepared scripts to go with the silent film, which ABC announcer Gene Hamilton will narrate. ABC has optioned West to prepare an additional 13 chapters.

Union Pay Scales Being Negotiated On Coast for First Time

Hollywood, June 21.

Producers of Hollywood's live television shows are entering negotiations on union scales for talent for the first time. Members of the board of directors of Television Producers Assn. last week joined in a session to pave the way for meetings with Coast union and guild heads.

Sparking TPA's decision to plunge into union discussions was reported issued last week by Screen Actors Guild that pointed up economic conflict between live and film TV production and raised the differences between live programs that are kinescoped on stations and those kinned on closed circuits and never seen on live tele by audiences.

Officers of the picture group, Television Film Producers Assn., have been meeting regularly with Hollywood union and guild reps but live producers heretofore have not participated in the confabs.

WENDY BARRIE SHOW GETS AN OVERHAUL

Martin Stone has taken over production reins on the Wendy Barrie TV show on DuMont, and program gets a complete overhaul.

Currently heard three-times-a-week in a half-hour interview stanza, with Photoplay mag picking up the talent tab, Miss Barrie is going into a once-a-week 30-minute audience participation show instead. Photoplay mag drops out of the picture.

Idea is to develop Miss Barrie as a bigtime fence potential.

'Man's Family' to TV

"One Man's Family" is moving to New York where it will have a tele as well as radio edition. Video show will go on Mondays at 9:30 p. m. for a half-hour starting July 27.

Carleton Morse, show's producer and owner, is bringing another package to New York, but hasn't divulged its format.

"One Man's Family" is currently on a sustaining basis having been dropped some time back by Standard Brands. Radio show will also emanate from New York, but will not be simulcast.

UNIONS FIX TV WEDDING DATE

Coast Scripters Again Seek TV-Pix Control; Will See Hammerstein

Hollywood, June 21.

Move to create a national television council embracing all writers as a means of solving jurisdictional problems that might arise between scribe guilds is being launched by local Radio Writers Guild and Screen Writers Guild reps. Oscar Hammerstein 2d, president of the Authors League, will be asked to call a mid-July meeting to discuss the matter.

Hammerstein, who is due here Thursday (23) for the first annual presentation of awards by the SWG, will be approached during his stay by RWG and SWG to call the huddle of all groups for either Chicago or St. Louis.

Agreement Vital

Granting of the charter to Television Writers Guild by the League has become somewhat of a sore point, since the SWG wants sole jurisdiction over filmed tele. The council has previously turned down several SWG bids to reopen the question. It's figured doubtful if Hammerstein will agree to call a new meeting on the subject, unless the League council reverses its position.

Meanwhile, SWG would like to protect its members against television in upcoming negotiations with major film studios. One of the demands to be made is that all pictures, no matter how projected, be covered in the basic contract. Guild also will seek extra pay for a member when the material is used in a medium other than films produced for regular theatre projection. This would automatically mean that material written for a motion picture could not be used either for radio or television without added compensation. SWG is now carrying on exploratory talks with Television Film Producers Assn. covering writers working in the new medium. All matters of tele jurisdiction belong to the TWG, however, according to League policy.

NBC July Bow On Coast Kine Shows

NBC is slated to start the kinescoping of programs emanating from the Coast July 3. Broadcast will be carried on the eastern and midwest interconnected network. It's the first instance in which a Coast originated show will be telecast in the east. General procedure has been to kine eastern-originations to the Coast.

The kinescope equipment in the NBC's Coast studios is reported to be even larger than that in the east, which is said to have cost around \$500,000.

Shows which will be broadcast are "Sundays at Home" with the Pickard Family, July 3 and "Nocturne" which will be carried July 9.

With the July 3 broadcasts, NBC will attempt to get the kine network from the Coast rolling before the rival CBS network which has already announced an elaborate schedule of Coast originated stanzas.

NBC has several other shows readied for kine reproduction. Among them are some made by Dennis Day, Ralph Edwards and Jack Carson.

GF HAS A CHANGE OF HEART ON 'AUTHOR'

Having served notice on Martin Stone, packager of "Author Meets the Critics," that it was dropping the TV program, at the end of the current cycle, General Foods last week did a turnaround and notified Stone that it wanted to ride along for a third season of "Author" bankrolling.

Program is heard Sunday nights on NBC-TV.

J. L. Van Volkenburg

CBS v.p. in Charge of Television Operations

writes on

The End of the Beginning for TV

In the 4th Annual Radio-TV

Review & Preview Number of

VARIETY Out in July

TBA in Bid For Freeze Lifting In 11 Markets

Partial lifting of the freeze on new TV station applications was requested from the FCC on Monday (20) by the Television Broadcasters Assn. In a letter to the FCC, J. R. Poppele, TBA prexy, asked for ending the freeze in 11 markets.

Poppele said that 22 channels could be opened in those cities of the west and south which are far removed from other populous areas and where the opening of new tele outlets wouldn't cause interference, one of the prime reasons for the freeze order.

"The protracted character of the freeze has had an adverse effect on at least two segments of the industry," the TBA topper declared. "Manufacturers of transmitters are unable to make any long-range plans. Receiver manufacturers, too, are in a quandary attempting to project their operations over a span of the next six months."

Poppele said that partial lifting of the ban on new stations would prevent a chaotic situation, in which there would be a hectic scramble for receivers and transmitters, when the freeze is fully lifted. And meanwhile, partial lifting would enable manufacturers to continue production and distribution.

Areas that would be unfrozen, he said, are: Amarillo, Tex. (five channels); Denver (one); El Paso (two); Sacramento (three); Salt Lake City (one); Corpus Christi (three); San Diego (two); San Francisco (one); Seattle (one); Stockton, Cal. (two); and Tacoma (one).

Poppele declared that the basic reason for the freeze has been tropospheric interference between co-channel stations in metropolitan areas. "This factor doesn't hold in the areas mentioned, because of adequate spacing," the TBA prez stressed. "Unless the Commission is contemplating a severe reshuffling of allocations in the cities in question, there appears to be no reason why a partial lifting of the freeze could not be ordered forthwith."

'Road Show' Cancelled—And Everybody's Happy

The Bob Smith TV "Gulf Road Show" heard Thursday nights at 9 on NBC-TV, goes off after June 30, with Gulf Oil finally deciding to drop its sponsorship.

Smith had long felt that the program's basic idea and format weren't contributing toward enhancing his "Howdy Doody" popularity and on several occasions pitched up the idea to Gulf of dropping the videocast. Apparently everybody was unhappy about the stanza except the guy who really mattered—the client.

TELE AUTHORITY MATTER OF WKS.

Final agreement among the actor unions on the setup for the organization and administration of television is now expected in about six to eight weeks. Latest wrinkle is whether the film groups, Screen Actors Guild and Screen Extras will insist on having a partnership status or will agree to participate with their eastern affiliates in the 4A's Television Authority. It's figured they'll hold out for the partnership arrangement, which would give them relatively greater authority.

Official settlement of the matter was anticipated last Friday (17), at the meeting of the international board of the Associated Actors & Artists of America, in New York. However, at that session the eastern unions proposed that the Coast affiliates enter the proposed 4A's TA on an equal participating basis with the others. The SAG and SEG delegation asked for a three-week delay to submit the suggestion to their boards and bring back the reply.

It was pointed out that the proposed 4A's TA setup would in no way involve merger, which the Coast unions have consistently opposed and which was voted down last winter by Equity. The 4A's TA setup, with SAG and SEG participating as equals, would be simpler, more cohesive and more effective, it was explained.

The proposed partnership arrangement, with the eastern unions in the 4A's TA working jointly with SAG and SEG, had previously been approved in principle by everyone concerned, including the 4A's board, Equity, Chorus Equity, the American Federation of Radio Artists, American Guild of Variety Artists, American Guild of Musical Artists, SAG and SEG.

Heller Switch Seen

Regardless which form the tele organization takes, it will be financed by contribution of the member groups, with Equity, AFRA and SAG putting up the major share. The participating unions will work out a constitution and, after two years, there will be a national convention of TV performers to elect officers and decide matters of policy, etc. It's expected that George Heller will be named executive head of the 4A's TA, resigning as AFRA exec-sec to take the job.

If the 4A's TA is to be a single outfit, with SAG and SEG as regular members, all jurisdiction will be held by the overall organization.

(Continued on page 36)

Ruppert Beer's 170¢ Tab for 'Sports Album'

"Sports Album," vidpic series featuring clips of old sports reels, has been bought by Ruppert Beer, via Biow, from Ziv Television Productions for three years in four markets: New York, Philly, Boston and New Haven. Price is reported to be \$170,000.

Clips will be edited into five-minute shorts and skedded before telecasts of fights, ballgames, etc. Series is available for sponsorship in other markets.

TV 'Rushes'

Hollywood, June 21.

Method comparable to film studios' daily viewing of "rushes" on films in production has been adopted by video, representing another facet of TV operation that integrates pix patterns.

Shooting starts today (Tues.) on the series of Lone Ranger TV pix being made for General Mills by Jack Chertok and Apex Films. Chertok has negotiated with Paul Mowery, ABC's TV Coast head, for a daily "closed circuit" o.o. of the film sequences to expedite work on the vidfilms.

"Ranger" series will be carried on ABC-TV.

TV Set Price War Into the Open As Store Inventories Pile Up

Anatole Chujoy

Dance Authority

Discusses

"Television and the Dance"

★ ★ ★

In the 4th Annual

Radio-TV

Review & Preview Number of

VARIETY

Due in July

Find TV Oaters Hard to Swallow; Fade Off Webs

Viewers are finding it hard to swallow tele's heavy diet of Western pix and as a result ABC-TV is drastically axing its sked of oaters. According to Nat Fowler, ABC-TV film director, audience reaction to the hoss operas was at first enthusiastic, but mail has been dwindling rapidly and some viewers have been complaining about the emphasis on pinto pix.

In the Western department, CBS-TV has "Chuck Wagon" cross-the-board for an hour at 5:30 p.m. NBC-TV has "Hopalong Cassidy" for 90 minutes Sundays at 5 p.m. WATV, Newark, has oaters on Wednesday through Sunday from 4-5 p.m. and from 7-8 p.m. WPIX, N. Y., has "Six Gun Playhouse" and other periods of wild-and-woolly pix.

In place of the mustang mellers ABC-TV is substituting some old serials on a three-times-weekly sked. The cliff hangers are edited for tele, cutting out long shots and paring down the usually long intros.

Gulf Reprises Its Nix On Bob Smith Guesting For Competing Texaco

Despite the fact that it had served notice that it was dropping out of sponsorship of the Bob Smith "Gulf Road Show" on June 30, Gulf Oil Co. handed down its second nix to Smith when Milton Berle tried to work the "Howdy Doody" character into his closing "Texaco Star Theatre" TV stanza last week.

Gulf had previously said "no dice" to the guest shot a couple months back and although Smith conceded to Gulf that only the "Howdy Doody" character would be used, with no mention of Smith, the Texaco rival company refused permission.

WKBK, Chi, Serves Dismissal Warning

Chicago, June 21.

Staffers of WKBK, Chicago, have received word to start looking for other berths in a new economy move, caused by station's impending transfer to the CBS-TV network. It is believed few network programs will be Chi-originated and WKBK will depend on west-bound shows.

WKBK now has 110 employees. No definite dismissals have been handed out as yet, but staffers have been told that those who were hired recently, and others who don't figure in key operations had better start job-hunting.

Sales of tele receivers have hit the tapering-off point, according to indications. Production has been exceeding demand for several months and many stores have large inventories which must be moved before new models come out for the fall trade.

Sales are so far behind inventory that Macy's N. Y., took an unprecedented step last week in an ad naming such brands as RCA, Philco and Admiral at reductions as much as \$400 for a projection set. Usual procedure is to advertise "nationally named brands," otherwise such advertising and sales are violations of the Feld-Crawford price-fixing act. This ad riled the trade to the extent that distributors protested to the store, but whether such ads will cease is yet to be seen.

Macy's action brings into the open a condition which has been going on for about six months. Many retailers have been doling out 20% discounts, and Macy's move merely brought the under-cover price war into the open.

Whether the Macy ad will enlarge the scope of the price-war remains to be seen. Distributors are likely to keep a firmer policing policy on many retail outlets in an effort to control the chase.

Too Many Retailers?

One manufacturer ascribed the price-break as being due to too many retailers. One angle on which many small shops operated was the rebate ad system, which enabled them to cut prices. By this method, the stores took co-operative ads with the manufacturers. At the end of the year, rebate because of frequency of ads

(Continued on page 34)

B&K's 2-House Test Run for TV

Chicago, June 21.

Balaban & Katz has skedded eight to 12 months for experimentation in theatre television, using the Chicago and State-Lake houses on a split shift basis. Results of the test period will influence John Balaban's move to throw theatre tele into the 25 large B&K houses here.

Present plans call for theatre TV catching major emergencies, spot news, etc., for Chicago Theatre patrons, events important enough to warrant stopping the program then running. Affairs which can be planned ahead, such as football games, city and federal elections, and major celebrations, will be screened at the State-Lake theatre, probably after a 15-min. time lag to allow processing of Teletranscriptions.

Balaban has set sights on five Notre Dame football games this fall for test purposes. State-Lake customers will probably get snagged for an extra fee at the boxoffice to catch these games, but the exact price hasn't been set.

Premiere midwest showing of theatre tele last week (16) was a simple demonstration using sidewalk and lobby interviews with invited celebs which were flashed on the large-size screen after the audience was seated. Operation was considered a success by B&K officials.

A&P LIKES VIDEO, BUT AREA DIRECTORS DON'T

Atlantic & Pacific Tea Co., at one time a heavy spender in coast-to-coast radio programming with its "A & P Gypsies," has been looking over the video scene with an eye toward a prestige-type show.

Parent execs of the company liked the idea of picking up the tab next season on "Author Meets the Critics" (before General Foods decided to pick up the option), but A & P area directors who were polled nixed the outlay.

Tele Follow-Up Comment

THE BLACK ROBE
With Frank Thomas, others
Writer-Producer: Phillips H. Lord
Director: Ed Sutherland
30 Mins.; Wed., 8:30 p.m.
Sustaining
NBC, from N. Y.

"The Black Robe" is an unusual semi-documentary program with powerful dramatic punch. Based upon the reenactment of typical cases in a metropolitan night court, this show is a lineal descendant of radio's "agony column" airers with the difference that here the poignancy is multiplied by the visual factor. And it's a bankroller's natural, considering its minimum production costs and surefire popular appeal.

One of the extraordinary features of this show is the group of non-professionals playing the hoodlums, vagrants, felons, riffraff and ordinary unfortunates in the nock trials. Announcements are made from and at of the half-hour session that these people are only acting, but dialers will find it difficult to believe. The illusion of reality to too compelling. Each looks like he or she is at least a video version of some real-life mishap with the law. Whether it's natural talent or brilliant directorial control, these pickup players handle their lines in a living tense with all the crudities, ties and tremors of authentic people left intact.

The camera work is standout in its delineation of character. Via prolonged closeups, the minute details of facial expression are brought into sharp focus, heightening the realism and increasing the amazement at these players' thespian proficiency. The question has to be raised: Why hasn't Hollywood tapped this remarkable reservoir of talent for its documentary pix?

Straightforward format brings a flock of these non-pros into a simulated courtroom before an actor-judge who administers justice after listening to their pleas. On last Wednesday's show, the cases involved several hoodlums on assault charges, small-time con man selling fake map subscriptions, an average Joe held for automobile manslaughter, a trio of argumentative Harlemites, a couple of undisciplined peddlers and a young married couple with a problem of the husband working nights.

About 95% of the proceedings had an absolutely genuine look. The hoodlums, who might have been recruited from the Mills hotel population, were played to the hilt right down to the nervous mouth twitch and gnawing of toothless gums. The magazine salesman and the young couple, however, were slightly contrived in their comic relief. But all of them played without seeming awareness of the camera, a tipoff on director Ed Sutherland's firm control over the proceedings. If the same Sutherland were to have been prominent in Hollywood directing films.

The show is a sock commercial package of tragic and comic ingredients which, unfortunately, falls short of its stated pretension of adding to human understanding. The cases are paraded before the bar in rapid-fire order and the judge hands down justice without explaining the motivations of his rulings. This is copying night court reality too closely for full participation of viewers in the legal mechanics.

The judge is played with appropriate dignity and wisdom by Frank Thomas, who will be generally recognized as a regular actor. The program is free from the judge's traditional garb.

Herm.

HERE COMES FUN
Producer: Bill Prutting
Director: Lee Hall
15 Mins., Mon., 8:00 p.m.
Motorola

WNIC-TV, New Haven

If program caught is a criterion of others on the schedule, then this one is a misnomer because actually there is nothing funny at all about the 15-minute stretch. It's good vocalizing, but not comedy.

Sponsored by Motorola, setting used is backgrounded by a product layout except when camera swings to the Newhallville Four, one of a string of barbershop harmonizers which constitute the weekly series. Talent was okay on this particular show, boys hitting a good variety of tunes.

Joe Francis did an acceptable emcee, his chores including chatter with the vocalists, presentation of a prize to weekly winner of brief essay on "Why I Like Motorola," and an explanation of how to qualify for the prize via their entry blanks.

"Fun" is okay music, but 'tain't fun.

Bour.

SUMMER FORMAL
With George Conely, Kay Coulter, Jordan Bentley, Jacqueline Dodge, John Fernandez, Mary Ann Drake, John Intorcio, Ina Kurland, Don Roberto, Lee Pailton, Leigh Roberts, Boris Runnin, Bob Kennedy
Music - Lyrics: Marty Donovan, Gerry Kenyon
Dances: Fred Kelly
Producer: Warren Wade
60 Mins., Sun. (19), 9 p.m.
Sustaining
NBC-TV, from New York

The adaptation of arena-style theatre into television has been tested successfully; basically it's a sound idea, offering provocative camera treatments. But NBC in its "Arena Theatre" showcasing on Sunday (19) offers it completely with its revue presentation of "Summer Formal."

"Arena" staging by Albert McCleary, in fact, left the viewer somewhat baffled as to just what innovations the boys had in mind, for inevitably what came off the cameras proved to be a succession of song-and-dance closeups that hewed to an orthodox pattern of presentation.

Unfortunately, "Summer Formal," primarily intended as a showcase for new talent, was the type of show that cried out for something singular and off-the-beaten-track in production treatment to offset some very hackneyed performances. Once in a while something of a refreshing quality managed to inject itself, but on the whole it was stereotyped and commonplace.

Occasionally, one got the suggestion of the informality sought for in the "arena" concept as a camera-man was brought into focus, but these occasions proved more distracting than anything else.

Idea, too, was to build the revue's contents around magazine formats, but invariably it could have been a couple of other mags the producers had in mind.

Most worthy of mention was the choreography devised by Fred Kelly and the original music and lyrics by Marty Donovan and Gerry Kenyon.

Rose.

MARY KAY AND JOHNNY
With Mary Kay and Johnny Stearns
Writer: Johnny Stearns
15 Mins.; Mon.-thru-Fri., 7:15 p.m.
Sustaining
NBC, from N. Y.

"Mary Kay and Johnny," which has made the rounds of the NBC, CBS and DuMont stations, has landed back on NBC with a stiff daily grid. This is a tough assignment for a situation comedy since new material just isn't that plentiful. Mary Kay and Johnny Stearns, however, are a highly personable team reenacting some likely and unlikely domestic situations. It's breezy stuff, uneven in texture but palatable on the whole.

Typical session last week had Mary Kay pretending to play the harmonica to her impressed mate as a grocery delivery boy was actually rendering the tune. It was good for a mild laugh but ended weakly. Stearns still plays with a dry casualness but Miss Kay is growing more kittenish than plucky.

Herm.

MAGIC COTTAGE
With Pat Meikle, Robert Wilkinson
Writer: Mort Frank
Director: Les Tomalin
Producer: James L. Caddigan
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Sustaining
WABD, N. Y.

"Magic Cottage" has little to recommend as a juve show. Flagrantly patronizing in its approach, this program practically gets on its hands and knees to play iddy-biddy patty cake with the kids who, even at six, are sophisticated enough to detect the phonyism. There's a conspiracy afoot, moreover, to foster upon the junior's susceptible mind that affliction of so-called adult air entertainment—the giveaway quiz show.

Herm.

VOL. I, NO. 1
With Wyllis Cooper, Jack Les-
couille, Nancy Sheridan, Frank
Thomas, Jr., Albert J. Buhrman,
organist
Prod.-Writer: Wyllis Cooper
Director: Alex Segal
30 Mins., Thurs., 9:30 p. m.
Sustaining
ABC, from New York

Wyllis Cooper, who distinguished himself in radio with the "Quiet, Please" and "Lights Out" shows, has made a provocative start in video with his production of "Vol. I, No. 1." He has applied techniques used in films and legit in a manner that makes the audience part of the show with his stationary one camera technique, and provided a story with an indefinite conclusion that leaves the viewers stewing in their intellectual juices groping for a plausible explanation.

Briefly, the yarn tells of a couple being shown to a hotel room by a bellhop. Said couple have robbed a bank, killed a watchman and made a successful getaway to this hideaway hotel. The moment the bellhop leaves, they discover their money and the gun missing, despite the fact that their luggage hasn't been switched. The bellhop seems to be the master of the situation. He strands them without food, water, cigarettes, and without a possibility of making a getaway.

The focal point seems to center around the bellhop, played with just the right amount of pishness by Frank Thomas, Jr. It's hard to make out exactly what he represents. He could be a personification of the couple's conscience or some supernatural being. The audience can apply any solution it likes and it will still be groping for explanations.

Jack Lescouille and Nancy Sheridan as the embattled couple do excellent jobs that calls for a graduated change of emotions from cockiness to stark terror.

Cooper has made the audience part of the show by using his single camera stationed behind what is purportedly a mirror. The camera range is limited to what can be seen by one peeking into the room. Cooper has seen to it that the audience is given a feeling of guilt by looking in on the show, especially when the absconding pair complain that they have the feeling that someone's watching them.

With the variation in story treatment, Cooper has also introduced some penetrating bits of business. At one point the siren of a passing ambulance merges with the loud swing record from a music store on the ground floor of the hotel in a manner that made it a completely harmonic composition and one that helps create an atmosphere that helps accentuate the feeling of terror that envelopes the twosome.

Jose.

WBKB ANNIVERSARY
With Russ Davis, Bill Kusack, Ed Roberts, Joe Wilson, Ulmer Turner, Peter Donald, Shyretos, Jackie Green, Joan Edwards, Blackburn Twins, Janet Blair, Henry Youngman, Morton Downey
Producers: Jonny Graff, Nate Pahl
Remote Director: Dick Liesendahl
180 Mins., Thurs., 7:30-10:30 p.m.
(CDT)

Sustaining
WBKB, Chicago

WBKB's eighth anni party, a lengthy and varied affair, took televisioners through the station history, official opening of its new transmitter, midwest preem of theatre television, and wound up with a 70-minute stage show from the Chicago Theatre.

Program opened with a shot of a staplejack fastening a flag to the new 700-foot transmitter tower. Camera then trained on studio where announcer Russ Davis and engineer Bill Kusack, using old snaps, rehearsed WBKB progress from its inception. Next camera showed a birthday cake-cutting assisted by station personnel. Continuity was interspersed twice with group vocalizing by the AFRA Singers.

Viewers next witnessed finals of the Bashful Blonde contest, a tie-in promotion with a current pic at the Chicago theatre. Further along, announcers Davis and Joe Wilson took over with sidewalk and lobby interviews, catching celebs on their way into the Chicago theatre for the midwest debut of theatre television. These hobnobs were tele-

transcribed and flashed on the large size screen fan the theatre after the audience was seated.

Biggest feature for viewers was

(Continued on page 36)

Joe Laurie, Jr., and Harry Herschfeld, two-thirds of the "Can You Top This?" triumvirate, trailed each other Sunday night over NBC and each evidenced their aptitude for TV. Incidentally, a dual radio-video deal is being negotiated currently for the Senator Ed Ford package. Both acquitted themselves well, particularly Laurie who had greater opportunities on "Leave It to the Girls" in light of the more informal pattern. Maggi McLeane continues an excellent presence, ably foiled by Florence Pritchett and Binnie Barnes, the regulars. Robin Chandler and Natalie Schafer were the guests, the former parrying the fast company, but somehow Miss Schafer gave the impression she needs a script since the ad lib meter seems a bit beyond her. Laurie, of course, went back into the files for the gags about gals, brides and marriage, to top it off and par the video-genic braintrusters facing him. Herschfeld's stint was on the ensuing half hour with Billie Burke's autobiog the subject for discussion on "Author Meets Critics." Per usual John McCaffrey was a tiptop confereer, Herschfeld was meadow and in the actress-author's corner, and even Merle Miller was gallant in his capriciousness as he spotlighted certain phases of the book.

Milton Berle's video valedictory for the season attempted to apply the show business adage, "Always Leave 'Em Laughing" (plug for his forthcoming Warner Bros. film). He virtually pulled every trick in the bag to make for a happy exit. The result did show some strain, but it was plenty OK all around. Fatso Marcell after a deliberate fluff, said "Don't make a Federal case out of it. It's the last show." There was also a heavy mixture of sentiment toward the end which indicated a warm enough sponsor relationship despite Berle's demands for a better deal.

For the last exhibit, Berle lined up a pair of top singers. Lina Romay and Tony Martin, each of whom are tops in their particular field and both hit maximum response although Martin would have registered even better if he had accented romantic ballads.

Berle, per usual, was the busiest

LITTLE OLD NEW YORK
Starring Ed Sullivan; plus guests
Producer: Ed Sullivan
Director: Cleo Robins
30 Mins.; Monday, 7:30-8 p.m.
Sustaining
WPIX, N. Y.

"Little Old New York," sustainer headed by Ed Sullivan, the New York News' syndicated Broadway columnist, purports to be a dramatization of Sullivan's column of the above title. The opening show was a dull half-hour.

It is a session of interviews with the little old New York, who make up the names that appear in Sullivan's column. On the opening session there were a midget clown from Coney Island, a barber from the Main Stem who spoke of specializing in "television haircuts," a couple of singers with stories about themselves, some girl swimmers and a male diver associated with a water show. All of it done without any spontaneity.

Sullivan's question-and-answers session was deterred no little by the naturally dawdling pace of the confereer himself. In fact, the show was so slow on the talk that the show had to be cut enroute. Sullivan admitted it was being slashed. Clipping the clipper would have done it more easily. The barber clipped away merrily, in full view of the audience, with a conveniently obliging stooge to illustrate his "TV haircut."

The "human" element was pointed up when the clown revealed—just like in the story books—that he was once in love. Just like anybody else. She was the headless girl. But she went to Hollywood, and he's been pining for her ever since. She took her head along with her and became Lucille Ball.

A stiltwalker there used to be his best friend. He also went to Hollywood. And became Cary Grant. These were the clown's stories.

The aquacade girls and the diver (Marshall Wayne, former Olympic champ but now also a pilot) were paraded for some questions of considerably lesser interest. Singers Billy Daniels and Ruth Petty ditto, and they also sang.

Kahn.

Tacoma — Carl E. Hammond,

owner of KMO here and KIT,

Yakima, has applied to the FCC for

a television license on Channel 13

here.

guy on the show, but more so. There were more changes of costume, including one in drag, plus a couple of changes into regulation garb. In addition he dipped into the repertoire for the Rubie Goldberg bit, and also the "Mutiny on the Bounty" satire, plus a cafe scene with Eddie Hanley, himself no slouch on comedy.

During the past season Berle has contributed to a successful show that maintained a phenomenal rating. Television gave him national prominence, a picture contract, profitable manufacturing tieups, etc., but video also owes Berle a considerable amount. He gave it an impetus that took it out of the penny arcade classification.

After its "Boy Meets Girl" fizzle of the previous week, "Studio One" last Wednesday redeemed itself with a distinguished adaptation of Turgenyev's "Smoke." It was a field day for the wives of the Broadway legit fraternity, with Leucen McGrath (Mrs. George S. Kaufman) playing the turgid role of Irena, and Mary Sinclair (Mrs. George Abbott) as the displaced damsel, Tonya. Considering that the classic Russian novels are as a rule heavy and slow, the "Studio One" production was quick-moving, to the moment, and exciting. The casting and performances were topnotch, with Miss McGrath in particular giving an exquisitely sensitive portrayal.

While not strictly a summertime

TV dish, the qualities brought to

"Smoke" justified the long shot.

Dickinson Eastham, understudy to Ezio Pinza in "South Pacific" showed off a fine video personality Thursday (16) as a repeat guest on Roberta Quinlan's NBC-TV show for Mohawk Carpeting. On a 15-minute broadcast by Miss Quinlan, Eastham didn't get much time, but his handling of a few lines and his warbling of "This Nearly Was Mine," from the "Pacific" show, was well done.

Robert Knipe's exploration into the later life of Robert Alton (Bauer, father of the famous Elizabeth Barrett Browning) resulted in a fairly obvious bit of dramatics which was given a better production than it deserved on Chevrolet on Broadway. Excellent enactment by Leo G. Carroll and a fairly capable cast couldn't obscure the fairly thin premise of the story and obvious conclusion of "The Heritage of Wimpole Street."

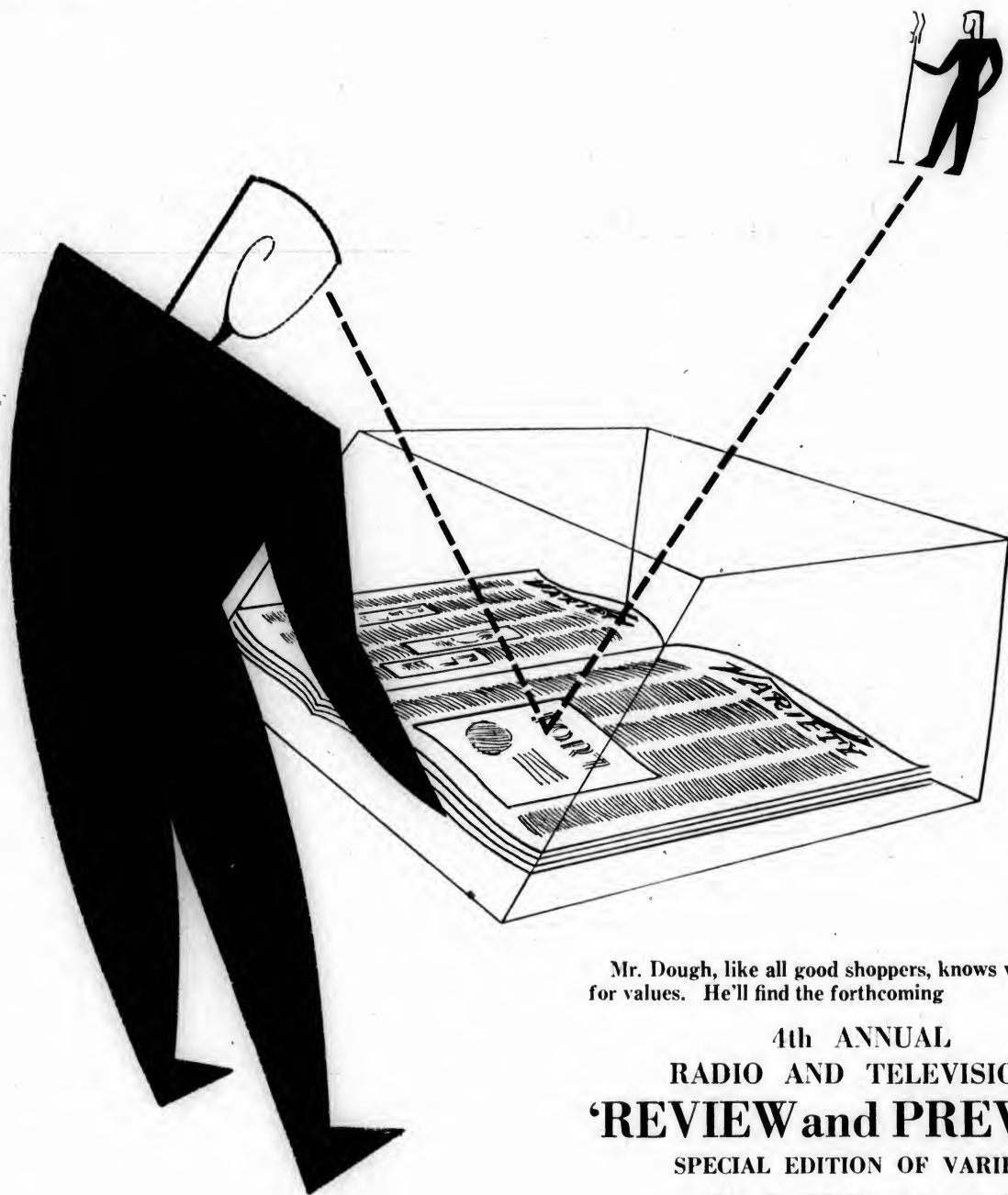
Judson Rees did an appealing job as the counsellor while Valerie Casart and Emily Lawrence registered as the girls in the family.

DuMont's "Spin the Picture," Saturdays at 8-9 p.m., is still a confusing, too-obviously contrived quiz for home viewers. Formerly called "Cut," it is poorly planned and executed. And the change in its emcees, from Carl Caruso to Kathi Norris, doesn't seem to have been much for the better. Miss Norris tries futilely to sell, especially when she drones that irritating and constant "Spi-i-n the P-i-i-cture." Paul Luther is her confederate on the announcing chores, and he, too, fails to impress, especially when he has to read the show's description. Judson Rees on record, the show is a clue-giving setup employing actors, a musical trio, etc. Viewers are phoned to guess the varied situations or tunes. Actually, "Stop the Music" is such a better idea.

J. Walter Thompson agency, on behalf of its Ford Dealers clients, parlayed the talents of Ethel Merman, Lauritz Melchior and Peter Donald into the Monday night (20) CBS-TV slot as the first of three windup shows before the sponsor bows off for the summer. A series of replacements was necessary because of Ford's "Crystal Ball" cancellation.

Aside from "resting that a Melchior-Merman teamup (as la Ezio Pinza-Mary Martin of "South Pacific") could have an amazing musically potential, the pair's dueting did nothing to enhance their TV prestige. Program, for that matter, had all the qualities of a hastily thrown-together job, with little production values and the cameras shuttling between Merman, Melchior and closeups for each individual contribution. The Merman-Melchior duet of "Anything You Can Do," and the comedienne's "No Business Like Show Business" (both from "Annie Get Your Gun"), plus a fleeting moment of the Metop star in a jive dance routine were so-so highlights of a "filler" stanza.

Mr. John Buyer Dough
is **ALWAYS**
shopping



Mr. Dough, like all good shoppers, knows where to look for values. He'll find the forthcoming

4th ANNUAL
RADIO AND TELEVISION
'REVIEW and PREVIEW'
SPECIAL EDITION OF VARIETY

(To Be Published in July)

exceptionally useful, since it is designed to act as THE buying guide for the new radio and television season.

Your advertisement in this Special Edition establishes for you a ready reference to your station, name, talents, radio and TV background. Make your advertising space reservations at:

EXTRA
EDITORIAL FEATURE
16th Annual

VARIETY

Survey of
RADIO - TELEVISION
SHOWMANAGEMENT
AWARDS

VARIETY

154 West 46th St., New York 19
360 No. Michigan Ave., Chicago 1
6311 Yucca St., Hollywood 28
8 St. Martin's Pl., London, W.C. 2

VARIETY the showcase for Radio and Television

CHESTERFIELD SUPPER CLUB
With Bill Lawrence, Kay Starr,
Fontane Sisters, Martin Block,
Mitchell Ayres Orch.
15 Mins.: Mon.-Fri., 7 p.m.
CHESTERFIELD

NBC, from New York
(Newell Emmett)

Bill Lawrence has replaced Perry Como for the summer on the continuation of the five-a-week series for Chesterfield, and Kay Starr joins him on Tuesday and Thursdays. Otherwise, the cigarette "Supper Club" format and people remain the same—Fontane Sisters, Mitch Ayres orchestra and Martin Block being holdovers.

Opening programs in the new series last week were fair. Lawrence is average, both vocally and at handling lines. There's nothing that can be said against him, but there's nothing that can be said for him, either. He's a singer. There are plenty of them. Miss Starr's showings on Tuesday and Thursdays were something else. A strong, vibrant voice which she knows how to use made her bits stand out on the two shows she worked. Fontane's did their usual colorful soloing and understudying on the shows caught, the entire troupe grounded solidly on Mitchell Ayres rhythms.

Writing on the series of shows of the first week was uniformly plain and colorless. A good deal of that impression, however, could easily have stemmed from Lawrence's drab style of relaying the principal lines.

JOLLY BILL'S CABLE CAR CAPERS

With Bill Steinke; Eloise Rowan, organist

Producer: Dave Drummond

Writer: Bill Steinke

15 Mins.: Mon.-Thru.-Fri., 5 p.m.

Participating

KNBC, San Francisco

The formula developed by Bill Steinke, with its parent-approved appeal to kids, has wrapped up an enormous listening audience for this program which, reaching out 300 miles, enjoys a resultant huge mail reaction. Now in his third year of airwaving, Steinke has successfully impacted his "Magic Cable Car" fantasy deep into kid listening habits in spite of blood and thunder competition that swarms the air in early evenings.

Combining many juve appeals, such as yarn-spinning, birthday greetings, imaginery trips to schools and places of historic and other interest, sugar-coated lessons on health, safety, patriotism, plus cartoon-sketching contests which are rewarded with pleavene prizes, Steinke has garnered iron-clad loyalties from the sub-teen-agers.

Essentially a scripted program, Steinke departs sufficiently from text for ad lib which give warmth to wordage. Total effect is one of spontaneous joviality. Music background provided by Eloise Rowan, organist, is adroit, effective and sparky.

Production by Drummond is sympathetic, giving Steinke full play for his St. Nick temperament which needs wide latitude for effectiveness, and gets it.

Expansive personality and rotund appearance of Steinke has promise for video. Ted.

TEXACO STAR REPORTER

With George Stevens, Norvell Slater

15 Mins.: Mon.-to-Fri., 11:30 a.m.

TEXAS CO.

WOAI-TQ, San Antonio

From the studios of WFAA, Dallas, and to the member stations of the Texas Quality Network comes this series with a new twist. Instead of asking the listeners questions this one allows the listeners to send in questions to which they are seeking the answers. Questions must pertain to subjects not falling into the following three—personal, legal or medical. They come from history, radio to background of personalities in the news.

The walking answer man for the series in George Stevens who has a pleasing voice and is concise in his answers, yet answers the question fully. Norvell Slater reads the questions, giving the name of the person submitted. He also is heard in a brief roundup of the latest news midway in the program.

Inasmuch as they desire to answer as many questions as possible there is only one commercial on the various Texaco products which is brief, to the point and handled well at the end of the broadcast.

Airings show good production and should create much good will for Texas Co. and its products. Andy.

Dallas—Elythe Chan, actress of the Dallas Little Theatre and the Arden Club is adding a "women's page" to the 10 a.m. daily newscast heard here over KINL.

Religioso Hawking

Commercial religious airters, which formerly were brushed off by the n's in favor of donated time to the major faiths, are coming back to ease the current billings famine. ABC let its bars down, beginning last Sunday morning (19), with two new programs, "The Old-Fashioned Revival Hour" and "The Voice of Prophecy," packaged in transcribed form by two California religious organizations, the Gospel Broadcasting Assn. and Voice of Prophecy, Inc.

Identical in style and tone, both programs sell their fundamentalism via gospel readings, exhortations and liberal quantities of religious music rendered, in both cases, by male quartets. Except for the idea that these shows are hawking theology on a commercial basis, there is nothing objectionable to these shows which are obviously slanted to hinterland audiences. Direct solicitation of funds, of course, is prevented by broadcast regulations.

WASHINGTON FORECAST

With Prof. Samuel Stratton

15 Mins., Sun., 9:45 p.m.

WPTZ, Albany

Samuel Stratton, the second Union College faculty member to do regular broadcasting (Prof. Joseph Rotundo is the other) and scheduled to be a Democratic candidate for Schenectady city council in the fall, hit one of the time-liest and most significant notes in a recent commentary on his Naval Reserve cruise and the role such organizations play in creating public understanding of and support for adequate U. S. defense forces.

It is odd this phase of an important subject does not receive more open discussion and perhaps that the Secretary of Defense does not coordinate radio more closely in expounding or explaining it. Stratton's observations were frank, temperate, informed and sympathetic. He represented the best in air commentary. As always, the miker gained in authority because he talked about a matter in which he had personal background and experience.

Stratton's explorations of the Washington scene (he served in it for sometime) are workmanlike and discerning, although not too profound. They usually constitute a summary of the week's developments. Educator created sound bridge between Schenectady and the nation's capital via a comparison of Charles P. Taft, Sen. Robert Taft's brother and a Union College guest speaker, with the older statesman, and a consideration of the situation should both men be candidates in Ohio next fall. Stratton might tighten his scripts, which tend to excess wordage. Jaco.

INVITATION TO VACATION

With Cliff Hansen

Writer: Carl Person

5 Mins., 6:10 p.m., Mon.-thru-Fri.

PUGET SOUND NAVIGATION CO.

KJLR, Seattle

With a few more local radio programs like this, residents of Western Washington might become Californian in their knowledge of, and bragging on, the scenic and tourist wonders of the Puget Sound area of the unique San Juan Islands, of Hood Canal of Vashon and Bainbridge Islands, residential tributaries to Seattle, and of the many lush and green excellencies of the pleasant land that surrounds Seattle.

Program makes capital of the fact that on Puget Sound flourishes the last home of the far-ranging ferry boater. There are perhaps more trips per day or more people carried on some ferry lines in New York City, Baltimore or elsewhere, but there is probably nowhere else where the trips are so long and varied or where so many island people are entirely dependent on ferries for transportation.

Black Ball Line has 290 sailings each day from Puget Sound, ranging from commuter trips to Bremerton (16 miles); Bainbridge Island (6 miles) to jaunts to Victoria, B. C. (73 miles).

This five-minute strip tells what can be seen, where to see it, and how. Cliff Hansen does an excellent job of telling the listeners from a script by Carl Person, and musical opener, an excerpt from "Let's Get Away From It All," is a nice mood setter for five minutes that contains easy, and informative listening. Reed.

MURDER BY EXPERTS

With Lawson Zerbe, Bryna Raeburn, Ian Martin, Cameron Andrews, Bill Zuckert, Frank Behrens; John Dickson Carr, narrator

Producer: Robert A. Arthur

Director: David Kogan

Writers: Arthur, Kogan

30 Mins.: Mon., 9 p.m.

Sustaining

MBS, from New York

"Murder By Experts" registers as a slick moderately-budgeted whodunit with good scripting and production values. Series presents John Dickson Carr, mysterious novelist and author of "The Life of Sir Arthur Conan Doyle," as host-narrator. Each week Carr has a guest expert (in this case Hugh Pentecost) select his favorite story of another writer, which is adapted for airing by Robert Arthur and David Kogan. The introduction is complex, but the setup will probably permit the show to tap the talents of the better yarnspillers.

Thriller on the preem, based on a tale by Andrew Evans, maintained suspense. Drama was that of a college student who after a night of carousing finds a corpse in his bedroom and believes he has committed a murder. His close shaves in trying to dispose of the body provided good melodramatic moments, while revelation of the entire affair as a collegiate prank added humor. Denouement with the victim of the hoax carted off to an asylum, provided an ironic double-twist.

Lawson Zerbe got full impact from the hectic problem of a man haunted by fear and was backed up by a capable cast. Carr brought a warm, informal manner to the role of host. Original music by Richard DuPage was fair and was played by the Emerson Buckley orch. Stanza is rebroadcast on WOR, N. Y., on Saturday afternoons, which seems a waste of evening-quality fare. Bril.

CURLY FOX AND TEXAS RUBY

With the Crustene-Gang, John Paul Goodwin

15 Mins.; Tues., Thurs., Sat., 11:45 a.m.

SCUTH TEXAS COTTON OIL CO.

WOAI-TQ, San Antonio

As a summer replacement show, this opus originates in the studios of KPBC, Houston, and is fed to member stations of the Texas Quality Network. Program replaces Red River Dave and his Gang which has originated here in San Antonio over WOAI. Program is overheavy on mountain music and oldtime tunes and songs. Some Texans will of course go for it, but straight western or hillbilly music which has been aired heretofore by the sponsor would be more effective. A straight musical show would also probably do some good as it comes just before the midday meal.

Program features Curly Fox, said to be national champion old-time fiddler, and his wife, Texas Ruby, "Queen of the Cowgirls." Fox also is heard as m.c. of the airings and has the typical dry mountain humor and also serves as foil for announcer John Paul Goodwin. Best of the tunes saved out by Fox was "The Dog-gone Blues." Texas Ruby was heard in a trio of tunes the best of which was the ballad "Legend of the Robin Red Breast."

Crustene-Ranch Gang provide an assist with their guitars and other musical instruments as well as their vocal chords to the two stars.

John Paul Goodwin turns in his usual able job as announcer for the airing but his commercials are a little bit too long and too often. Andy.

101 RANCHBOYS

Producer-director: Woody Eberhardt

30 Mins.; Sat., 2 p.m.

Sustaining

ABC, from York, Pa.

Homespun and typically American are the melodies of the 101 Ranch Boys whose hillbilly rhythms are fed every Saturday afternoon to the full ABC net from WBSA, York, Pa. With two guitars, bass, accordion and a fiddle, the outfit adeptly handled some eight numbers when caught Saturday (18).

Practically every tune was accompanied by a vocal, either by a threesome of warblers or by individual sidemen. While the layout was a pleasing one, a better change of pace would have been obtained had more instruments been programmed.

Lone number, sans a vocal, was a hordown on the fiddle, it was rather tuneless, but maybe that's what made it unusual. Balance of the session was devoted to such standbys as "The Old Ragged Cross" and "Cool Waters" among others. On the whole the music of the 101 Ranch Boys adds up as sock stuff for those partial to roots melodies. Glib.

Hearing on FCC Revamp

Continued from page 27

The provision was strongly defended by Sen. McFarland as a guarantee that a violator would not be subject to "double jeopardy." Sen. Charles W. Tobey (R-N.H.), a member of the subcommittee, expressed suspicion of the amendment. He wanted to know how it got in the bill. McFarland said it was a carryover from the old White bill, and should be inserted.

Acting FCC Chairman Rosel Hyde opposed the provision on the ground it would be interpreted as a curtailment of the Commission's power in taking anti-trust violations into account in passing on the qualifications of a radio applicant. He agreed that the Commission should not be "a second anti-trust division" but he insisted it should have the right to consider unlawfulness of an applicant in determining his qualifications as a licensee.

Opposition to the provision by David Hume of the Dept. of Justice, apparently unexpected by the Committee, brought indignant criticism from McFarland, who questioned the reliability of the testimony and the propriety of the witness's appearance. Hume, a special assistant to the Attorney General in the Anti-Trust Division, said the bill would weaken government safeguards against monopoly.

The measure comes at a time, he testified, when FCC is determining whether motion picture producers and exhibitors are eligible for television. After a 10-year fight to prevent producer monopoly of theatres, he said, "it would be paradoxical" if the government should now hand the producers "the means of monopolizing the new form of exhibition."

Hume also opposed a provision which would prevent blanket exclusion of any business from eligibility for radio licenses. He said that the prohibition against discrimination based upon affiliation has the approval of his department, but the real purpose appears to be "to prevent the application of competitive, anti-trust principles to newspapers and to the motion picture industry."

Sen. Tobey also spoke out against

the provision on the ground it would enable the picture industry to get a monopoly in television. He felt the Senate would be against it.

Sen. Ed. Johnson (D-Colo.), chairman of the full Commerce Committee, was caustic in his criticism of the amendment. He referred to language in the provision preventing discrimination against "race, religious or political affiliation" as "camouflage" concealing other purposes. Who does the provision help, who does it hurt, he questioned. "How would it affect the movies going into television and dominating it?" he asked. There was no response.

Disagreement also developed on the provision in McFarland's bill to provide a panel system in the Commission to expedite operations. Hyde told the committee the FCC is divided on the advisability of the panels and that the members are six to one against the system being mandatory. With commissioners frequently absent on official business, he said, a panel might find itself without a quorum and be unable to act. He also expressed doubt of the wisdom of entrusting very important decisions to a panel.

Sen. Tobey was skeptical of the need for panels. "What do we have a full commission for?" he asked.

Sen. McFarland admitted the provision is controversial but explained he wanted to explore its possibilities. He thought the division of the Commission into panels might work out in handling the less important matters.

Crystal Ball

Continued from page 25

ings, the question of whether radio in the future will have to hew closer to the newspaper-mag concept of short-range advertising commitments is expected to get increasing attention from here on in. (ABC president Mark Woods has already envisioned a blueprint for his big involving sponsorship on a monthly basis.)

However, there are two prominent schools of thought on the subject. On the one hand, it's contended that only by adopting its "think big" formula, and establishing itself a big business without cutting corners, radio made itself attractive to such kingpin operations as General Foods, Procter & Gamble, Lever Bros., etc. To strip radio of this "big business" distinction, they argue, would be ruinous.

Others, however, maintain that, just as other enterprises have had to conform to transitions and readjustments, radio will have to follow suit, or be left only with its dignity.

Old Familiars

Continued from page 25

widely-growing audience, "Ozzie & Harriet" also fades out, International Silver deciding to cancel.

Factor is believed to be the emergence of a new flock of situation comedies which are scaled to a lower budget, including such items as "My Friend Irma," "My Favorite Husband," "Our Miss Brooks," etc.

In the field of top-coin personalities, such perennials as Ed Gardner, Al Jolson, Eddie Cantor, Jack Carson, Fanny Brice, Frank Sinatra, Burns & Allen and Judy Canova, are thus far without bank-rollers for the '49-'50 semester.

Yankee

Continued from page 27

who rents property to a lessee with limited liability has an interest in the operation of the business. "The idea and practice of renting physical properties for business purposes on the basis of rentals geared to gross income is as old as the mercantile trade," it asserted. To hold that Congress intended to outlaw this type of transaction in the broadcast business is so specious that it must explain the Commission's failure to cite statutory or judicial authorities for its conclusion.

Followup Comment

Fred Waring or any other performer rarely makes a songwriter or a music publisher as happy as Waring must have made songwriter-publisher Irving Berlin Thursday (16), with the way he handled the air debut of the score of "Miss Liberty" on the General Electric show. Waring can take credit for a fine musical performance of the show's melodies, just as Berlin can take a bow for outstanding material. The arrangements and the performance were superb, with the possible exception of "Paris Wakes Up and Smiles," which was slightly over-arranged.

Waring teed off with Joe Marine and a chorus doing "I Love You" and smartly paced his girls and chorus through eight of the best melodies of the show, capping it with "Give Me Your Tired, Your Poin" song based on the Statue of Liberty poem. To say that any one performance was outstanding would be difficult, but to say that Waring and his organization have a habit or a rare ability to make an all-musical show such as this an outstanding half hour of listening, is easy. It was great.

Contrasting tastes of platter pilots were pointed up sharply Sunday (19) via WNEW's (N. Y.) "Disk Jockey Jury," a forum composed almost exclusively of the station's own round-the-clock jocks. With such turntablers as Martin Block, Art Ford, Jerry Marshall and Bert Wayne among others naming the "best release" of the week, the participants picked 'em from Broadway musicals, the newer pops as well as digging down to the indie labels.

"Jury" represented a novelty in itself since it was decidedly unique to find WNEW's entire battery of jocks all rounded upon one to spotlight the station's varied recorded programs. In light of this, this airer rates as a good institutional segment as well as providing okay entertainment for dialers. Guests every week from the "outside" add another filip. Sunday's visitor was bandleader Dick Jurgens.



The **GEORGE GALLUP** Audience Research, Inc., in its
current **PUBLIC ACCEPTANCE SURVEY** of male and female singers,
by **AGE GROUPS**, reports:



1. **MALES UNDER 25:**

JO STAFFORD —TOPS all female singers.

2. **MALES UNDER 25:**

JO STAFFORD —TOPS all singers, both male and
female, with the exception of **BING CROSBY**.



1. **MALES 25-35:**

JO STAFFORD —TOPS all female singers.

2. **MALES 25-35:**

JO STAFFORD —TOPS all singers, both male and
female, with the exception of **BING CROSBY**.



1. **FEMALES UNDER 25:**

JO STAFFORD —TOPS all female singers.

2. **FEMALES UNDER 25:**

JO STAFFORD —TOPS all singers, both male and
female, with the exception of **BING CROSBY**.

CIRCLING THE KILOCYCLES

Portland, Me.—WPOR celebrated Father's Day with a "King for a Day" contest. Winning dad got breakfast and shave in bed, valet, chauffeured car, family dinner, invitation to a baseball game and a candlelight family supper.

Bridgport—Florence Ballou Robinson, assistant manager and program director of WICC, has resigned, effective June 30. She will do freelance radio scripting.

Madison—WHA, U. of Wisconsin station, is offering a \$500 annual radio scholarship set up by the H. V. Kaltenborn trust for students with radio aptitudes.

St. Louis—Mayor Joseph M. Darst, George C. Smith, prez of the C. of C. and other bigwigs participated in the dedicatory exercises of KWK, local Mutual outlet at its new quarters formerly occupied by KWGD in downtown St. Louis. Cocktail party and buffet supper preceded the gabbing.

Pittsburgh—Bette Smiley, songstress of WCAE's "Gift Shop of the Air," appointed by station to do the pinch-hitting for Florence Sando, femme commentator, while she's vacationing in Florida and New Orleans... Anson Campbell, former editor of the defunct newsmag weekly, Bulletin Index, has joined town's only exclusive FM'er.

WKJF, as special events reporter... Mrs. Nevin Bartley, who acted at Pittsburgh Playhouse this season in "She Loves Me Not," signed to sub for Evelyn Gardiner on KDKA Home Forum program while Miss Gardiner is visiting her home town of San Diego, Cal., for several weeks.

Charlotte—Joan Carson Brown, assistant to Bob Covington, WBT promotion manager, has been named director of publicity and program promotion for WBT, WBT-FM and WBT-TV.

Detroit—Directors of WJR, The Goodwill Station, Inc., have voted a dividend of 10 cents a share to be paid June 30 to shareholders of record at the close of business Monday (20). It was announced by Chairman of the Board George A. Richards.

Chicago—WOAK (FM) returns to the air June 24 after 10 days of engineering changes, with a power increase and frequency change. Station has been authorized by FCC to transmit at 10,000 watts on 290 channel.

Detroit—A new weekly dramatic series titled "Community Radio Theatre" is being heard over WWJ through cooperation of Wayne University's radio department. Six-weeks series features the talents of

Wayne radio students. Each week's production is under the supervision of a different local professional director. Scripts for the series have been chosen from the works of radio's top dramatic writers.

Chico, Cal.—Ted Hall has been named manager of KKOC, the new CBS station for California's Northern Valley Region, currently under construction at Chico. Hall assumed his new position June 15 and comes directly from KXOA in Sacramento, where he has been a sales executive.

Denver—The Public Service Co. of Colorado, long a consistent radio advertiser in the Rocky Mountain area, has signed a new 52-week contract with KLZ for the Ziv series, "Favorite Story." New series marks the seventh consecutive year that Public Service has been a KLZ advertiser.

San Antonio—Jerry Lee, WOAI program and production manager, at one time was a singing star with his own programs over WMCA and WNEW, New York, and also in Hollywood. When a swollen jaw caused singer Cliff Warren to miss a broadcast of the "Cliff Warren Show" last week, Jerry stepped into the breach, demonstrating that he still is in very fine voice. He was billed as "George Gilbert" for the one timer.

Columbus—Paul Parks, formerly of WBBW, Youngstown, and WFOB, Postoria, has joined the announcing staff of WVKO, FM station here.

Tele Chatter

New York

Dick Liebert, cleefer and organizer, has been signed by DuMont to compose one song a week for six weeks on "Front Row Center." **George Blake** will write the lyrics... **Ross Reports** on TV Programming has inaugurated a new weekly feature, a "Talent Show-sheet," giving names of guests on all tele stanzas... A locate service is also planned... **Anthony Randall** didn't play the role of Rodney in "It Pays to Advertise" on NBC-TV's "Repertory Theatre" (as erratumed) although originally announced for the part... **John H. Battison**, assistant chief allocations engineer for ABC, has resigned to join Tele-Tech mag... Comedian **Dick Buckley** is pitching a situation comedy stanza, "His Lordship, Dick Buckley," at WOR-TV... World Video is dickering with Lee Tracy to play the lead in its "Front Page" package.

Carl Harris, CBS-TV cameraman, is also freelance cartoonist, his gags appearing in major mags under the pseudonym "Sirrah"... **Guy Lebow** subs for Don Dunphy as sportscaster on the Yank Brown double-header over WABD today (Wed)... Dunphy is in Chi for the Walcott-Charles tilt... **Ezra Stone** will get three-way billing as producer-writer-director on the Olsen & Johnson telecasts... **Paul Winchell** renewed for another year by Bigelow rugs on NBC-TV. Team will play through July 7, then hiatus until October... WOR-TV's 760-foot tower on the Palisades has been completed. Flag raising ceremony is set for tomorrow (Thurs.) with civic leaders and station toppers taking part... Because **John Carradine** suffered an attack of food poisoning, Neil Hamilton subbed for the hesper on WJZ-TV's "Hollywood Screen Test." Hamilton also emceed the show.

Joy Hodges (Mrs. Paul Dudley) doing TV guest shots while easting. **Millicent McKean** playing opposite Leo G. Carroll in "Jenny Kissed Me" on NBC Sunday (26)... **J. L. Van Volkenburg**, CBS-TV program director, goes on vacation in Michigan tomorrow (Thurs.).

Brewster Morgan, TV manager of Compton agency, planned to the Coast Friday (17) to view rushes of the first in the vidpic series which Procter & Gamble will use on its "Fireside Theatre" over NBC-TV next fall... **Milton Douglas**, formerly DuMont producer-director, named TV department manager of Stanton B. Fisher agency.

George Petrie, star of WCBS' "Call the Police," is making a tour of Eastern cities to meet local police chiefs to gather material for a forthcoming television of air show.

Hollywood

Polaris Pictures has been inked to make three one-minute television spots for **Richfield Oil**... **KTIA** will telense the ice show from Pasadena... **Teleplays** wound shooting of 13 vidpic made for General Television Enterprises, in 11 days. Procter & Gamble has first run rights to the series... **Maury Webster's** "Through the Lens" bows on KTTV Friday (24). "Lens" will be a 15-minute show with lessons to the layman or how to use a camera... **Kenneth Higgins** has been made an executive producer at KPTV... **NBC-Valley Video** deal for **Dick Tracy** telepic will be on a straight partnership basis... If consummated, Net will pay negative costs for the series of 15-minute reels. Web will further skim its outlay off the top of any profit and split balance with **Vallee's** firm... **Jim Hawthorne** has been set to do a 15-minute, once weekly television show over KTTV. It will be a one-man program titled "1,001 Adventures by Hawthorne"... **KTIA** has signed for exclusive rights to the telensing of the **Roller Derby** which starts at Pan Pacific aud. in early July.

Chicago

Twelve-year-old **Dick Conan** has inside track for part of Rush in Vio 'n' Sade series starting via NBC July 11... **Comic Sid Caesar** set for guest shot on **Judy Splinters** show... Producer **Tom O'Brien** has signed singer **Bob Lee** and ice skate champ **Ed Vanderbosch, Jr.** for new show... **Norman Felton** now exec producer at WNBQ, a newly-created position... **Harry Smart** appointed to staff of Blair-TV, station reps... **WGN-TV** screening singer **Nancy Wright** for new series starting tonight (21)... **ABC-TV** **Barn Dance** hosting

harmonica player **Salty Holmes**... Ex-film **Tarzan Buster Crabbe** lined for guest shot on **Action Autographs**, ABC-TV ailer... **WNBQ's** "It's a Great Idea" show to headline **disks Dave Garraway** and columnist **Herb Graff**... **WGN-TV** screened four-State **Shuffleboard** playoffs, with **Lee Bennett** announcing... **Hamilton Sisters**, accordionists, guested on **Skip Farrell** show Mon. (20)... **Dick Davis**, TV director of Foote, Cone & Belding agency, to wed NBC-TV scribe **Ann Libberton** June 30.

WPTR

Continued from page 24

asked for overtime pay for doing "News Writers' Quiz" a taped show which he had prepared on Friday morning, over a 14-week period, for Saturday evening broadcast. The management claimed it was not an overtime assignment.

Asch stated that "he had been told radio was not his field, and he was given two weeks' dismissal pay, during which time we told him to look for another job. Gonella also was given his salary for two weeks, with the opportunity during that time to get a different job. Gonella probably will do a golf-instruction television show via WRGB, Schenectady; he presented one there before.

The resignees—**Alan Carter** and **Marty Ross**, disk jockeys, **Bill Van Steenburgh**, announcer-emcee, **Bill Bennett**, announcer, **Bill Pope**, co-sponsor director, **Joe Carretta**, chief studio engineer, and **Bill Hallenbeck**, engineer—insisted that **Gonella** and **Palumbo** be taken back. They also asked a change in station policy, suggesting the appointment of a new program director.

TV Set Prices

Continued from page 29

went to the retailer. The manufacturers regarded this as a "bonus" to the retailer.

According to a survey by **Sylvania Electric Products**, five manufacturers accounted for 70% of sales, 10 more sliced up about 28% between them while others shared the remaining 2%. On this basis it was predicted that many firms would go under before long.

Survey revealed that 58% of sets now in use are owned by families earning less than \$5,000. The market impact in this category is growing at a faster rate than those in higher income brackets. Consequently, it's seen that future sets will have to be aimed at that market. This fact is substantiated by the fact that there's been a decrease in the more expensive sets. Since January receivers selling for more than \$515 represented only 12% of those on the market.

The major factor contributing to the decline in sales is the unstable economic conditions of today. There's still a vast market of those that would like to own sets but cannot afford it at this time. Whether lower-priced models in the future will open that market still remains to be seen.

Coast's 1st TV Gal Exec

Hollywood, June 21. Betty Turbillville has been given television director's berth at **KLAC-TV** thus becoming the first female director on the West Coast. Miss Turbillville was formerly in charge of makeup and wardrobe at the station.

Her first assignment will be **Jane Slott's** "Mystery Theatre" which bows on station Sunday (26). She will handle majority of dramatic presentations over outlet.

'Sing It' in TV Tryout

CBS' "Sing It Again" giveaway will have a one-shot trial as a simulcast on July 9.

If the hour-long sustainer works out, CBS-TV will carry it as a regular feature.

Boston—Howard Malcom, WCOP jock, who handles the "Morning Watch" show from 6 to 8:30 a.m. daily, has taken over **Ranny Weeks' Record Rack** show, a midday disk jock stint.

the Easiest way...



Are you wondering what Mr. & Mrs. America really think of your product? Your package? Your price?

The easiest way to find out is through a test in WLW-land... proving ground for America.

Here is a true cross-section of our country—a mirror of America. And WLW is thoroughly equipped to help you study this market of nearly fourteen million people. It has the manpower to do the job, the "know-how" peculiar to this vast territory that embraces parts of seven states. It can ease the way in gaining distribution—winning dealer cooperation—getting consumer reactions.

Yes, The Nation's Station has found that advertising alone rarely supplies all the answers to sales problems. That's why WLW's service to advertisers often goes far beyond merely providing time-on-the-air.

If you have a sales problem, talk it over first with The Nation's Most Merchandise-Able Station. And when you've learned what will work in WLW-land, you'll have a good idea what will work throughout America.

INCLUDED IN WLW'S SERVICE FACILITIES...

- People's Advisory Council**
to determine program preference and for general consumer market studies.
- Consumer's Foundation**
to determine consumer reaction on products and packaging.
- Merchandising Departments**
to stimulate dealer cooperation, check distribution, report attitudes, etc.
- Test Stores**
to check potential buying responses, effectiveness of new packaging, displays, etc.
- Buy Way**
monthly merchandising newspaper for retailers and wholesalers.



THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation

State Dept. Gets 'Voice' DX Plants

Washington, June 21.

Three of the largest shortwave plants used for Voice of America broadcasts were transferred today to the State Department under a bill passed by the Senate. The plants are operated by CBS in Delano, Cal., NBC in Dixon, Cal., and Crosley, near Cincinnati. The companies will continue to operate the facilities under an arrangement by which the Government pays each approximately \$100,000 a year.

The plants' real estate and the equipment have been under the title of the Reconstruction Finance Corp. and were built during the war for the OWI with Government funds. The networks' operations in California each contain two 50kw and one 200kw transmitter. The Crosley plant has eight high-power transmitters, some of which can be combined to send out a signal with 150kw power. The plants cost the Government about \$500,000 each, without the equipment, which represents an expenditure of several million dollars.

Under the transfer to State, the companies retain options to purchase in the event the Government abandons shortwave operations. When the plants were built, CBS and NBC made monetary contributions of \$100,000 each toward the plants.

New Tele Biz

WNBT, N. Y., has added four new spot accounts: Bowman Gum signed a 52-week contract for minute spots on "Hopalong Cassidy," via Franklin Bruck; Borden's Inked a 52-week pact for station breaks, via Young & Rubicam; Procter & Gamble picked up the tab for a 47-week contract to cover station breaks, via Benton & Bowles; and Ronson bought a 26-week station break sked, via Grey agency.

WGN-TV, Chi., reported "Cooking With Barbara Barkley" show starting June 23 has signed six sponsors for participations: Libby, Durkee Foods, Fruit Dispatch Co., Morton Cabinets and Artbeck Utensils.

WENR-TV, Chi., has signed announcements for Canadian Ace Brewing through Louis Weitzman agency; Dean Milk through Morris Swaney agency; Marshall Field through Foote, Cone & Belding agency; Chi. Motor Club through Agency Service Corp.

'City Desk' Folds

Hollywood, June 21.

"City Desk," weekly newspaper semi-dramatic show starring Don McGuire, bowed off KLAC-TV last week after a faltering career. Originally inked as an eight-week sustainer by the Dorothy Schiff-and-or-Warner's tele outlet, layout missed its eighth and last telecast when several cast members couldn't make it because of illness.

McGuire, currently working at 20th-Fox on a one-picture deal, leaves for New York after he finishes his stint there and will try to sell the package in the east.

M. CLAY ADAMS' POST

M. Clay Adams has been named manager of RKO Pathe's commercial film and television departments. Adams takes on his post immediately.

He replaces Phillips Brooks Nichols who stepped out last week.

Det.'s '4-Star Final' Sponsor

Detroit, June 21.

Twenty-six Metropolitan Detroit Hudson dealers have begun sponsorship of a new television show "Hudson 4-Star Final" over WJBK-TV. Contract is for 26 weeks.

Nightly show consists of five minutes of Detroit and Michigan news with pictures followed by 10 minutes of newsreels. Larry Ruppel is commentator.

San Antonio—Eugene F. Jenkins and Robert O. Spears are heading the vanguard of WOAI-TV's technical crew who have joined the WOAI engineering department under Charles L. Jeffers, technical director. They both will assist in the installation and operation of WOAI-TV which is expected to be completed by late fall.

Cincy Shifts

Cincinnati, June 21.

George Palmer, WSAI announcer since 1941, except for three years of war service, resigned that post last week to start July 1 as studio director of WKRC-TV.

Herb Flaig terminated 13 years as a salesman for Crosley stations, lately with WLW, to join the video sales staff of WCPO next week.

WCPO, a Scripps-Howard holding expects to go on the air with Cincy's third television station July 26. The video debut, scheduled originally for June 4, has been delayed by construction schedules.

Cleveland—Joseph A. Beres, former WHK salesman, has resigned as manager of WSRB to rejoin WHK.

World's 'Mrs. America' Set for 10-Wk. N. Y. Run

World Video is taking over 30 minutes weekly of "Market Melodies" on WJZ-TV, N. Y., for a 10-week series devoted to the annual "Mrs. America" contest. Stanza, which will be aired on Saturday mornings starting July 2, will present candidates for the title in competitions on housewifely chores such as darning socks and diapering babies. Winners will be decided by viewers' votes.

Allan Kent will direct for World Video. New York finalists will compete for the national title in Asbury Park, N. J., in September.

TV Producers in Battle vs. AFM On 28-Day Ceiling for Kinefilm

Hollywood, June 21.

Television Producers Assn. will do battle with the American Federation of Musicians over AFM's ruling which calls for the scrapping of all kinefilm after 28 days.

Producers of live programs relate they have an economic interest in the residual rights of any kinefilm transcription. This contention, by the Board of directors of the Association, will form the basis for negotiations to be started with unions and guilds concerned with television. American Federation of Radio Artists and AFM

members get added coin from delayed broadcasts of transcriptions. Producers Assn. will use this as a club in getting their demands and in making a pitch to have James C. Petrillo rescind his current 28-days ruling on kinefilm containing music.

Max Gifford, general counsel for producers, has been instructed by the board to contact AFM. Four A's, networks and other unions and guilds concerned, to state the Association's contention about residual rights and to prepare the way for negotiations.

NBC SPOT TV SHOWCASE



PREVUE WITH PHIL GORDON

KNBH, Hollywood

7:15-7:30 PM Monday through Friday
Available on participation basis

Gordon former feature with Cab Calloway

Vocalist with Glen Gray

Piano man with Ben Pollack

Plays and sings requests

Hundreds of requests per week

Two satisfied sponsors

Room for more

126,000 sets in L. A.

\$100 per announcement



WESTERN BALLADIER with Jesse Rogers

WPTZ, Philadelphia

5:00-5:30 PM Monday and Friday

5:15-5:30 PM Tuesday through Thursday
Available as package

Cowboys and cowgirls (junior size)

Games

Songs of the plains

Rogers spins wild, wooly yarns

Yodels

Sonora recording star

National Barn Dance star

Philly coyotes' hero

Huge 15.9 Pulse rating

59.0 share of TV and radio audience

\$125 per quarter hour program

inc. rehearsal



KIDS AC with John "Bud" Palmer

WNBT, New York

6:00-6:30 PM Monday
Available as package

Bud Palmer captain N Y Knickerbockers

Coach-referee of Kids AC

Diaper Class Boxing (4 to 5 yr. olds)

Piggy Back Wrestling

Winning team awarded trophy

Teams represent N. Y. boys' clubs

Follows Howdy Doody

\$755 per program



NBC WASHINGTON NEWSREEL

with David Brinkley, narrator

WNBW, Washington

6:55-7:00 PM Monday through Friday
Repeat at sign-off Monday through Friday
Available as package

Big 10.1 rating

Highest local TV news rating

Only local newsreel show

Filmed by George Johnston top

newsreel cameraman

Brinkley expert Capital newsmen

Washington most news-conscious

city in U. S.

48,000 TV sets in area

\$131.71 per program

\$82.50 per repeat at sign-off

Can't miss



THE BOB REED SHOW

WNBK, Cleveland

6:30-6:53 PM Monday, Wednesday, Friday
Available on participation basis

Reed ex-producer-director Major Bowes

Amateur Hour

Sings novelty and straight

Dialect

Piano stylist a la Templeton

Gimmick: telecasting photos of viewers

Mail puller

Salesman

\$50 per participation

Complete presentations including all the facts and figures on these top television attractions are as near as your telephone when you call:

Circle 7-8300 in New York
Superior 7-8300 in Chicago
Cherry 0942 in Cleveland
Hollywood 9-6161 in Hollywood
Greystone 4-8700 in San Francisco

Your NBC Spot Salesman has dozens of television shows from which to select... just the right one for your client.

NBC SPOT SALES

representing television stations:

WNBT New York
WNBC Chicago
KNBH Hollywood
WPTZ Philadelphia
WBZ TV Boston
WNBK Cleveland
WNBW Washington
WRGB Schenectady

Television Reviews

Continued from page 30

the variety show televised from the theatre stage. WBKB combed the top acts appearing in the Chicago theatre, local clubs and hotel spots; flew others in from out of town; and gave a convincing demonstration of what can be done here to match the big New York television.

Peter Donald was a successful emcee, getting off yocks with each intro without hogging the acts. Three Shyrettos, bicycle balancing act, showed nifty timing in cycling to music. Mimic Jackie Green amused with takeoffs of Ink Spots, Eddie Cantor, Al Jolson, and wowed 'em with one of Jimmy Durante.

Warbler Joan Edwards touched poignancy with old numbers by her uncle, the late Gus Edwards. Next act, a skit by Donald, was audio only as the station blew a power fuse. Screen was blacked out for nine minutes, cutting off the first few minutes of the Blackburn Twins, male tap dancers.

Singer Janet Blair joined the Blackburns as the remote lens cleared up. Trio collaborated in several comedy numbers, topped off with an adult-only version of "It's Cold Outside," staged on a sofa.

Henny Youngman was rousing with a rapid fire collection of witticisms, although he skirted the blue line several times. Morton Downey sang several Irish numbers to close off the entertainment, and drew thumping reaction.

John Balaban, WBKB topper, exchanged congratulations with Mayor Martin Kennelly until station signoff in a fitting windup.

Production-wise, show moved along in high gear, both from studios and stage. No lags in the variety program were evident, mainly due to Donald's efficient handling of the emcee spot.

Bill was an interesting showcase of the type package the station is offering to sponsors at a \$6,500 talent nut. Plans call for telecasting of the weekly Chicago theatre stage show, which won't be nearly as elaborate as this \$9,000 talent tab.

Ann party was a fat triumph for WBKB. Mart.

FUN FOR THE MONEY

With Johnny Olsen, others
Producer: James Saphier
Director: Ed Skotch
Writers: Bob Cunningham, Frank Walt, Frank Barton, Jack Payne
30 Mins., Fri., 9:30 p. m.
International Cellulose Products
ABC, from Chicago

(Foote, Cone & Belding)
"Fun for the Money" has the virtue of utilizing tele's sight values in an attempt to make this

giveaway entertaining—but that's about all. It's essentially an unimaginative show with the various stunts on a par of those used at a children's party.

The format has a men's team of three and a female trio lined up against each other in an attempt to garner points. Members of the winning team get \$25 each and the losers \$5. Individual players scoring most get \$100, \$50 and \$25 in that order and the top winner has a chance to answer a jackpot question which on the initial show was worth \$300. A baseball game atmosphere is attempted with each round of questions constituting an inning and the team is garbed in baseball uniforms.

Indicative of the lack of imagination is the tricycle race constituting one inning; a pie-eating contest, some none-too-difficult questions, and a few other stunts on that order.

Emcee is Johnny Olsen, who is an ebullient citizen, but still unable to generate sufficient excitement at top speed. Probably the very format of the show militates against his reaching maximum effectiveness.

Kleeneex commercials are filmed and aren't highly imaginative either.

"Fun for the Money" follows "Break the Bank," on the same station. Jose.

JUDY SPLINTERS

With Shirley Dinsdale, Judy Splinters
Producer-Director: Norman Felton
15 Mins., Mon.-thru-Fri., 6 p. m.
Sustaining
NBC-TV, from Chi (10 stations)

Shirley Dinsdale, 21-year-old Coast ventriloquist, started her NBC-TV net show from Chi this week, taking over half the time spot formerly occupied by Kukla Fran & Ollie, in a program aimed at the same mixture of kids and adults that KF&O held.

While Paul Winchell need have no fears as yet, Miss Dinsdale and her alter ego, Judy Splinters, do a capable, amusing job of joshing each other, studio guests and the video audience. Button-eyed, brashly-coquettish Judy Splinters sings, dances and goes on the make for all male visitors.

Format varies daily from apartment hunting and entertaining guests to hospita trips and luncheon visits. Recurring theme is Judy Splinters' attempts to get Miss Dinsdale married off.

Several gimmicks are used to lend authenticity—Miss Dinsdale working the dummy from behind a sofa; predominant use of camera closeups to emphasize dummy alone; conversation carried on mainly by Judy Splinters.

Show stands a good chance of capturing the Kukla audience, depending on whether situations can be kept timely and workaday. Mart.

RED BIRD BASEBALL GAMES

With Joe Hill
Producer: Leo Dekker
Burger Brewing Co.
WLW-C, Columbus

Within a week after setting up its offices in March WLW-C bought rights to all Red Bird home games and sold the entire string to the Burger Brewing Co. Station, which had only been on the air a couple of weeks, had to move fast to get set up for the first game of the season, and the first few games suffered as a result. Cameramen were inexperienced, hadn't even photographed a ball game before. However, by the time 26 games had been played in the first two home stands of the Bird the program picked up considerably video-wise.

Station is only using two cameras and there have been some beefs about the ping-pong effect of switching the scene from pitcher to batter with such monotonous regularity. Producer tries to mix them up a bit but it's hard to do with only two image orthicons. Since most of the games are at night WLW-C has a special problem with lighting, which has been successfully taken care of. Zoomar does wonders in day games.

Joe Hill, an experienced mike man, has been the most proficient member of the team and doesn't overtalk the game. With last week's series of rainy nights Hill had a kind of trial by fire. With the rain, officials at the stadium would turn out most of the lights and Hill would be left to describe the scene and activities on the field. Luckily, fireworks filled the bill one night.

No chance is missed for commercials. Between full innings a film skit is shown exhibiting Mr. B. B. "Burger Beer" who tucks up at a 2.50 a can. Between the third and fourth innings Mr. B. B. is shown with a foaming beaker of suds whenever things go wrong. At the half-inning a transparent

frame plugs beer without destroying the scene on the field.

Despite some early gripes WLW-C reports a major portion of recent set sales due to televising of the Red Birds. Myer.

CONNECTICUT TV SALUTE

Producers: Jimmie Milne, Jerry Jordan

Director: Lee Hall
45 Mins., Mon., 8:15 p. m.
Participating
WNHC-TV, New Haven

"Salute" is a variety program whipped up via the audition route. Entry blanks are sent in to studio, which sifts the potential talent for tryouts. Those who make the grade constitute the weekly changes that fill out the three-quarter hour period as a cameo for a statewide group of sponsors representing everything from meat processors to dineries. Sponsor list, handled by Fred D'Angelo for the studio, is on a rotating basis, with each program restricted to a maximum of 18 pursestringers.

Jimmie Milne doubles as producer and emcee, and Jerry Jordan co-produces from the musical angle. Show cashed offered fair entertainment instrumentally and vocally but showed nothing of a comedy nature. It could be improved along that line.

Jerry Jordan Trio (organ, guitar, piano), opened with the theme and later spaced special selections throughout. Talent included Jacqueline LaRosa, vocalist; Jackson Reid, trumpeter; Jeanette Castle, accordion; Mary Jordan, vocalist; 3 Clouds and a Mist, teenage harmonists.

Individual announcements are held down in length, but coming in groups of two and three, they stack up to a sizeable portion of viewing time.

Bone.

CINCINNATI HORSE SHOW

With Red Thornburgh, narrator;
George Swinelrog
90 Mins., Sat., 9:30 p. m.
STANDARD OIL OF OHIO
WLW-T, Cincinnati

(McCann-Erickson)
Originating at Carthage Fair Grounds, this special event enjoyed a buildup of televiewers because of a two-day rain postponement of the start of an annual four-day horse show for a local cancer research fund.

Common-sense handling by Red Thornburgh paved the way for one of the most interesting out-of-the-ordinary TV programs locally. All the vet sports and what-have-you miker did was to bait George Swinelrog for information on what was going on in front of the camera.

Swinelrog is the Mr. Hoyle on horsemanship in these parts. His dialect lifted him to be hailed from Kentucky's famed horse section around Lexington. One of his answers to Thornburgh was "I've been foolin' around horses all my life."

At the outset of the program, Swinelrog was prompted to disclose that he will be in Hollywood shortly for one day of shooting of a picture in which, as an auctioneer, he will sell a horse to Bing Crosby.

Thornburgh's mike was set next to that used by Swinelrog, official announcer for the show, in the judges' stand. The arrangement let TVers in on the entire proceedings. In conversation with Thornburgh, the horse expert explained clearly and quickly about the training of horses, patience and skill of their owners, and about gaits, jumps and other routines.

Sanctioned by the American Horse Show Assn., the card was exceptionally good and, to make up for time washed out by weather, the events moved quickly, a pattern that will serve advantageously on all horse shows. Koil.

1 Big TV Union

Continued from page 29

with board meeting in three section (New York, Hollywood and Chicago). In that case, the Coast end would take the lead in handling the film-tele field, while the east would take the lead in live TV. But in the event of the partnership setup of the 4A's TA and SAG-SEG administering tele jointly, the Coast will have jurisdiction over filmed video and the east over the live version.

Although the eastern unions have asked the Coast affiliates to come in the 4A's TA on an equal basis, they are reportedly ready to accept the partnership setup if, as expected, SAG and SEG hold out for the latter. In that case, immediate steps will be made to organize the field, draft a constitution for the new outfit and, as soon as possible, seek negotiations with the tele companies.

Multi-Lingual

Continued from page 27

ment quoted. If rate-cutting were eliminated, he declared, more sponsors would be inclined to use FL.

Too Many Spots

Mogul also scored the practice of some foreign programs which cram six to eight spots into a 15-minute stanza. He told the FL broadcasters that they must: (1) provide vital, checkable info on all foreign groups, including their purchasing habits; (2) do a promotional job on themselves, including case histories of successful campaigns; and (3) clean up the practices of marginal operators which deter national bankrollers from using FL.

"You have a good story to tell," he said, "and you can get excellent results from your local audiences. You will be one of the last AM operations to be affected by TV, but you must become as sound and reliable as the English language broadcasters."

Picking up Mogul's point, Dr. Sidney Roslow of The Pulse said that the FL stations can get the information the agencies want. He added that smaller stations can do this on their own, but that survey services can provide statistics which will stand up as effective sales promotion.

Mucio Delgado, of the U. S. State Department, offered government help to the FL-ers, pointing out that Mexico is willing to supply half-hour musical shows for Spanish-speaking listeners. Shelley Dobbins, of the French Broadcast System, gave details of several cufto programs in French and English which his agency can provide. The Economic Cooperation Administration, in a letter from Ed Gruskin in Paris, stated that it is prepared to do special programs for the FL outlets, including interviews with overseas relatives of U. S. listeners.

Ted Cott, WNEW program v.p. and chairman of the NAB's unaffiliated stations committee, said that the FL stations can "cash in on the atrophy of the networks, who have one foot in TV and the other in AM." Jess Willard, NAB executive v.p. said that TV would not doom standard broadcasting and that despite the growth of tele the FL-ers could continue to hold on to their specialized audiences.

Radio Nix on Fight

Continued from page 27

of WWJ, reported IBC probably lost a ringful of money as a result of the ban.

Tyson explained in a broadcast that by banning radio and television, the IBC had made the championship bout a local event. Instead of a nation of sports fans hearing and seeing the fight only a few thousand saw it. Thus, Tyson said, the IBC lost a chance to swell its gate receipts when the battlers are rematched in September. The fight that occurred would have built up tremendous interest in the rematch if fans could have heard it over the radio or seen it on video, Tyson said.

The promoters also lost money they could have picked up from sponsors.

IBC spokesmen had nothing to say regarding the ill will engendered by barring TV and radio. They also did not indicate whether the LaMotta-Cerdan rematch would be broadcast or televised.

FCC Anni

Continued from page 27

mission reported that radio communications were growing at a "rapid pace."

The amateur field was well established in 1934 with 36,500 operators and 45,000 stations licensed. But these too have grown to 79,000 and 80,000 respectively.

Only one of the present members, Paul A. Walker, has been a commissioner the life of the agency. Two others, Rosel H. Hyde and George E. Sterling, started with the agency in 1934 and came up from the ranks. Another member, Edward M. Webster, began his FCC service in November of 1934.

Nearly a tenth of the present Commission personnel has been with the agency from the beginning.

Int'l Silver May Buy ABC-TV 'Actors Studio'

International Silver, which exited AM after deciding to do its "Ozzie and Harriet" stanza CBS, is reportedly mulling AE TV's "Actors Studio." The Video package took a summer hiatus last month and will return to the web at the end of September, probably skedded in its previous slot, 9:30 p. m., in ABC-TV's Thursday lineup.

Conrad Nagel, who emceed International's "Silver Theater" summer replacement show, may replace Marc Connelly as "Actor" host if the cutlery company picks up the tab. Nut on the show estimated at \$5,250. Program has been sustaining since its preem.

WFDR

Continued from page 27

adjuncts of AM. WFDR is aiming high; it has the FCC's best wish for success."

Ed Murrow said "You of WFDR have a responsibility that you cannot shed as certain dailies and news have done. I hope that you will cast a critical eye on what appears in print, and, as a broadcaster who has not always been right, I hope also you will criticize what appears on the air."

The program, which was emceed by Edward Arnold, included tall by RCA board chairman David Sarnoff, Henry Morgenthau, J. Gen. Walter Bedell Smith, May William O'Dwyer, William Gree David Dubinsky, Eddie Cantor Milton Berle, Gene Kelly, Rona Reagan and recorded messages from three foreign political leaders.

Entertainment included To Glazer, Rosa Canario, Lawrence Winter, the Golden Gate Quartet, Jan Pearce, Albert Spaulding, Lawrence Tibbett, the Schola Cantorum and the New York City Opera Orchestra, conducted by Laszlo Halasz.

Concept for WFDR call-letter operation was inspiration of Morn S. Novik.

Buffalo—"Breakfast at Ol Spain," WBBN's cross-the-board morning show aired from downtown restaurant, has picked up Karl's Dairy and Sun Harb Tuna in addition to Laube's Ol Spain Restaurant as consecutive quarter-hour sponsors. Program has been sustaining since it went on the air last February.

"Packed with intriguing entertainment."

—Transcript Telegram, Holyoke, Mass.

"WHAT MAKES YOU TICK?"

For Ivory Flakes
CBS, Mon. thru Fri.
2:45-3 P.M.

With JOHN F. M. McCAFFERY
Written and Directed by
ADDISON SMITH

BEN BERI

No. 1 Juggler?

Sweating It Out Week June 22nd
OLYMPIA, MIAMI

The Amazing

MR. BALLANTINE

No. 1 Magician?

"Cool as a Cuke"

Still at
PARAMOUNT, NEW YORK

FOR SALE

Attractive Small Estate. About 9 acres, Lake shore, 100 ft. frontage. Modern house, oil burner, 4 bedrooms—3 baths—also 2-car garage—mail paddock. Low upkeep. Inquire C. J. Walker (broker), 52 Wall St., N. Y. C.—MA. 2-6377.

"JINGLES" YEAR THAT DON'T JANGLE!

LANNY & GINGER GREY
Radio-Video Programs—Jingles
1350 Madison Ave., N. Y. 28
***** ATwater 9-1020 *****

JUDY CANOVA

AMERICA'S NO. 1
COMEDIENNE



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.
Beverly Hills, Calif.



M-G-M—

"On an Island with You"
THE CAMEL SHOW
Every Friday Night, 8:30 D.S.T.
Mgt.: LOU CLAYTON

Younger' Writer Element Seems Mollified by New ASCAP Plan

American Society of Composers, Authors and Publishers executives may have successfully convinced the agitated younger writers within its membership that the new writer classification plan now being worked out with the Department of Justice is the answer to their demands. The arguing writers, who have a date with Sigmund Timberg, head of the DJ consent decree division, to air complaints, met Monday (20) with ASCAP execs first. And as of yesterday (Tuesday) they weren't so certain of going to Washington at all and if they did, it would be more for conversation than argument with ASCAP.

Meeting Monday (20) included eight of the so-called younger writers, including Redd Evans, Carl Sigman, Fred Wise, Dave Mann, Joe McCarthy, Jr., and Sylvia Dee. Two others, Sammy Gallop and Milton Drake, cannot be labeled among fairly recent additions to the Society's writer lists, yet they have joined the fighting group. They met with ASCAP execs headed by president Fred Ahlert. Ahlert explained to them the aims of the 20-20-60 plan the Society has presented to Government officials as a substitute for the current distribution methods among songwriters, and the eight seemed unusually mollified. They stated afterward that the plan seems to have great merit.

If the younger group does go to Washington today (Wed.) to keep its date with Timberg, their conversation seemed to indicate it would be to discuss the merits of the plan proposed by ASCAP and check its points one by one. This plan calls for a 20% distribution of the writer's half of ASCAP income on the basis of performances, 20% on the basis of seniority, which itself is based on performances over a prescribed period of years, and the remaining 60% gauged on availability, prestige, character, nature, etc., of each writer's works.

Col. Cuts 1st 49c Sides for Harmony

Columbia Records cut the first of the new sides it will issue on its recently planned 49c Harmony label, using artists originally signed to the Columbia 60c label. Rosemary Clooney, vocalist, with Tony Pastor's orchestra, cut "Four Winds and the Seven Seas" and "Lover's Gold." and Jeanette Davis recorded "Wonderful Guy" and "Some Enchanted Evening." CRC also expects to cut "I Love You," "Let's Take An Old-Fashioned Walk," "Baby, It's Cold Outside" and "Riders in the Sky."

In addition to the pop material done by the artists above, CRC expects to use singers Pearl Bailey, Julie Wilson, Jerry Wayne and Phil Brito on the lower-priced platters. Some of its name bands will turn out tunes, too.

Pop sides are separate and apart from the catalog material from Columbia and Okeh shelves being released on the new Harmony label. Initial group of reissues is now being pressed and will hit the market this week.

All Harmony sides will be distributed through Eli Oberstein's Varsity (35c) outlets. He will distribute to dealers and coinmachine operators as well as sending the platters through department store counters.

Ho-Ho-Kus Party

Andrews Sisters will attend a block party Friday (24) evening at Ho-Ho-Kus, N. J., planned as an outgrowth of their recording the tune, "Ho-Ho-Kus, N. J." Ray Bloch, maestro, and Signature Record exec. one of the writers, and Al Stillman, another collaborator, will also show up. Profits from the party go to the town's Youth Council.

Chamber of Commerce of Ho-Ho-Kus, incidentally, has made formal invitation to the chambers of each of the five nearby towns mentioned in the song's lyric to attend.

\$78,412 Deficit For Philadelphia Orch

The Philadelphia orchestra's most impressive season, with a total of 177 concerts and the largest attendance records ever clocked by the symphony, cost the organization \$78,412 more than it took in.

With a \$32,516 deficit remaining from the previous season, the Philly orch is now in the red for a total of \$110,928. Orville H. Bullitt, president of the association, told the annual report meeting they must work for municipal legislation which would enable the city to come to the orch's aid.

The 1948-49 financial statement shows the orch's expenses were \$985,787, a total of \$141,551 more than it took in from ticket sales, broadcasting fees and record royalties. An endowment, which provides a yearly income of \$63,138, reduced the total deficit.

Coast ASCAPers Don't Want Change In Distrib System

Hollywood, June 21. Top ASCAP writer-members residing here have wired a protest to the anti-trust division of the U. S. Department of Justice against any change in the Society's plan of revenue distribution. Wire, signed by Jimmy McHugh, L. Wolfe Gilbert, Harry Ruby, George Jessel, Frank Loesser, Harry Warren, Johnny Green, Al Von Tilzer, Victor Young, Rudolph Friml, Jr., and the estates of Gus Kahn, Gus Edwards, Dick Whiting, Jerome Kern and Jimmy Monaco, have asked that the Society classification and payoff system remain as is.

Gilbert, chairman of the new Coast Committee of the Society, only recently returned west after attending conferences with the D. of J. in Washington as part of a panel including president Fred Ahlert, Oscar Hammerstein, 2d, et al.

Guy Lombardo Defers Speedboat Record Try; Improve Kaiser Craft?

Guy Lombardo, after trial runs, indicated clearly that something was awry with Henry Kaiser's speedboat, the Aluminum Star. Following two days of tests last week at Lake Placid, N. Y., on June 11 and 12, the maestro decided to bide his time before attempting to shatter the world's record of 141.74 miles per hour. This was set by Sir Malcolm Campbell at Lake Coniston, England, a decade ago.

The bandleader-sportsman, whose Tempo VI, has clocked 119 miles per hour, and who broke his arm when he cracked up in Detroit last year in the Gold Cup competition, thinks that the Kaiser craft's 24-cylinder, 3,000-horsepower, double-A Allison engine is too heavy for the boat, hence didn't essay the competition. He may yet race the Kaiser craft or may even enter his own Tempo VI which, meantime, is undergoing repairs.

Kaiser's Aluminum Star has yet to see competition. It's a 32-foot Ventnor (N.J.)-built creation. Specifications are aluminum girder and stretch plywood hull covered by sheet aluminum to reduce resistance. It weighs 9,000 lbs. over all. Lombardo is inclined to the belief that besides the engine being too big for the boat, it must be reconstructed along some other lines if it's to get over the 140-mile mark.

Toledo Friends of Music Symp. changed its name to the Toledo Orch. and announced 12 concerts for 1949-50 season, to be held in the 1,800-seat Peristyle of the Toledo Museum of Art.

Disk Jock Contest

St. Louis, June 21.

Pat O. Bradley, program director and disk jock at KXLW, St. Louis County Broadcasting Co. station, is trying to find his successor at the turntable by a novel method. He is conducting a contest, restricted to those who have never before been connected with any St. Louis station as gabber, jock or entertainer.

Five finalists will be selected via a screening for personality and ability to select records that the dialers prefer, and each will be given an opportunity to conduct the station's "Record Time" program, 1-3 p.m. daily. A popularity contest then follows, with dialers sending in their choices. A winner will be declared each week and then the ultimate champ will be selected by an elimination vote.

ASCAP Awaiting NAB Answer On Television Deal

American Society of Composers, Authors and Publishers is still awaiting word from the National Assn. of Broadcasters, which last week polled its members by letter, on their reaction to the proposed deal for payment of television-use fees to ASCAP for its music. Meanwhile, the Society's resident attorney, Herman Finklestein, and the attorney representing the five networks, which worked out the major points of the proposed deal, are putting the language of a probable contract on paper.

There are said to be a couple of minor differences between both sides in the final draft of the contract that will be okayed if and when the NAB's independent station owners signify their satisfaction with the proposals. But they don't seem too important in the overall scheme of the agreement and figure to be resolved before the NAB secures enough memberships to finalize the plan.

In the event the terms are okayed all around, ASCAP, of course, will then have its own problems with its own members. The Society must secure from its publisher and writer members an extension of the assignment of tele rights, which originally were given to it for a two-year period, ending Dec. 31, 1950. Tele people are of the opinion that signing a contract for two years, with six months of that time already past, is silly. They want a minimum five-year deal.

ASCAP, when it goes to its members for the extensions, will be taking to them a solid agreement. It will not ask for the extensions until the NAB and its members signal all is well with the proposed contract on the tele end.

RCA Polishing Juke Promotion

In the belief that coin machine operators have been badly neglected promotion-wise in favor of the heavier selling power of disk jockeys, RCA-Victor last week launched a campaign in the direction of boxowners. Selecting two disks not yet released, which its execs believe are particularly suitable for jukeboxes, Victor whooped up the start of a push on them through that channel.

Two platters are Tommy Dorsey's "Pussy Willow" and Tony Martin's "Circus." Approximately 3,000 vinylite platters, with the two tunes backed up, are being shipped to coin ops all over the country for free.

It's Victor's first coin-op promotion in years.

Krasny Due East

Hollywood, June 21. Milt Krasny, v.p. and head of General Artists Corp.'s Hollywood office, heads east later this week. He'll be in New York June 26 or 27 for a stay of about a month.

Thomas G. Rockwell, GAC's prez, now here, expects to go east for a week or so in July.

Practically All Radio-Set Mfrs. Putting Out Three-Speed Combos; See Them Resolving Sales Standoff

Money-Back Guarantee

St. Louis, June 21.

Premier Records, local indie manufacturer, has applied the old "satisfaction or your money back" wheeze in devising a new promotion approach to the problem of luring nickels into a coinmachine. Premier's recording by Charlie Ackerson of the tune, "I Had My Heart Set on You," is accompanied on all jukeboxes in which it's spotted by a small sign assuring jukepinners if they're not satisfied with the disk after they hear it, to write to Ackerson, care of Premier's local office, and they'll get the jit back pronto.

Premier claims unusual success with the approach. Company claims that so far nobody has filed a bid for reimbursement.

Virtually all major radio-set manufacturers are designing or introducing new combination models capable of producing all three record speeds—the conventional 78 rpm plus Columbia Records' 33 1/3 rpm Microgrooves and RCA's 45s. And it's quite probable that the effort by these manufacturers to break the standoff between themselves and the public, created by confusion over the vari-speed record market, will go a long way toward dissolving the slump in disk and sheet music sales.

Of course, it could be months before enough of these sets are spotted to do the biz any good. Before that the diskers and music pubs expect a seasonal upswing. But so long as the three-speed confusion exists, both the record and sheet music industries will lose a fair amount of sales and the new sets being produced will at least go a long way toward eliminating that sales barrier.

Philco, surprisingly enough, is one of the manufacturers introducing a combination capable of handling all speeds. Philco originally went into the disk argument as an ally of Columbia Records and the latter's Microgroove system. That Philco decided to go into producing sets that can spin the RCA-Victor 45s is mute testimony to the effect the rpm battle is having on instrument-makers. Its sets of the past year handled only 78 and 33 1/3.

By the same token, RCA can get hurt in the general switch by manufacturers to all three speeds. RCA models allow only the use of 78 and its own 45s. It isn't likely that RCA would, on the basis of what's occurring, market a set with all three rpm factors. And its instrument-manufacturing division, an important part of the overall RCA setup, could be put into a bad position in the market.

Bop a Big Bad Booking Killer

One-night booking salesmen for major agencies are a rough lot in their competition for choice dates. For years they've used all sorts of tactics to malign and knock bands handled by rival agencies out of choice dates. They'll label one another's attractions as poor b.o. lures, relating real or supposed flops on recent bookings, that a leader drinks, etc.

Bop and its decreasing popularity among college kids and regular ballroom patrons have given the bookers new ammunition. Now in order to knock a rival band out of a good date and get one of their own in, a one-night man will tell a college buyer or a promoter that the band he bought plays a lot of bop. It works very often, such is the reaction on such dates against the musical style, which is going over very well in bookings that cater to it, but n.s.g. in standard dance dates.

In belittling one another's attractions, one-night men often get into unexpected jams. Such as the salesman for a major agency found himself in some time ago. For weeks he'd been running down a certain band booked by a rival, telling promoters they were paying too much for it, etc. A couple weeks later, his own agency took over the management of the combo, and the booker had to reverse his field and go about selling the band he'd been undermining.

RCA's Prod. Lull

Indianapolis, June 21.

RCA-Victor will go along for two weeks without any record production. Company's only plant now in operation, at Richmond, Ind., shut down for two weeks Friday (17) while employees vacationed and machinery got a refurbishing.

Victor's Camden, N. J., plant shuttered last March and isn't likely to reopen for some time.

Charges Laurel Failed To Exploit Film Tune, Ann Ronell Asks 25G

Action that may set a precedent in the song-publishing field has been brought by Ann Ronell, composer of the title tune from the forthcoming Marx Brothers picture, "Love Happy," against Laurel Music Co. Plaintiff asks return of the song and \$25,000 damages for the publisher's alleged contract violation in failing to exploit it as stipulated.

Dispute will go to arbitration shortly as the first such case under the arbitration clause of the new Songwriters Protective Assn. contract. Papers were served Monday (20) on the publisher, and both sides now have 10 days to select arbiters.

According to Miss Ronell, her contract with Laurel specified that "Love Happy" was to receive "first class plugs" for eight weeks beginning April 15. However, she claims, the song has never been released and there has been no exploitation. On the ground that the promised plugging was an instrumental point in her signing the deal with Laurel, she asks return of the composition and \$25,000 damages.

Miss Ronell is the wife of Lester Cowan, producer of "Love Happy." She is represented by Jaffe & Jaffe, while Lee Eastman is the lawyer for Laurel.

David Music Co. chartered to conduct a music publishing and recording business in New York, with a capital stock of 200 shares, no par value.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK
ENDING
JUNE 18**

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This information is based on information gathered from disk-jockeys across the nation and is compiled on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

| Pos. | No. | Artist | Label | Song | Pub. | Paul | Myron | Al Jar | Art T | Jerry | Dick | Joe M | Paul | Alec | Hal | Larry | Joe F. | Ken C | Ray F | Pat B | Bill B | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd | Tom | Dick | Art J | Bob C | Dick | Hudd</ |
|------|-----|--------|-------|------|------|------|-------|--------|-------|-------|------|-------|------|------|-----|-------|--------|-------|-------|-------|--------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|--------|
|------|-----|--------|-------|------|------|------|-------|--------|-------|-------|------|-------|------|------|-----|-------|--------|-------|-------|-------|--------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|------|-----|------|-------|-------|------|--------|

Jocks, Jukes and Disks

By BERNIE WOODS

Dinah Shore-Buddy Clark—"Little Fish in a Big Pond"—Buddy Clark "Paris Wakes Up and Smiles" (Columbia). "Miss Liberty" (Columbia). "Little Fish" is a cute novelty with good melody and lyric, is highly and brightly sliced by Miss Shore and Clark. It'll go. Clark's solo on "Paris" is okay, but not as good as it could have been. He doesn't fully grasp the tune. Hugo Winterhalter solidly backgrounds.

Perry Como—"Just One Way to Say I Love You"—"Let's Take an Old Fashioned Walk" (Victor). Two more "Miss Liberty" tunes. Como's "I Love You" is easily the most outstanding handling of the ballad so far. It's made to order for him. His cut of "Walk" is good, backed by a chorus and Mitch Ayres' lush accompaniment, but the tune is more interesting as duet, therefore Columbia's Frank Sinatra-Doris Day disc is better.

Jo Stafford—"Just One Way to Say I Love You"—"Homework" (Capitol). "Liberty" tunes are a flood. Miss Stafford's "Love You" is excellent. With the Starlighters and Paul Weston's orchestra she turned an old jock and jukes. Her "Homework" is smartly cut as rhythm piece with smoothly bouncing dance background. It sells; most rival cuts are in ballad beat.

Billy Eckstine—"Temptation"—"Crying" (M-G-M). There are superior vocal (Perry Como-Victor) and instrumental faces of "Temptation" available, but Eckstine is a hot disk at the moment and his job on the standard is very serviceable for jocks and jukes. He does the tune very well but for some reason the spark that makes a really outstanding side is missing. "Crying" is a fair tune, nicely whined. Buddy Baker backs both.

Tony Martin—"Circus"—"No, No and No" (Victor). Both new tunes with a chance. "Circus" is the better side, an excellent vocal of a smartly-tailored melody and lyric, with colorfully moving bolero background. "No," though not melodically similar, is also a smart air, well turned by Martin. Tango background adds heavily to the general effect.

Margaret Whiting—"Let's Take an Old Fashioned Walk"—"Paris Wakes Up and Smiles" (Capitol). Miss Whiting's voice is naturally fitted to such as "Walk." She does it solidly, with choral assistance and Frank DeVol's band—but Columbia's disk is still best. Miss Whiting's "Paris" is a considerate approach to an excellent melody. Her cut figures to be widely used by jocks and jukes. DeVol accomps.

Blue Barron Orch.—"Ting-A-Ling"—"Love Is a Beautiful Thing" (M-G-M). "Ting-A-Ling" makes little impression in the rather dead manner Barron works it over. His "Beautiful" side, however, is different. Tune, a new one, has good possibilities. It's cut similar to "Cruising Down the River," with chorus, whistling, etc., it shows commercial power for jocks and jukes.

Song Spinners—"Riders in the Sky"—"Careless Hands" (Vocalion). Sample disking from Decca's initial release of its new 49c Vocalion series proves the disks are a solid buy at that price. They are well cut versions of established hits. Disks themselves have slightly more surface than is to be found on top-price faces, at least on this disk, but not enough to be bothersome. Song Spinners sound good on these, using small rhythm accompaniment.

Johnny Desmond—"Four Winds—Seven Seas"—"If I Only Had One Day to Live" (M-G-M). Desmond's work on "Four Winds," an excellent new melody with a heavy chance to hit, is good, but not noticeably superior to rival versions. He works it over with assistance of the Quintones and Tony Mol-tola's orchestra. Flipover is a new waltz, nicely cut, but unlikely to make much impression. That title is from nowhere.

Jean Sablon—"Dites Moi"—"Tell Me Why"—"Paris Wakes Up and Smiles" (Victor). Victor figures to do all right at the counters and in many juke and jock areas with this disk. Sablon fits the tunes, and vice versa, the first from "South Pacific" and the second from "Miss Liberty." Her "Tell Me Why" is good stuff, and "Paris" stands out among all versions for its understanding treatment of the lyric.

Platter Pointers

King Cole's new "Who Do You Know in Heaven" disk (Capitol) is heavy with hit possibilities.

Jocks should find good use for **Dick Contino's** accordion arrangements of "Sorrento" and "Lady of Spain" on **Horace Heidt's** new label. Good spiritual face is the "I'm Tired" side by **The Harmonizing Four** (M-G-M). Another crack disk limited in scope is **Sarah Vaughan's** "Tonight I Shall Sleep" (Columbia). "After My Laughter Came Tears," by **Terry Lee** (Supreme), is a likely tune. Ditto "Rue de Romance" by **Wayne King** (Victor). Capitol turned out three 12-inch square dance instrumental disks by **Cliffie Stone** which include some excellent sides.

Standout western, hillbilly, race, polka, etc., **Chet Atkins**, "Barber Shop Rag" (Victor); **Sons of the Pioneers**, "Room Full of Roses" (Victor); **Red Sovine**, "Why Pretend" (M-G-M); **Jim Wynn**, "Farewell Baby" (Supreme); **Tex Williams**, "Johnstown Polka" (Capitol).

TOMMY DORSEY, WIFE SHAKEN UP IN CRASH

Tommy Dorsey and his wife were badly shaken up, though uninjured on Wednesday (15) when the huge bus that he uses as a combined office and home while on the road with his band was rammed near Wahoo, Ia., by an auto. Mrs. Dorsey, soon to become a mother, was ordered to bed by a doctor, and Dorsey was forced to fly to his booking in order to make it on time. A man and his 15-year-old son, who reportedly, was driving the car that caused the collision, were badly injured.

Dorsey and his wife have used their "land cruiser" for months. It's driven by a regular bus driver hired by Dorsey and it contains a complete apartment as well as recording equipment on which the leader cuts transcriptions for his disk jockey programs, used by various stations throughout the country. The bus requires repairs before it can be put back into use.

Brown Music Corp. chartered to conduct music publishing business in New York, with capital stock of 200 shares, no par value.

Sinatra, Shore Duet

Hollywood, June 21. Frank Sinatra and Dinah Shore duetted for Columbia on "Sunshine Cake," with crooner doing a single on the other side of the wax, "Sure Thing." They'll split the royalties.

Etching by Sinatra and Miss Shore seems to have stemmed from the fact that Bing Crosby had done "Cake" recently for Decca with Carole Richards. Columbia persuaded Miss Shore to hurry out the same tune with Sinatra. This is the first time they've worked together since doing "Fine Romance" and "Tea For Two," with all royalties to the Damon Runyon Foundation.

Decca Ruffled As Kaye Scores Beat On Lombardo Tune

Decca Records is as unhappy about the situation involving its Guy Lombardo recording of "Four Winds and Seven Seas" as Columbia was about Vaughn Monroe and RCA beating its Burl Ives to the counterpunch with "Riders in the Sky."

Decca's hurt isn't because it had gotten the tune first, however, and a rival copied its disk and beat it to the market. Don Rodney, Lombardo's vocalist, is one of the writers of the tune, and Lombardo's music house, operated by Bregman, Vocco & Conn, publishes the song. Still, Lombardo and Decca did not have a beat on the market. But, Decca feels it should have had a clean beat. That's why Decca's Dave Kapp cut the tune again last week with Bing Crosby.

RCA's Sammy Kaye disk was the first platter out and it has so far taken the majority of the play on the tune.

Edgar Bergen's Disks

Chicago, June 21. Edgar Bergen huddled with Dick Bradley, proxy of Tower Records, here last week before radio star went on to Europe.

Bergen is said to be interested in doing a series of platters for kiddie division of the diskery.

RCA 45s Get 'Musicorner' Hold On Family Life Via N. J. Apt. House Deal

Best British Sheet Sellers

(Week ending June 11)

London, June 15.

| | |
|----------------------|----------|
| Lavender Blue | Sun |
| Wedding Lili Marlene | B&C |
| 12th Street Rag | Chappell |
| Red Roses, Blue Lady | Wright |
| Put Shoes on, Lucy | Gay |
| Faraway Places | Leeds |
| Candy Kisses | Chappell |
| Strawberry Moon | Yale |
| Powder Your Face | Chappell |
| "A" You're Adorable | Connelly |
| In a Shady Nook | Keith P |
| Cuckoo Waltz | Keith P |

Second 12

| | |
|----------------------|------------|
| Forever and Ever | F.D.H. |
| Buy Killarney | P. Maurice |
| On the 5-45 | Strauss |
| Put 'em in a Box | Connelly |
| Behind Clouds | Feldman |
| Clancy Lowered Boom | Leeds |
| I'll Always Love You | Clover |
| It's Magic | Connelly |
| Again | F.D.H. |
| Happened in Adano | P. Maurice |
| Dreams Come True | Wright |
| Heart Loch Lomond | Unit |

KING COLE DOING BIG IN SOUTHERN 1-NITERS

Atlanta, June 21.

The south, which has been very partial at the b.o. to small Negro combinations such as Louis Jordan's, has been doing alright by King Cole and His Trio. Working with Hal Singer's orchestra, to provide dancing, Cole went into percentage on five of his recent dates in this area, and made some coin, if not plenty, on others. He's being sold at \$1,350 nightly against 60%. Singer's band included. Ralph Weinberg is promoting all dates.

Cole took \$3,720 as his end of a one-nighter at the local auditorium here June 12. He had previously taken \$2,350 out of the Arena, Norfolk, Va., and approximately \$1,600 at Columbia, S. C. He earned the same amount at Chattanooga (12) and almost \$1,500 at Greenville, S. C. That's better than many big bands have done in the south recently.

VARIETY

10 Best Sellers on Coin-Machines. Week of June 18

- | | | |
|--|------------------|----------|
| 1. RIDERS IN THE SKY (9) (Morris) | Vaughn Monroe | Victor |
| 2. SOME ENCHANTED EVENING (4) (Williamson) | Burl Ives | Columbia |
| 3. AGAIN (14) (Robbins) | Perry Como | Victor |
| 4. "A" YOU'RE ADORABLE (9) (Laurel) | Frank Sinatra | Columbia |
| 5. FOREVER AND EVER (9) (Robbins) | Gordon Jenkins | Decca |
| 6. I DON'T SEE ME (5) (Laurel) | Vic Damone | Mercury |
| 7. BABY IT'S COLD OUTSIDE (5) (Melrose) | Perry Como | Victor |
| 8. WONDERFUL GUY (1) (Williamson) | Tony Pastor | Columbia |
| 9. CARELESS HANDS (7) (Melrose) | Perry Como | Victor |
| 10. BALI HAI (1) (Williamson) | Russ Morgan | Decca |
| | Gordon Jenkins | Decca |
| | Perry Como | Victor |
| | Whiting-Mercer | Capitol |
| | Shore-Clark | Columbia |
| | Margaret Whiting | Capitol |
| | Fran Warren | Victor |
| | Sammy Kaye | Victor |
| | Mel Torme | Capitol |
| | Perry Como | Victor |
| | Bing Crosby | Decca |

Second Group

- | | | |
|--------------------------------------|-----------------|----------|
| CANDY KISSES (Hill & Range) | Eddy Howard | Mercury |
| HUCKLEBUCK (United) | Johnny Mercer | Capitol |
| MERRY GO ROUND WALTZ (Shapiro-B) | Frank Sinatra | Columbia |
| EVERYWHERE YOU GO (Lombardo) | Tommy Dorsey | Victor |
| LOVE ME, LOVE ME, LOVE ME (Miller) | Gay Lombardo | Decca |
| KISS ME SWEET (Advanced) | Art Mooney | M-G-M |
| HOW IT LIES (Morris) | Guy Lombardo | Decca |
| POURTRAIT OF JENNIE (Chappell) | Doris Day | Columbia |
| NEED YOU (Choice) | Eddy Howard | Mercury |
| COMME CI COMME CA (Leeds) | Sammy Kaye | Victor |
| SOMEONE LIKE YOU (Harms) | Kitty Kallen | Mercury |
| SO IN LOVE (9) (T. B. Harms) | Sammy Kaye | Victor |
| RED ROSES FOR BLUE LADY (18) (Mills) | Bing Crosby | Decca |
| | King Star | Capitol |
| | Kay Cole | Capitol |
| | Stafford MacRae | Capitol |
| | Tony Martin | Victor |
| | Dick Haymes | Decca |
| | Peggy Lee | Capitol |
| | Doris Day | Columbia |
| | Bing Crosby | Decca |
| | Dinah Shore | Columbia |
| | Vaughn Monroe | Victor |
| | Guy Lombardo | Decca |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Disk Jockey Reviews

With **BILL HICKOK**

30 Mins.
Sustaining
6:30 p.m., Mon. thru Fri.
WXXW, Albany

Bill Hickok, featured on an early morning jock show, has recently added a supper-hour block which combines disk jockey format with a potpourri of baseball scores, light comedy, singing to records, adages and chitchat. It's very informal and quite enjoyable. Hickok probably has no radio rep hereabouts in easy, off-the-cuff miking.

Hickok plays request numbers asked via letter and phone, tabbing names and making "dedications." He apparently utilizes two staffers to help him "pull" the records. Broadcaster injects casually but surely the personal touch in the request business. Warbling to records—a strong point in his breakfast stanzas—is occasionally included on the evening blocks.

Possesses a pleasant tenor. The comedy, some of it with sound effects, is rather amusing. Hickok should watch the tendency to tonal thickness and the habit of dropping or throwing away his voice. He also becomes over-gabby now and then. Jaco.

BARRY GRAY SHOW

Producer: Billy Allen
180 Mins., Mon. thru Sun. (11 p.m.)
Participating
WMIE, Miami

That Barry Gray is an established and influential figure in this area is now a recognized fact. He's done a switch from the "Peck's Bad Boy" rep with which he came here from New York City's WOR, becoming a strictly controversial character, with the "drop dead" answer to phoner-inners dropped. And he now has a more mellow approach in most instances to the phone-dialers.

Gray can no longer be labelled a disk-jockey. For in the three-hour sesh he essays nightly, there are, on the average, some three records played to spell his gabbling, comments and interviews. His is the stuff of which arguments and personal reaction are made of—

(Continued on page 40)

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocal, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a Commercial Vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of June 10 to June 16

| Songs | Publishers |
|---|---------------|
| Again—"Road Home" | Robbins |
| A Wonderful Guy—"South Pacific" | Williamson |
| "A"—You're Adorable | Laurel |
| Baby, It's Cold Outside—"Neptune's Daughter" | Morris |
| Bali Hai—"South Pacific" | Williamson |
| Ballin the Jack | Marks |
| Beautiful Blonde Bashful Bend—"Beautiful Blonde" | Miller |
| Because You Love Me | Remick |
| Candy Kisses | Hilli & Range |
| Careless Hands | Melrose |
| Comme Ci Comme Ca | Leeds |
| Every Night Is Saturday Night | B.M.I. |
| Everywhere You Go | Lombardo |
| Five Foot Two, Eyes of Blue | Feist |
| Forever and Ever | Robbins |
| Havin' a Wonderful Wish—"Sorrowful Jones" | Paramount |
| How It Lies | Morris |
| I Don't See Me In Your Eyes Anymore | Laurel |
| I'll String Along With You | Witmark |
| Kiss Me Sweet | Advanced |
| Look At Me | Jewel |
| Maybe It's Because—"Along Fifth Avenue" | BVC |
| Merry Go Round Waltz | Shapiro |
| My One & Only Highland Fling—"Barkleys of Broadway" | H. Warren |
| I Put Your Shoes On Lucy | Bourne |
| Riders in the Sky | Morris |
| So In Love—"Kiss Me Kate" | T. B. Harms |
| Some Enchanted Evening—"South Pacific" | Williamson |
| Swiss Lullaby | Southern |
| Wedding Day | Famous |

The remaining 20 songs, based on Richard Himber's new development in logging broadcast performances.

Always True to You In My Fashion—"Kiss Me Kate" . . . T. B. Harms

Cruising Down the River . . . Spitzer

Everytime I Meet You—"Beautiful Blonde Bashful Bend" . . . Feist

Four Winds and the Seven Seas . . . Lombardo

Girl From Jones Beach—"Girl From Jones Beach" . . . Harms

The Heart of Loch Lomond . . . Crawford

Harry Hurry Hurry . . . Dreyer

I Didn't Know the Gun Was Loaded . . . Lewis

In the Good Old Summertime . . . Marks

It's a Big Wide Wonderful World . . . BMI

Just in Case . . . Beacon

Lova Belle Lee . . . Santly

Love Me, Love Me, Love Me . . . Miller

Need You . . . Choice

Portrait of Jennie . . . Chappell

Red Roses For a Blue Lady . . . Mills

Saulte Ste Marie . . . Mellin

Someone to Love . . . Warren Pub.

You Broke Your Promise . . . Pic

You're Heartless . . . Mills

† Filmmusical. * Legit Musical.

SHEA QUILTS AS ASCAP WESTERN MANAGER

Hollywood, June 21. Larry Shea resigned Monday (20) as western division manager of ASCAP, effective July 1. Reason given was "inability to see eye-to-eye with recently named general sales manager Jules Collins on reorganization of officers set up around the country."

Shea has been with ASCAP since 1942. Before that time he was advertising and merchandising manager of Fred Waring Enterprises, electric appliance firm.

Goodman Gets London OK

London, June 26. Ministry of Labor has okayed the permit for Benny Goodman at the London Palladium after settling union claims of the Musicians' Union and the Variety Artists' Federation.

However, permit is in line with edict which does not allow Goodman to play anywhere outside the Palladium. This rules out any idea of one-night stands or a provincial tour.

LES PAUL'S REORG

Chicago, June 21. Les Paul, who broke up his trio recently to fly to Chicago to his sick father's bedside, has reorganized his group and will play mid-west dates.

Paul has brought Ruth Ford, guitarist and vocalist, from the Coast and will pick up bass player here. Outfit is being booked by General Artists' Chi office.

Musical Forum and Digest, Inc., New York, chartered as magazine and book publishers in the music and literary field.

Music Notes

Allan Jones doing three songs on his Victor contract in London. "Do I Love You," "Bless You My Sweet" and "Miss Caroline of the Beautiful Long Ago" Andrews Sisters getting flat \$12,500 for stage show at the Hipp. Baltimore, week of July 14. Clark Dennis into the Thunderbird, Las Vegas, Sept. 15. Dorothy Sarnoff, Polyna Stoska, Brian Sullivan, Norman Atkins to sing Kurt Weill's musical version of Elmer Rice's "Street Scene" at Hollywood Bowl Aug. 20. Dmitri Tiomkin scoring "Gun Crazy" for King Bros. Maria Marlo, concert Calotura, has clefled novelty number, "Spaghetti," which she'll add to her repertory.

Clark Dennis starts a two-week stint at the Las Vegas Thunderbird Sept. 1. Dick and Gene Wesson slicing six comedy songs for National Records. Constantine Bakalnikoff recording Fredrick Hollander's score for "Love Is Big Business" at RKO.

Lucien Cailliet scoring Paramount's "Captain China" Harry Sukman replacing Oscar Levant as Hollywood Bowl soloist for "Rhapsody in Blue," July 16, on Bowl's "George Gershwin Night." Levant will be spotted elsewhere in Bowl series. Rudy Vallee into Commercial hotel, Elko, Nev., week of July 19.

Last Frontier, Las Vegas, has Sugar Chile Robinson for two weeks starting Aug. 12.

Buddy Pepper will accompany Margaret Whiting on her Capitol theatre, N.Y., date in July.

Ben Gage will do singing-narration job at Cocoanut Grove on upcoming "Salutes to Rodgers-Hammerstein and Cole Porter." Mercury will issue album of Eddie Heyman tunes this fall, including "My Silent Love," "I Cover the Waterfront," "Out of Nowhere," "My Love for You," and "Through the Years."

Lombardo's 'Sponsor'

Guy Lombardo's favorite rib on local radio advertisers who utilized records to plug their wares locally has to do with a bush league Cleveland merchant who sought out the maestro. He was quite demanding, and finally explained to the maestro,

"I feature nothing but Lombardo records on our program here in Cleveland; after all, I'm your sponsor!"

BING'S FLOCK OF N. Y.

DISKINGS FOR DECCA

Both Bing Crosby and Dave Kapp, recording veepee of Decca, returned to Hollywood Saturday (18), but via different routes. Both coincided on completing an eastern recording schedule which included "Four Winds at the Seven Seas," backed by "Make Believe You Are Glad When You're Sorry," an old Benny Davis-Jack Shilkret tune which Bregman, Vocco & Conn just took over from Mills Music, the original publisher. Crosby did these with Carmen Cavallaro; he waxed another seasonal album, "Christmas Greetings," six sides, two each with the Andrews Sisters, Victor Young's orchestra and Simon Rady's orch. Crosby also waxed a couple with Fred Waring, these being his final cuttings. Titles are being kept sub rosa by Kapp for merchandising reasons.

Gregory Peck also has just Decca-recorded "Lullaby of Xmas," by Charles Tazwell who authored "The Small One," which Crosby has already put on wax. He also authored "The Littlest Angel" which Loretta Young disked.

Incidentally, Crosby returned by air to Hollywood, with Bill Morrow, his radio writer-producer, one of the rare times the singer has flown.

Band Reviews

JAY JEROME ORCH (5)

Anita Di Pietro Warwick Hotel, Philly. Jay Jerome, who violinied for the late Jan Savitt and with Eddy Oliver's orch, is breaking in a new unit in the Warwick Room at the Warwick hotel. Band has an effective instrumentation—piano, accordion, sax and drums (plus the leader's violin)—which blends well both for the society tempo and the rumba-samba time, much in demand in the room.

Vocalist Anita Di Pietro duets with Jerome and accordionist Louis Iachino. Latter is spark for the Latin music, doing the major vocals with backing by Jerome and the girl. Iachino is also responsible for the band's arrangements.

Jerome, whose full tag is Jay Jerome Sosenko (brother of Hildgarde's manager, Anna Sosenko), hails from nearby Camden. He quit bandwork after being wounded in Africa, and following his discharge went to the U. of Pennsylvania's Wharton School, where he studied industrial relations. He has picked the right spot to show his wares in courtly society work. Warwick Room gets a heavy play from the well-tooled locals. New orch gave evidence of long rehearsals at break-in, and rhythms had the dance floor packed at the supper show.

Gagli.

DEL COURTNEY ORCH (14) With Ray Adams Muehlebach Hotel, Kansas City

After a long stand in the Ambassador's Cocoanut Grove in L. A., Del Courtney is playing some hotel and ballroom dates in the mid-west. Crew is in the Terrace Grill of the Muehlebach for a three-week stand, his first engagement in this intimate dinner room, although Courtney has played other dates in town.

Grill is more than holding its own with the Courtney music, as it's a melodious brand of swing which he dishes up. Crew is plenty sweet and full with instrumentation of three trumpets, pair of trombones, four reeds, piano, string bass, drums and electric guitar. Courtney portends a bulging one and maestro mixes them up to please the varied crowd. Biz gets a boost, too, from twice nightly shows which Courtney stages with specialties from the orch.

Outfit has some extra sparkle in work of Bob Moonan, piano; Ray Adams, vocals, along with glee club and special vocals by Johnny Strong and Riek Meyer.

After the Grill date, Courtney works east, with dates in St. Louis, Memphis and Chi, and is due in the Hotel New Yorker in the fall.

Quin.

Bands at Hotel B.O.'s

| Band | Hotel | Weeks Played | Covers Past Week | Total Covers On Date |
|--|-------|--------------|------------------|----------------------|
| Eddy Duchin . . . Waldorf (400; \$2). | | 11 | 2,150 | 26,973 |
| Nat Brandwynne* . New Yorker (400; \$1-\$1.50). | | 8 | 850 | 7,500 |
| 3 Suns-Paul Sparr . Roosevelt (400; \$1.50-\$2). | | 1 | 900 | 1,300 |
| Dick Jurgens . . . Statler (450; \$1.50-\$2). | | 4 | 1,175 | 5,600 |
| Carmen Cavallaro . Astor (850; \$1.50-\$2). | | 4 | 3,925 | 14,625 |

* New Yorker, ice revue. † 6 days.

Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2 min.-\$1.05 cover). Still holding to trim 2,000.

Frankie Masters (Boulevard Room, Stevens, 733; \$3.50 min.-\$1 cover). Large convention boosted covers to nifty 4,475.

Freddy Martin (Beachwalk, Edgewater; \$2 admission). Rain and chilly weather cut into outdoor spot. Light 5,000.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). Tremendous with 3,900 tabs.

Ted Straeter (Empire Room, Palmer House, 500; \$3.50 min.-\$1 cover). New show (Sid Caesar) in Thursday (16), 2,900 covers for the old show with the DeMarcos.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With Ben Gage, Ruiz and Godfrey, Annette Warren, Stuart Wade, Tune Tailors. Fourth wk.; smash 4,425 covers.

Chuck Foster (Biltmore, 900; \$1-\$1.50). Third wk.; up slightly to good 4,200 covers.

Ted Flo Rito (Beverly Hills, 300; \$4 min.). Up to 600 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trionon; \$1-\$1.15 adm.). Southside spot doing well with Pittsburgh band; dandy 13,000 admissions.

Cee Davidson (Chez Paree, 500; \$3.50-\$1 cover). Henny Youngman and Gertrude Neissen. Heavy convention trade upped tabs to 4,500.

Teddy Phillips (Aragon; \$1-\$1.15 adm.). First week of maestro making his seventh return in two years; hefty 15,000 admissions.

Bobby Peters (Blackhawk, 500; \$2.50 min.). Prom dates brought biz up to fine 1,800.

(Los Angeles)

Paul Neighbors (Aragon, Santa Monica, 5th wk.). Okay 3,800 admissions.

Harry James (Casino Gardens, Santa Monica; 2d wk.). Steady 6,750 admissions.

Russ Morgan (Palladium B., Hollywood; 2d wk.). Increasing 11,200 admissions.

Inside Orchestras—Music

Illustrator Edwin Georgi was assigned to illustrate David Lamson's current Satepost story, "One Last Fling," and utilized Mrs. Don Bestor, wife of the maestro, as the model for the dancing girl. When she saw the canvas, Mrs. Bestor enthused, "I can just feel music in the air!" which apparently was all that artist Georgi, who admits nursing suppressed desires to be a songsmith, needed. He sketched in a musical flagree, including a few bars of "Comes Your Old Love." This in turn cued maestro Bestor to start it on its road to commercial publication, and he personally is waxing it.

Lige McKelvy, former road manager of Tommy Tucker's orchestra and writer of special material for numerous bands, is the guiding light behind a mass flight of 50 airplane students in private planes which will come into Teterboro Airport, N. J., tomorrow (Thursday). McKelvy, president and g.m. of the Prince Aviation Co., Detroit, is tying the stunt in with Arthur Godfrey's championing of amateur flying. Half of the students will fly up from Tampa, Fla., and the other 25 from Detroit. They'll attend one of Godfrey's broadcasts in a body.

Bob Merrill, who composed "Lovers' Gold," is a former film director for Columbia Pictures and at one time a radio writer. Merrill originally wrote both the words and music for "Gold" three years ago, but Morty Nevins (The 3 Suns) thought he had a tune that would go better with the lyric, which is the one Santly-Joy is publishing. Merrill has also written special material for Dorothy Shay and two of his songs are in one of her albums.

Capitol Records' New York office has formed a softball team, playing in a league composed of teams from the legit shows, "Mr. Roberts" and "Detective Story." League began operation last Thursday (16), all games played at Central Park, N. Y. Cap's outfit has N. Y. & r. manager Walter Rivers, arranger and musical conductor Peter Rugolo, and publicist Dick Linke as members. They beat Charlie Barnett's team twice and the teams of both shows cited above, in warmup games.

RCA Victor is promoting its recording, "The Wedding Song," via a write-in contest in which the contestants have to explain in 25 words or less how they proposed to their spouses. The winning couple gets a week's cuffo vacation at the Senator hotel, Atlantic City. RCA will judge the letters and there will be winners from each major city. The contest will be exploited by disk jockeys throughout the country.

Disk Jockey Reviews

Continued from page 39

to draw the biggest local air audience in this area's history.

There are plenty who dislike what he says, but that they do listen is evidenced in the some 20 commercials per night he handles at the highest rate in Florida radio circles; plus the fact that when he goes all out for a "cause" the returns are overwhelming.

Illustrative is last summer, when he raised a considerable sum for Israel, via his program and a mass public park rally; his work in local fund raisings. The topper to his prestige in recent weeks was when he had every candidate in a hectic councilman election on his program, with the crux the fight between an aspirant and an incumbent labeled a KKK by the former. Whether it be shrewd handling, jockeying or utilization of a trend that had to come out in a growing community, Gray built his audi-

ence to sensational proportions. Today, he is established as an influence in the community, a phase in his career he never achieved in New York. Equipped mentally, vocally and theatrically to handle any and all phases such as his program calls for, he is definitely one of the most powerful personages in a town which has seen most everything.

Lary.

Tops of the Tops

Retail Disk Seller
"Riders in the Sky"

Retail Sheet Music Seller
"Riders in the Sky"

"Most Requested" Disk
"Riders in the Sky"

Seller on Coin Machines
"Riders in the Sky"

Best British Seller
"Lavender Blue"

Few Curbs For Bandleaders At AFM Parley

American Federation of Musicians annual convention, which ended 10 days ago in San Francisco, passed few new resolutions that pertain to or restrict name bandleaders or booking agencies. A fairly large number of bylaw proposals, only a few of which were argued openly on the floor and would have had a sharp effect, were killed or tabled for future consideration. Among them was one which would have eliminated name band remote broadcasts almost completely.

This proposal would have allowed only those stations which employ live musicians to receive remote dance band broadcasts. In the event a station did not employ live tooters it would be restricted to taking live music off a chain origination only in the event the program involved was commercially sponsored. The idea was nullified.

Perhaps the most important resolution relative to name band problems to be passed was one that demands written two-week notice from a leader when he fires a sideman. Apparently, there have been so many arguments over maestros and employees over whether notice was given, with only the word of each as evidence, that from Sept. 15 on written advice is a must.

Another not listed in last week's results of the convention makes it mandatory upon the agency which books a travelling band to list upon the back of the contract the name, address and telephone number of the secretary of the local in whose jurisdiction the band booked is travelling. This obviously is to eliminate excuses of bandleaders who fail to pay the local proper travelling band taxes. They will not have the excuse that no one showed up at a date to collect the tax and they didn't know where to send it.

Vogel Seeks to Clarify 'Memphis Blues' Rights

Who owns the renewal rights to "Memphis Blues"? That's a poser which Jerry Vogel Music Co. seeks to have clarified through a suit filed in N. Y. federal court Friday (17) against W. C. Handy and the Handy Bros. Music Co.

Handy wrote the music on Sept. 28, 1912, according to the complaint, and in 1913 assigned the tune to Theron C. Bennett, who brought in the late George A. Norton to write the lyrics. Bennett, who published the number, secured all rights from Norton. Upon expiration of the original copyright term in 1941, Norton's son, Charles E. Norton, became co-owner of the tune through obtaining the renewal rights as did Handy. The same year, it is claimed, the younger Norton assigned his rights to Vogel.

Vogel wants the court to issue a final judgment to declare the respective rights of both parties. Complaint also states that Handy should account for all the proceeds under the renewal term during which Handy published the song, which is also called "Mister Crump." As a final sally, Vogel seeks a court ruling naming him co-owner and co-publisher.

W. C. Handy, through his attorney, Edward Abbe Niles, denied Vogel's claim of co-ownership. Handy said, however, that he had great respect for the elder George Norton and would have taken care of his son if he had come to him directly, irrespective of the merit of his claims.

Dick Mills' Shift

Richard Mills, formerly with Mills Music's business department in an executive capacity, shifts over to the professional side to take charge of hillbilly and race songs as well as the promotion of folk music. Post is a newly created one; Mills never maintained such a division in the past.

Richard Mills, incidentally, is the son of company vicepres Irving Mills. Latter arrived in N. Y. from the Coast last week on his annual N. Y. visit.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

| National Rating | | Week Ending June 18 | | | | | | | | | | | | TOTAL POINTS | |
|-----------------|-----|--|--------------------------|-----------------------|---------------------------------|---------------------------|------------------------------|------------------------|------------------------------|-----------------------|---------------------------------|-----------------------------|-------------------------|------------------------|-----|
| This Last wk. | wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | St. Louis—(S. S. Kresge Co.) | Indianapolis—(Pearson) | San Francisco—(Sherman-Clay) | Cleveland—(Burroughs) | Kansas City—(Jenkins Music Co.) | San Antonio—(Central Radio) | Minneapolis—(Don Leary) | Seattle—(Sherman-Clay) | |
| 1 | 1 | VAUGHN MONROE (Victor) "Riders in the Sky"..... | 1 | 1 | 1 | 1 | 1 | 9 | 1 | 1 | 1 | 8 | 1 | 1 | 105 |
| 2 | 3 | GORDON JENKINS (Decca) "Again"..... | 2 | 2 | | | 2 | | 2 | | 2 | 2 | 3 | | 62 |
| 3 | 2 | PERRY COMO (Victor) "Some Enchanted Evening"..... | 3 | 3 | 2 | 2 | 7 | | 3 | | 3 | | | | 59 |
| 4 | 6 | M. WHITING-J. MERCER (Cap) "Baby, It's Cold Outside"..... | | 6 | 5 | | 5 | 3 | 5 | 3 | 5 | | | | 45 |
| 5 | 4 | G. JENKINS-STARBUCKERS (D) "I Don't See Me in Your Eyes"..... | | 5 | 5 | | 4 | 3 | 6 | | | 7 | 4 | | 43 |
| 6A | 7 | BING CROSBY (Decca) "Some Enchanted Evening"..... | | 9 | | | | | 1 | | 2 | | 7 | | 25 |
| 6B | 6 | RUSS MORGAN (Decca) "Forever and Ever"..... | | 10 | | | | | | | 6 | 10 | 4 | 5 | 25 |
| 7 | 12 | MARGARET WHITING (Capitol) "A Wonderful Guy"..... | | 6 | | 5 | 4 | 5 | | | | | | | 24 |
| 8A | 13 | PERRY COMO (Victor) "Ball Ha!"..... | | 7 | | | 6 | | | | 4 | 8 | | 7 | 23 |
| 8B | 9 | MEL TORME (Capitol) "Again"..... | | | | 4 | | 4 | | | | | | 2 | 23 |
| 9 | 5 | D. SHORE-B. CLARK (Columbia) "Baby, It's Cold Outside"..... | | | 7 | | | | | | | 5 | 9 | 3 | 20 |
| 10 | 8 | BING CROSBY (Decca) "Ball Ha!"..... | | | | 3 | | | 4 | | | | | | 15 |
| 11 | | PERRY COMO (Victor) "A—You're Adorable"..... | | 10 | | | | | | | 4 | 7 | | 9 | 14 |
| 12 | 17 | DORIS DAY (Columbia) "Everywhere You Go"..... | | | 9 | 9 | | | | | | | 2 | | 13 |
| 13 | | G. JENKINS-STARBUCKERS (D) "Because You Love Me"..... | | | | | | | | | | 1 | | | 10 |
| 14A | | PEGGY LEE (Capitol) "Ball Ha!"..... | | | | | | 2 | | | | | | | 9 |
| 14B | 15 | RUSS MORGAN (Decca) "Cruising Down the River"..... | | | | | | | 10 | | 10 | | | 4 | 9 |
| 15A | | VIC DAMONE (Mercury) "You're Breaking My Heart"..... | | | | 3 | | | | | | | | | 8 |
| 15B | | MEL TORME (Capitol) "Four Winds and Seven Seas"..... | | | | | | | | | | 3 | | | 8 |
| 16A | 11 | DICK HAYMES (Decca) "Room Full of Roses"..... | | 4 | | | | | | | | | | | 7 |
| 16B | 10 | J. STAFFORD-G. MACRAE (Cap) "A—You're Adorable"..... | | 8 | | | 8 | 10 | | | | | | | 7 |
| 16C | | BLUE BARRON (M-G-M) "You're So Understanding"..... | | | 4 | | | | | | | | | | 7 |
| 17A | | TOMMY DORSEY (Victor) "The Hucklebuck"..... | | | | | | 8 | 8 | | | | | | 6 |
| 17B | | E. KNIGHT-B. CROSBY (Decca) "How It Lies"..... | | | | | | | | 5 | | | | | 6 |
| 17C | | BLUE BARRON (M-G-M) "Whose Girl Are You?"..... | | | | | | | | | | | 5 | | 6 |

| FIVE TOP ALBUMS | | 1 | 2 | 3 | 4 | 5 |
|-----------------|--|--|--|--|--|---|
| | | SOUTH PACIFIC Broadway Cast Columbia | KISS ME, KATE Broadway Cast Columbia | CONNECTICUT YANKEE Bing Crosby Decca | MANHATTAN TOWER Gordon Jenkins Decca | SUPPER CLUB FAVORITES Perry Como Victor |

Disk Best Sellers by Companies

(Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|---------|----------------|--------|----------|----------------|--------|
| Victor | 5 | 207 | Columbia | 2 | 33 |
| Decca | 9 | 202 | M-G-M | 2 | 13 |
| Capitol | 6 | 116 | Mercury | 1 | 8 |

On the Upbeat

New York

Al Donahue's band, now at Statler, Boston, due into Rice hotel, Houston, July 26 for four weeks. . . Sylvan Spira joined staff of Maypole Music. . . Mitch Ayers and Lou Dreyer, son of Dave Dreyer, won member-guest golf tourney at Pomonok, G. C., George Paxton and Tuttle Camarata, of London Records, second, and Dee Belline-Jim Stracali, third. . . Gene Williams band into Old Orchard Beach, Me., July 11 for two weeks. . . Hal McIntyre's orch into Capitol theatre, N. Y., June 30. . . Morris Music had three tunes on "Hit Parade" Saturday (18)—"Riders in the Sky," "Careless Hands" and "How It Lies."

Hollywood

Jack Monan orch inked for Somerset House. Formerly known as The Four of Us, group played Pump Room, Chi. past six years. . . Emil Coleman's orch goes into Coconut Grove July 5. . . Chuck Foster band, currently at Biltmore Bowl, signed exclusive recording contract with Vocalion.

Chicago

Casa Bonita reinstates show policy, with Harry Cool and Mel Brandt Trio teeing off July 1. . . Bob Berkeley into Buckeye Lake, Columbus, O., July 22 for two weeks. . . Herbie Fields held over at Flame Club, St. Paul, until July 3. . . Raymond Scott has two-weeker at Blue Note, July 25. . . Nate Kaley, formerly of MGM and Columbia Records, moves over to Tower to handle promotion. . . Teddy Phillips marks his seventh return in two years at the Aragon. . . Shep Fields set for week of July 8 at the Martinique. . . Darwin Dane joins Tommy Reed orch as soloist. . . Don Haynes takes over promotion for Martinique, Charlie Ventura orch and the Wagners.

Via Lago reopened for dancing July 18 with Gay Claridge orch set for the warm months. . . Charlie Spero replaces Boyce Brown on sax with the Chet Noble combo. . . Mitch Miller, head of Mercury a&r, in town to cut Two-Ton Baker disks. . . Wayne Gregg heads west to Omaha and Peony Park,

July 22. . . Art Kassell hies out to Blue Moon, Wichita, July 15 for 10 days. . . Mills Bros. has date at Fox, Detroit, June 24 before going into Radio City, Minneapolis, July 8. . . Louis Jordan cancelled out his Oriental theatre date, July 20, with maestro taking off after July 8 for at least three-week rest.

Pittsburgh

Don Trimarkle Trio, with Trimarkie on accordion, Joe Negri on guitar and Bud Osbourne on bass, back into Hotel Roosevelt's Fiesta Room, replacing Bill Bickel's Star-liners who open tonight (Tues.) at the Pines for the summer. . . Larry Green's band into Bill Green's with Savannah Churchill and the King Odum 4. . . Dick Nussbaumer filling in for vacationing Nelson Maples on the piano at Cork and Bottle. . . Sons of Pioneers set for week of July 15 at Bill Green's. . . Walter Gabel orch had option picked up again at Ankara. . . Lee Kelton's WJAS staff band into Kenneywood Park for a limited engagement. . . Tommy Reynolds, veteran one-man band, into Nite Court of Fun for run. . . trombonist Tommy Turk, after a lot of touring with Norman Granz jazz has rejoined Deuces Wild at Carnival Lounge.

Tin Pan Alley Switch on Flock Of Foreign Tunes

With songs of foreign derivation having proved themselves in the U. S. market, a number of new tunes with an international flavor have cropped up recently. These include German, Jewish, Mexican and Italian sources given a Tin Pan alley switch.

The Mexican "Sobre Les Olas," better known as the old "over the waves" music lesson piece, by Juvenito Rosas, is the basic melody of "Merry-Go-Round Waltz" (Shapiro-Bernstein) and "Kiss Me Goodnight" (Peter Maurice). "Waltz" was given a musical and lyric adaptation by Jimmy Kennedy, while Desmond O'Connor and Harold Fields collabed on "Goodnight."

The bierstube oldie, "Schnitzelbank Song," has been given a face-lifting by Dick Hardt and Moe Jaffe and is now known as "Oh You Sweet One" (General Musiel). "Alcin Stetetele Belz," and old Jewish composition, was given a new treatment by Sammy Gallop and is now called "That Wonderful Girl of Mine" (Supreme Music).

Sunny Skylar and T. Genaro took the Italian "La Matinata" and transplanted it here as "You're Breaking My Heart" (Mellin Music). "Susy," taken from the Italian song of the same name was adapted in England by Scott Monte and Ernest Nicol for Athenaeum Publishers, who turned over the Western Hemisphere rights to Mills Music.

In addition to these, Leeds Music is coming out with four new French numbers. "Danse Avec Moi," written by Francis Lopez for the French film "Jenny Lamour." The tune has been given an English lyric by Redd Evans and will be as "Hold Me Again." "Je N'en Connais Pas La Fin" by Marquerite Monot with an English lyric by William Roy, has been tagged as "All We Shared Was" One Little Dance." Jerry Seelen has put English words to Henri Betti's "C'est Si Bon," which will be released here under its original French title, "Mais Qu'est Ce Que," also by Betti, with French lyric by Edith Piaf, has been given an English translation by Mitchell Parish and will be published in America as "Love Madam."

Two British numbers are also slated for U. S. publication by Leeds. They are "The Wedding of Lilli Marlene," published in England by Cox and Box with words and music by Tommie Connor and Johnny Reine. The other song, "It Happened in Adano," published by Leeds' London affiliate Peter Maurice, was written by Don Peloni and Harold Fields.

Mills Music has "Analita (From Barranquilla)," which was adapted from the Dvorsky catalog by Jaroslav Jezek and Richard Adler, due for publication soon. The tune was originally called "O Spanelskv Si Spivam."

Lawrence Does English Lyric to French 'Blanc'

Jack Lawrence has written an English lyric to the French "Ah, Le Petit Vin Blanc," known during the war to U. S. service personnel as "The Accordion Song." Mutual Music is publishing the tune in the U. S.

English title is "Lingering Down the Lane."

Ballroom Ops' Convention

Chicago, June 21. . . Annual convention of the National Ballroom Operators Ass'n will be expanded into a three-day huddle Oct. 4, 5 and 6, here. Formerly the Midwest Ballroom Operators, organization has now taken on national scope and will try and iron out a better deal on ASCAP payments, lifting of 20% tax, and other problems.

Several of the largest danceries in this area have been up for sale, but on a whole business has been fair.

Phil Lang, arranger of "High Button Shoes" and "Annie Get Your Gun," will conduct classes in band-arranging at the U. of Michigan this summer.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTFELD**

(Copyright Variety Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1914—Continued

By the Waters of Minnetonka. w., J. M. Canass. m., Thurlow Lieurance. Phila.: Theo. Presser Co., cop. 1914.
 Can't Yo! Heah Me Callin'. Caroline. w., William H. Gardner. m., Caro Roma. M. Witmark & Sons, cop. 1914.
 Cecile Waltz. m., Frank W. McKee. G Ricordi & Co., cop. 1914.
 Duna. w., Marjorie Pickhall. m., Josephine McGill. London: Boosey & Co., Ltd., cop. 1914.
 Face to Face with the Girl of My Dreams. w., m., Richard Howard. F. B. Haviland Pub. Co., Inc., cop. 1914.
 Fido is a Hot Dog Now. w., Charles McCarron and Thomas J. Gray. m., Raymond Walker. Leo Feist, Inc., cop. 1914.
 The Garden of Your Heart. w., Edward Teschemacher. m., Francis Dorel. London: Boosey & Co., Ltd., cop. 1914.
 Goodbye, Girls, I'm Through (Chin-Chin). w., John Golden. m., Ivan Caryll. London: Chappell & Co., Ltd., cop. 1914.
 He's a Devil in His Own Home Town. w., Grant Clarke and Irving Berlin. m., Irving Berlin. Watson, Berlin & Snyder Co., cop. 1914.
 He's a Rag Picker. w., m., Irving Berlin. Watson, Berlin & Snyder Co., cop. 1914.
 I Love the Ladies. w., Grant Clarke. m., Jean Schwartz. Watson, Berlin & Snyder Co., cop. 1914.

I Want to Go Back to Michigan—Down on the Farm. w., m., Irving Berlin. Watson, Berlin & Snyder Co., cop. 1914.
 I Wonder Where My Lovin' Man Has Gone. w., Earle C. Jones. m., Richard Whiting and Charles L. Cooke. Jerome H. Remick & Co., cop. 1914.
 I'll Do It All Over Again. w., A. Seymour Brown. m., Albert Gumble. Jerome H. Remick & Co., cop. 1914.
 In the Town Where I Was Born. w., Dick Howard and Billy Tracey. m., Al Harriman. F. B. Haviland Pub. Co., Inc., cop. 1914.
 The Land of My Best Girl. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., Inc., cop. 1914.
 A Little Bit of Heaven, Sure They Call It Ireland. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.
 Mary, You're a Little Bit Old Fashioned. w., Marion Sunshine. m., Henry I. Marshall. Jerome H. Remick & Co., cop. 1914.
 Missouri Waltz. w., J. R. Shannon. m., Frederick Knight Logan. "from an original melody procured by John Valentine Eppell." Chicago: Forster Music Publisher, Inc., cop. 1914 by Frederick Knight Logan; assigned 1915 to F. A. Forster.

Moonlight on the Rhine (One Girl in a Million). w., Bert Kalmar and Edgar Leslie. m., Ted Snyder. Watson, Berlin & Snyder Co., cop. 1914.
 On the 5:15. w., Stanley Murphy. m., Henry I. Marshall. Jerome H. Remick & Co., cop. 1914.
 On the Good Ship Mary Ann. w., Gus Kahn. m., Grace LeBoy. Jerome H. Remick & Co., cop. 1914.
 Poor Pauline. w., Charles McCarron. m., Raymond Walker. Broadway Music Corp., cop. 1914.
 Rebecca of Sunny-Brook Farm. w., Seymour Brown. m., Albert Gumble. Jerome H. Remick & Co., cop. 1914.
 Roll Them Cotton Bales. w., James W. Johnson. m., J. Rosamond Johnson. Jos. W. Stern & Co., cop. 1914.
 St. Louis Blues. w., m., W. C. Handy. Handy Bros. Music Co., Inc., cop. 1914 by W. C. Handy.
 Shadowland. Piano solo. m., Lawrence B. Gilbert. Leo Feist, Inc., cop. 1914 by Charles W. Homeyer & Co., Boston; assigned 1915 to Leo Feist, Inc.
 Sister Susie's Sewing Shirts for Soldiers. w., R. P. Weston. m., Hermann E. Darewski. T. B. Harms and Francis, Day & Hunter, cop. 1914 by Francis, Day & Hunter.

The Song of Songs—Chanson du Coeur Brise. English words, Clarence Lucas; French words, Maurice Vancaire. m., Moya Ispoud. of Harold Vicars. London: Chappell & Co., Ltd., cop. 1914.
 The Springtime of Life (The Debutante). w., Robert B. Smith. m., Victor Herbert. G. Schirmer, Inc., cop. 1914.
 Sweet Kentucky Lady. w., William Jerome. m., Louis A. Hirsch. M. Witmark & Sons, cop. 1914.
 Sylvia. w., Clinton Scollard. m., Oley Speaks. G. Schirmer, Inc., cop. 1914.

When the Angelus Is Ringing. w., Joe Young. m., Bert Grant. Watson, Berlin & Snyder Co., cop. 1914.
 When You're Away (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.
 When You're Wearing the Ball and Chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.
 When You Wore a Tulip and I Wore a Big Red Rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.
 You're More Than the World to Me. w., Jeff Brannen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.
 You Planted a Rose in the Garden of Love. w., J. Will Callahan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.

For the first time citizens had to pay income tax, following an amendment to the Constitution which 42 of the 48 states ratified (three States—Utah, Rhode Island and Connecticut—rejected it). Individual payments amounted to \$28,253,335 (about 2% of the total individual income tax in 1929), and were paid by 357,598 individuals (about 10% of the number of payees in 1929). Internal Revenue receipts in 1948 exceeded 46 billion.
 The Panama Canal opened to traffic but due to the war (which began in this year) and periodic landslides, it was not officially declared open until 1920.
 A familiar sight was one of Henry Ford's Model T Divers, of which there were now about half a million, and which soon were produced in astronomical quantities. Meantime Ford made the sensational move of paying a minimum \$5 wage per 8-hour day.
 Great increases in advertising revenue (partially due to the automobile), punchier advertising copy, and stronger salesmanship were the order of the day.
 "Billy" (W. A.) Sunday, ex-baseball player, embarked on his career as a sawdust trail evangelist.
 The tango was added to popular dance repertoires.
 Film houses sprang up everywhere, just as music halls had been the rage 30 years before. Samuel Rothafel (Roxy) took charge of the Strand theatre, N. Y., and the era of de luxe houses began. Meantime Theda Bara was starred in "Destruction" (Fox Films), and started her film career as a "vamp."
 Vaudeville patrons saw Fannie Brice and the Four Marx Brothers.
 On the stage the ranking productions were "Chin Chin," "Daddy Long Legs," "It Pays to Advertise," "The Outcast" with Elsie Ferguson, and "Experience."

LARRY FOTINE
 and His Orchestra
 ★ ★ ★
 NOW FOURTH MONTH
MELODY MILL, CHICAGO
 Broadcasting CBS Four Times Weekly
 ★ ★ ★
 Decca Records World Transcriptions
 Exclusive Management
ASSOCIATED BOOKING CORPORATION
 JOE GLASER, Pres.
 New York Chicago Hollywood
 745 5th Ave. Pl. 9-4600 203 No. Wabash 9151 Sunset Blvd.

Tell It All Over Again (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

There's a Little Spark of Love Still Burning. w., Joe McCarthy. m., Fred Fisher. Leo Feist, Inc., cop. 1914.

They Didn't Believe Me (The Girl from Utah). w., Herbert Reynolds. m., Jerome Kern. Remick Music Corp., cop. 1914 by T. B. Harms & Francis, Day & Hunter; assigned 1916 to Jerome H. Remick & Co.

This Is the Life. w., m., Irving Berlin. Watson, Berlin & Snyder Co., cop. 1914.

Tip-Top Tipperary Mary. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1914.

Too-ra-loo-ra-loo-ral, That's An Irish Lullaby (Shameen Dhu). w., m., J. R. Shannon. M. Witmark & Sons, cop. 1914.

Way Out Yonder in the Golden West. w., m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

When It's Night Time Down in Burgundy. w., Alfred Bryan. m., Herman Paley. Jerome H. Remick & Co., cop. 1914.

When It's Night Time in Dixie Land. w., m., Irving Berlin. Watson, Berlin & Snyder Co., cop. 1914.

When the Angelus Is Ringing. w., Joe Young. m., Bert Grant. Watson, Berlin & Snyder Co., cop. 1914.

When You're Away (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You're Wearing the Ball and Chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You Wore a Tulip and I Wore a Big Red Rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

You're More Than the World to Me. w., Jeff Brannen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.

You Planted a Rose in the Garden of Love. w., J. Will Callahan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.

When the Angelus Is Ringing. w., Joe Young. m., Bert Grant. Watson, Berlin & Snyder Co., cop. 1914.

When You're Away (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You're Wearing the Ball and Chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You Wore a Tulip and I Wore a Big Red Rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

You're More Than the World to Me. w., Jeff Brannen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.

You Planted a Rose in the Garden of Love. w., J. Will Callahan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.

When the Angelus Is Ringing. w., Joe Young. m., Bert Grant. Watson, Berlin & Snyder Co., cop. 1914.

When You're Away (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You're Wearing the Ball and Chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You Wore a Tulip and I Wore a Big Red Rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

You're More Than the World to Me. w., Jeff Brannen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.

You Planted a Rose in the Garden of Love. w., J. Will Callahan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.

When the Angelus Is Ringing. w., Joe Young. m., Bert Grant. Watson, Berlin & Snyder Co., cop. 1914.

When You're Away (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You're Wearing the Ball and Chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You Wore a Tulip and I Wore a Big Red Rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

You're More Than the World to Me. w., Jeff Brannen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.

You Planted a Rose in the Garden of Love. w., J. Will Callahan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1914.

When the Angelus Is Ringing. w., Joe Young. m., Bert Grant. Watson, Berlin & Snyder Co., cop. 1914.

When You're Away (The Only Girl). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You're Wearing the Ball and Chain (The Only Girl). w., Harry B. Smith. m., Victor Herbert. M. Witmark & Sons, cop. 1914.

When You Wore a Tulip and I Wore a Big Red Rose. w., Jack Mahoney. m., Percy Wenrich. Leo Feist, Inc., cop. 1914.

You're More Than the World to Me. w., Jeff Brannen. m., Alfred Solman. Joe Morris Music Co., cop. 1914.

Schuyler Greene. m., Jerome Kern. T. B. Harms & Francis, Day & Hunter, cop. 1915.

Back Home in Tennessee. w., William Jerome. m., Walter Donaldson. Watson, Berlin & Snyder Co., cop. 1915.

By Heck. w., L. Wolfe Gilbert. m., S. R. Henry. Jos. W. Stern & Co., cop. 1915.

Canadian Capers. w., m., Gus Chandler. Bert White and Henry Cohen. Jerome H. Remick & Co., cop. 1915 by Roger Graham, Chicago; assigned 1921 to Jerome H. Remick Co.

Close to My Heart. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1915.

Don't Bite the Hand That's Feeding You. w., Thomas Hoier. m., James Morgan. Leo Feist, Inc., cop. 1915.

Down Among the Sheltering Palms. w., James Brockman. m., Abe Olman. Leo Feist, Inc., cop. 1915.

Down in Bom-Bombay. w., Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1915.

The Girl on the Magazine (Stop! Look! Listen!). w., m., Irving Berlin. Watson, Berlin & Snyder Co., cop. 1915.

Hello, Frisco! w., Gene Buck. m., Louis A. Hirsch. M. Witmark & Sons, cop. 1915.

Hello, Hawaii, How Are You? w., Bert Kalmar and Edgar Leslie. m., Jean Schwartz. Watson, Berlin & Snyder Co., cop. 1915.

How You Like to Spoon With Me? (The Earl and the Girl). w., Edward Laska. m., Jerome D. Kern. T. B. Harms Co., cop. 1915.

I Didn't Raise My Boy to be a Soldier. w., Alfred Bryan. m., Al Piantadosi. Leo Feist, Inc., cop. 1915.

I've Been Floating Down the Old Green River (Maid in America). w., Bert Kalmar. m., Joe Cooper. Watson, Berlin & Snyder Co., cop. 1915.

In a Monastery Garden. Orch. composition. m., Albert William Ketelberg. London: J. H. Larway, cop. 1915.

In the Gold Fields of Nevada. w., Edgar Leslie. m., Archie Gottlieb. Maurice Abrahams Music Co., cop. 1915.

Ireland Is Ireland to Me. w., Fiske O'Hara and J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1915.

It's Tulip Time in Holland. w., Dave Radford. m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1915.

Keep the Home-Fires Burning. w., Lena Guilbert Ford. m., Ivor Novello. Chappell & Co., Ltd., cop. 1914 by Ascherberg, Hopwood & Crew, Ltd., London; new edition cop. 1915 by Ascherberg Hopwood & Crew, Ltd.

The Ladder of Roses (Hip, Hip, Hooryay). w., R. H. Burnside. m., Raymond Hubbell. T. B. Harms & Francis, Day & Hunter, cop. 1915.

The Little House Upon the Hill. w., Ballard MacDonald and Joe Goodwin. m., Harry Puck. Shapiro, Bernstein & Co., cop. 1915.

Love, Here Is My Heart!—Mon coeur est pour toi. English w., Adrian Ross. m., Lao Sileus. Leo Feist, Inc., cop. 1915 by Ascherberg, Hopwood & Crew, Ltd., London.

Love Is the Best of All (The Princess Pat). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1915.

Memories. w., Gustave Kahn. m., Egbert Van Alstyne. Jerome H. Remick & Co., cop. 1915.

M-O-T-H-E-R, a Word that Means the World to Me. w., Howard Johnson. m., Theodore F. Morse. Leo Feist, Inc., cop. 1915.

My Little Girl. w., Sam M. Lewis and William Dillon. m., Albert Von Tilzer. Broadway Music Corp., cop. 1915.

My Mother's Rosary. w., Sam M. Lewis. m., George W. Meyer. Watson, Berlin & Snyder Co., cop. 1915.

Neapolitan Love Song (The Princess Pat). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1915.

Norway. w., Joe McCarthy. m., Fred Fisher. Leo Feist, Inc., cop. 1915.

The Old Refrain. A Viennese popular song transcribed for violin and piano by Fritz Kreisler. Carl Fisher, Inc., cop. 1915 by Charles Foley.

On the Beach at Waikiki. w., G. H. Stover. m., Henry Kallimail. Honolulu: Bergstrom Music Co., Ltd., cop. 1915.

Pack Up Your Troubles in Your Old Kitbag and Smile, Smile, Smile. w., George Asaf. m., Felix Powell. London: Chappell & Co., Ltd., cop. 1915 by Francis, Day & Hunter.

The Perfect Song. w., Clarence Lucas. m., Joseph Carl Breil. London: Chappell & Co., Ltd., cop. 1915; new edition, cop. 1929 by Chappell & Co., Ltd.

Piney Ridge. w., Ballard Mac-

Donald. m., Halsey K. Mohr. Shapiro, Bernstein & Co., Inc., cop. 1915.

Put Me to Sleep With an Old Fashioned Melody. w., Sam M. Lewis and Dick Howard. m., Harry Jentes. Broadway Music Corp., cop. 1915.

Ragging the Scale. Piano solo. m., Edward B. Claypoole. Artmusic, Inc., cop. 1915 by Broadway Music Corp.; assigned to Artmusic, Inc.

Railroad Jim. w., m., Nat H. Vincent. F. B. Haviland Pub. Co., Inc., cop. 1915.

She's the Daughter of Mother Machree. w., Jeff T. Nenar. m., Ernest R. Ball. M. Witmark & Sons, cop. 1915.

Siam. w., Howard Johnson. m., Fred Fisher. Leo Feist, Inc., cop. 1915.

So Long Letty (So Long Letty). w., m., Earl Carroll. M. Witmark & Sons, cop. 1915.

Some Little Bug Is Going to Find You (Introduced in: Alone at Last). w., Benjamin Hapgood Burt and Roy Atwell. m., Silvio Hein. T. B. Harms & Francis, Day & Hunter, cop. 1915.

Song of the Islands. w., m., Charles E. King. Honolulu, Hawaiian Islands: Bergstrom Music Co., Ltd., cop. 1915; assigned 1917 to Charles E. King.

The Sunshine of Your Smile. w., Leonard Cooke. m., Lillian Ray. T. B. Harms & Francis, Day & Hunter, cop. 1915 by Francis, Day & Hunter.

Take Me to the Midnight Cakes Walk Ball. w., m., Eddie Cox. Arthur Jackson and Maurice Abrahams. Maurice Abrahams Music Co., cop. 1915.

There's a Broken Heart for Every Light On Broadway. w., Howard Johnson. m., Fred Fisher. Leo Feist, Inc., cop. 1915.

There's a Little Lane Without a Turning On the Way to Home, Sweet Home. w., Sam M. Lewis. m., George W. Meyer. Broadway Music Corp., cop. 1915.

Thro' Me a Rose (Miss Springtime). w., P. G. Wodehouse and Herbert Reynolds. m., Emmerich

(Continued on page 43)

EVERY TIME I MEET YOU

from 20th Century-Fox's "THE BEAUTIFUL BLONDE FROM BASHFUL BEND"

Starring BETTY GRABLE

Written, Produced and Directed by PRESTON STURGES

recorded by

MARGARET WHITING ... Capitol

PERRY COMO ... RCA Victor

BUDDY CLARK ... Columbia

DICK HAYMES ... Decca

ART LUND ... M-G-M

GLORIA CARROLL ... Dance-Tone

LEO FEIST, INC.

A NEW JIMMY McHUGH STANDARD

IT'S A MOST UNUSUAL DAY

Music by . . .

JIMMY McHUGH

ROBBINS MUSIC CORPORATION

MUSIC BOURNE TO LIVE

Decra 21608

RUSS MORGAN'S "Put Your Shoes on Lucy"

BOURNE, Inc. 99 A. N. Y.

IDON'T SEE ME IN YOUR EYES ANYMORE

LAUREL MUSIC CO.

1619 Broadway, New York

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
June 18

National Rating

This Last wk. wk.

Title and Publisher

| | | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | St. Louis, S. L. Music Supply Co. | San Francisco, Pacific Coast Music | Indianapolis, Pearson | Cleveland, Shubert Music Co. | Kansas City, Jenkins Music Co. | Philadelphia, Charles Dumont | Minneapolis, Schmidt Music Co. | Seattle, Capitol Music Co. | TOTAL POINTS |
|----|----|---------------------------------|-----------------------|-------------------------------|-----------------------|-----------------------------------|------------------------------------|-----------------------|------------------------------|--------------------------------|------------------------------|--------------------------------|----------------------------|--------------|
| 1 | 1 | "Riders in the Sky" (Morris) | 2 | 1 | 1 | 1 | 1 | 3 | 1 | 1 | 2 | 1 | 2 | 115 |
| 2 | 2 | "Enchanted Evening" (Wmson) | 1 | 3 | 3 | 2 | 3 | 2 | 1 | 4 | 2 | 1 | 4 | 103 |
| 3 | 3 | "Again" (Robbins) | 4 | 4 | 2 | 8 | 2 | 5 | 2 | 2 | 4 | 5 | 2 | 81 |
| 4 | 4 | "Forever and Ever" (Robbins) | 5 | 2 | 6 | 10 | 6 | 4 | 4 | 3 | 5 | 3 | 9 | 174 |
| 5A | 5 | "Cruising Down River" (Spitzer) | 3 | 9 | 7 | 3 | 5 | 3 | | 6 | 3 | | 7 | 58 |
| 5B | 6 | "A—You're Adorable" (Laurel) | 6 | 5 | 5 | 5 | 4 | 7 | | 5 | 6 | | 5 | 4 |
| 6 | 8 | "Ball Ha!" (Williamson) | 8 | | 8 | 6 | 10 | 6 | 8 | 9 | 7 | 6 | 6 | 40 |
| 7 | 7 | "Careless Hands" (Melrose) | | 4 | 4 | 9 | 10 | 6 | 7 | 9 | | | | 29 |
| 8 | 9 | "I Don't See Me" (Laurel) | 9 | 8 | 9 | 7 | 8 | 9 | | 10 | 8 | | 8 | 9 |
| 9 | 11 | "Wonderful Guy" (Williamson) | | 6 | | | | 8 | | | 10 | 4 | | 25 |
| 10 | 12 | "Kiss Me Sweet" (Advanced) | | 7 | | 7 | | 9 | | | 9 | | | 12 |
| 11 | 10 | "It's Cold Outside" (Melrose) | 7 | | | | | 8 | | | | | 8 | 10 |
| 12 | 12 | "Blue Skirt Waltz" (Mills) | | | | | | | | | | 3 | | 8 |
| 13 | | "Paling With You" (Pickwick) | | | | | | 5 | | | | | | 6 |

Song Cavalcade

Continued from page 42

Kalman. T. B. Harms & Francis, Day & Hunter, cop. 1915.

Two Laughing Irish Eyes (The Princess Pat). w., Henry Blossom. m., Victor Herbert. M. Witmark & Sons, cop. 1915.

Underneath the Stars. w., Fleta Jan Brown. m., Herbert Spencer. Jerome H. Remick & Co., cop. 1915.

We'll Have a Jubilee in My Old Kentucky Home. w., Coleman Goetz. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1915.

What a Wonderful Mother You'd Be. w., Joe Goodwin. m., Al Piantadosi. Shapiro, Bernstein & Co., Inc., cop. 1915.

When I Leave the World Behind. w., m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1915.

You Know and I Know (Nobody Home). w., Schuyler Greene. m.,

Jerome Kern. T. B. Harms & Francis, Day & Hunter, cop. 1915.

You'd Never Know the Old Home-Town of Mine. w., Howard Johnson. m., Walter Donaldson. Leo Feist, Inc., cop. 1915.

You'll Always Be the Same Sweet Girl. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1915.

The U. S. public debt stood at a mere \$1,191,264,000, or \$11.83 per capita, the lowest point since the Civil War.

The Kiwanis International organization was founded.

David Wark Griffith produced "The Birth of a Nation" (based on Dixon's "The Clansman") which, from a box office standpoint, ranks among the first 10 films of all time.

Jess Willard knocked out Jack Johnson after 26 rounds in Havana, Cuba, thereby winning the heavyweight title.

Off the coast of Ireland the German submarine U-20 fired a single torpedo that plowed squarely into the "Lusitania" and sank her with 1,195 of her passengers, of which 124 were Americans.

Paul Whiteman organized his famed orchestra, playing what he called "syncopation," but what was most commonly referred to as "jazz."

In the Chicago River, the steamer "Eastland" overturned and 812 excursionists lost their lives.

Plays of the year included "Stop! Look! Listen!" with Gaby Deslys, and a spectacle at the Hippodrome, N. Y., called "Hip, Hip, Hooryay." Sousa's band was in it, as well as a kaleidoscope of performers, and in one week it grossed \$73,600.

Prices of foodstuffs and other commodities were rising.

1916

Allah's Holiday (Katinka). w., Otto Hauerbach. m., Rudolf Friml. G. Schirmer, Inc., cop. 1916.

Arrah Go On, I'm Gonna Go Back to Oregon. w., Sam M. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1916.

At the End of a Beautiful Day. w., m., William H. Perkins. F. B. Haviland Pub. Co., Inc., cop. 1916.

Baby Shoes. w., Joe Goodwin and Ed. Rose. m., Al Piantadosi. Shapiro, Bernstein & Co., cop. 1916.

Bring Me a Rose. w., m., Charles Shisler. Kalmar, Puck & Abrahams Consolidated, Inc., cop. 1916.

The Cobbler's Song (Chu Chin Chow). w., Oscar Asche. m., Fred Eric Norton. London: Keith, Prowse & Co., Ltd., cop. 1916.

Down Where the Swanne River Flows. w., Charles McCarron and Charles S. Alberte. m., Albert Von Tilzer. Broadway Music Corp., cop. 1916.

Everybody Loves an Irish Song. w., m., William J. McKenna. F. B. Haviland Pub. Co., Inc., cop. 1916.

"Forever" is a Long, Long Time. w., Darl MacBoyle. m., Albert Von Tilzer. Artmusic, Inc., cop. 1916.

Give a Little Credit to Your

Dad. w., William Tracey. m., Nat Vincent. Broadway Music Corp., cop. 1916.

Good-bye, Good Luck, God Bless You. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1916.

Have a Heart (Have a Heart). w., Gene Buck. m., Jerome Kern. T. B. Harms & Francis, Day & Hunter, cop. 1916.

He May Be Old, But He's Got Young Ideas. w., m., Howard Johnson. Alex Gerber and Harry Jentes. Leo Feist, Inc., cop. 1916.

How's Ev'ry Little Thing in Dixie. w., Jack Yellen. m., Albert Gumble. Jerome H. Remick & Co., cop. 1916.

I Can Dance With Everyone But My Wife (Introduced in: Sybil). w., Joseph Cawthorn and John L. Golden. m., John L. Golden. T. B. Harms & Francis, Day & Hunter, cop. 1916.

I Know I Got More Than My Share. w., m., Grant Clarke and Howard Johnson. Leo Feist, Inc., cop. 1916.

I Want to Marry a Male Quartette (Katinka). w., Otto Hauerbach. m., Rudolf Friml. G. Schirmer, Inc., cop. 1916.

If I Knock the "L" Out of Kelly. w., Sam M. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1916.

Ireland Must Be Heaven, for My Mother Came from There. w., m., Joe McCarthy, Howard Johnson and Fred Fisher. Leo Feist, Inc., cop. 1916.

It's the Irish in Your Eye, It's the Irish in Your Smile. w., William Dillon. m., Albert Von Tilzer. Broadway Music Corp., cop. 1916.

Katinka (Katinka). w., Otto Hauerbach. m., Rudolf Friml. G. Schirmer, Inc., cop. 1916.

Li'l Liza Jane. w., m., Countess Ada De Lachau. San Francisco: Sherman, Clay & Co., cop. 1916.

Mammy's Little Coal Black Rose. w., Raymond Egan. m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1916.

M-i-s-s-i-s-s-i-p-p-i. w., Bert Hanlon, Benny Ryan. m., Harry Tierney. Wm. Jerome Pub. Corp., cop. 1916; assigned 1918 to Leo Feist, Inc.

Mother (Her Soldier Boy). w., Rida Johnson Young. m., Sigmund Romberg. G. Schirmer, Inc., cop. 1916.

Nat'an—for What Are You Waitin', Nat'an. w., m., James Kendis. Kendis Music Pub. Co., Inc., cop. 1916.

Nodding roses (Very Good Eddie). w., Schuyler Greene and Herbert Reynolds. m., Jerome Kern. T. B. Harms & Francis, Day & Hunter, cop. 1916.

Nola. Piano solo. m., Felix Arndt. Cleveland: Sam Fox Pub. Co., cop. 1915; by Felix Arndt; assigned 1916 to Sam Fox Pub. Co.

Oh! How She Could Yaekki, Hacki, Wicki. w., Stanley Murphy and Charles Medarmon. m., Albert Von Tilzer. Broadway Music Corp., cop. 1916.

Poor Butterfly (The Big Show). w., John L. Golden. m., Raymond Hubbell. T. B. Harms & Francis, Day & Hunter, cop. 1916.

Pretty Baby. w., Gus Kahn. m., Tony Jackson and Egbert Van Alstyne. Jerome H. Remick & Co., cop. 1916.

(Continued next week)

Apollo Sues Martin, Greshler, Capitol

Apollo Records Manufacturing Co. has filed a \$30,000 breach-of-contract suit in N.Y. supreme court against Dean Martin, Abner Greshler and Capitol Records. According to papers submitted to the court, the plaintiff wants \$15,000 from Martin for allegedly breaking a 1947 singing pact. A similar amount is sought from Capitol and Greshler, the comedian's personal rep. who assertedly induced the performer to disregard his pact with the rival firm. Martin is teamed with Jerry Lewis, but the pact was for Martin's singing services only.

Suit came to light last week when Apollo moved to examine the defendants before trial. Defense attorney Andrew Weinberger, in a counter-maneuver, moved to vacate the examination. Documents accompanying the defense motion conceded there had been an agreement between Martin and Apollo, but claimed it had not been renewed.

Top Diskers Prepared To Air Platters in Lift Of Ban by 'Liberty'

Top recording artists who had disked one or more of the numerous songs from Irving Berlin's "Miss Liberty" score were lined up and ready Thursday (17) midnight, and at the stroke of 12 the ban against radio performances of any kind on the melodies was lifted. Disk jocks, who had been marking time on the disks, were ready and waiting to spin them.

Artists and their reps, aware of the lifting of the ban, were pressing jocks from New York to the Coast, in person, by phone and by wire, to try to get their platters aired first. One N. Y. all-night jock had the manager of a well-known artist sitting with him waiting for midnight.

Berlin had placed a ban on airing the tune, live or via records, until Fred Warog introduced the tunes on his General Electric AM radio show (see Radio Reviews).



BMI'S WHO'S WHO

in Music

WARREN

PUBLICATIONS, INC.

349 East 49th St., New York 17

Representatives:

BOB WARREN-LOU COMITO—New York • JOSE GRANSON—Hollywood
PAUL SALVATORI—Chicago

This firm of young aggressive music men produced one of BMI's earliest smash hits, NUMBER TEN LULLABY LANE, which has since moved into the standard music category. Bob Warren, composer of the song, joined the publisher ranks when he successfully exploited this number and other outstanding songs, including CITY CALLED HEAVEN.

After a period of inactivity the firm recently resumed its efforts in publishing and music exploitation with—

SOMEONE TO LOVE

Recorded by:

JO STAFFORD—Capitol

NOVATIME TRIO—NBC Thesaurus

FOUR ACES—Lang-Worth

LANNY & GINGER GREY—Lang-Worth

JAN GARBER—Capitol

LISTEN TO THE FRED ALLEN SHOW

Sunday, June 26

For the DeMarco Sisters' Introduction of

TIME DIDN'T CHANGE A THING

Songs to Remember

CITY CALLED HEAVEN

NO. TEN LULLABY LANE

CHRISTMAS EVERY DAY

ROCKABYE RANGE

MAY ALL OF YOUR DREAMS COME TRUE

BROADCAST MUSIC, INC.

580 Fifth Avenue
New York 19, N. Y.

BMI Pin-up Sheet JUNE

BALLIN' the JACK (Marks)
CABARET (Duchess)
CANDY KISSES (Hill & Range)
I GOT A GAL IN GALVESTON (Republic)
IT'S A BIG WIDE WONDERFUL WORLD (BMI)
JUST FOR ME (Peer)
JUST REMINISCING (Encore)
LOOK UP (Patmar)
OLD FASHIONED SONG (Johnstone-Montali)
OPEN THE DOOR POLKA (Pamora)
ROOM FULL OF ROSES (Hill & Range)
SAULT STE. MARIE (Mellin)
SIMILAU (Campbell)
SOMEONE TO LOVE (Warren)
WHILE WE'RE YOUNG (Regent)
YOU'RE SO UNDERSTANDING (Barron)
YOU'RE MINE (Porgie)

MUSIC
BOURNE
TO LIVE



Columbia 38458

BOB CROSBY'S
"DON'T CALL ME
SWEETHEART
ANYMORE"

ABC MUSIC CORP.

YOU'RE
HEARTLESS
•
TING-A-LING
(Waltz of the Bells)

THE DREAM OF
OLWEN

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.

"A" YOU'RE
ADORABLE
(THE ALPHABET SONG)

LAUREL MUSIC CO

1619 Broadway New York

Marathon Heat Wave Gives Atlantic City Best Biz in Years

Atlantic City, June 21.

These are days of gala openings as the season gets set for the three-day holiday weekend, July 4th just around the corner. Most spots are starting to spurge a bit early, but hot weather proved an irresistible lure over past weekend, which drew a record crowd.

On the saloon circuit the opening of the Club Harlem, with its all-Negro show, topped all events. (See Niter Reviews.)

On the Boardwalk, the Hotel Traymore opened its dazzling Submarine Room with Lenny Herman's band and Jose Melis' trio. The Ritz started things rolling with Nick D'Amico Orch. The Dude Ranch also brought in a new show. Burlesque opened at the uptown Globe theatre despite rumors that the theatre would go legit. This to prosper seasonally with the "peeler" policy.

Bright spot of next week will be the legits in George Hamid's Steel Pier theatre, operated by Robert S. Courtney. Initialer is Bert Lahr in "Burlesque," opening Tuesday (28).

Both piers are in full swing with Jimmy Costello's giveaway show on Million Dollar Pier aired over WMID.

Jean Bartel's Paris Date

Jean Bartel, singer, planes to Paris this week for a four-week date at Lucienne Boyer's Chez Elle. It's the first date abroad for the former "Miss America."

Chi Theatre Sets Radio And Record Name Shows

Chicago, June 21.

Chicago theatre is going in heavily for radio and disk names for its summer stageshows. Peggy Lee and Dave Barbour with Bob Crosby orch teoff June 24 bill.

Disk jock show headed by Evelyn Knight and Vic Damone, is set for July 8, followed by Andrews Sisters, July 22, and the Dennis Day package Aug. 5.

Radio City's \$35,000 For Fireless Firecrackers In Music Hall's July 4 Show

Radio City Music Hall, N. Y., is shooting the works with a \$35,000 expenditure to produce "fireless firecrackers" for its July 4 show. House is currently installing electrical equipment capable of simulating fireworks.

Eugene Braun, lighting director, has been working on the display for two years. When completed it will project shooting stars, pinwheels, skyrockets, etc. Device requires 24,000 bulbs in eight colors and approximately 300,000 feet of wire.

All that for a three-minute display. However, the Hall hopes to make spectacle an annual event.

Patio, B'klyn, Cuts Vaude To 3 Days From Week

The Patio theatre, Brooklyn, will play vaude three days a week starting Friday (25). House had been running a full week, but has been blitzed by the heat and competition from the Dodger baseball games. Full weeks will resume in the fall.

Initial bill under the three-day format will be Jean Carroll, Jerry Cooper, Ross and La Pierre, Salici Puppets and Three Danwoods.

Immigration-AFM Snarl Causes Cancellation Of Canadians' Philly Date

Montreal, June 21.

Immigration authorities barred the entry of the Irving Pall quartet from Canada into the U. S. last Wednesday (15). Group was slated to open that night at the Latin Casino, here, and dates were inked in for the 500 Club, Atlantic City. However, American Federation of Musicians rulings would have prevented the niteries from fulfilling the contract, thus group were denied entry.

Pall quartet is appealing the ruling to the U. S. Commissioner of Immigration in Washington and will also take up the case with the Canadian Commissioner of External Affairs in Ottawa. The group will make its appeal on the basis that it works as an act, American musicians such as Duke Ellington have been able to work in England, where the British union reciprocally bars U. S. tooties, because he was presented as an act.

However, the foreign musical act situation has been complicated by the ruling of AFM prexy James C. Petrillo, whereby any vaudeville or cafe turn employing a musical instrument is a potential member of his union. Consequently, the Pall group would fall under the AFM jurisdiction and inasmuch as the union is barring foreign musicians, it's likely that AFM will continue to bar musician imports.

Even if immigration authorities reverse the ruling, it's unlikely the cafes will play the act, because AFM could pull out regular music crews in reprisal.

Cafe to Bring Charges

Philadelphia, June 21.

Counsel for the Latin Casino will bring charges for damages with American Guild of Variety Artists against the Irving Pall Quartet for failure to appear for their opening show, Wednesday (15).

Canadian act, owned and managed by May Johnson, failed to show when they were allegedly stopped at the border by U. S. immigration authorities. Jack Lynch, manager of the niteries, claims they never notified the cafe until 7:30 p.m., a few minutes before the dinner show.

Lynch recruited a substitute bill, headed by Guy Marks, mime; Grayce Edwards, songstress, and Margo Wade, dancer.

Casino is asking \$2,350 damages in salary and for losses on advertising buildup for the quartet.

Saranac Lake

By Happy Benway

Saranac Lake, June 21. Landscapers have given lawns around the Will Rogers New Look, while interior is also being given new decor.

Joseph Dwyer, exec of the N. Y. local of IATSE in for visit with John Nolan, stage technician. Marie (Warner's) Gallagher back to Philadelphia after a two-week stay with her daughter, Dolly Gallagher, who is flashing good clinic reports.

Jim Wotton, who has seen too much of the infirmary, elated over surprise visit from wife and sister. Laura Sloan, formerly of Loew's, Cleveland, left for a 10-day furlough to her hometown.

Josephine Hooper planned in to bedside of husband, Ted Hooper, former manager of the Palace theatre, Akron.

Joe Phillips took the nerve operation like a veteran. News of the death of Sam (RKO) Lefko in Philadelphia was a sad blow to the gang. While here he gave considerable aid to the less fortunate.

Helen O'Reilly back from N.Y.C. Self-service cafeteria been discontinued in main dining room at the Rogers with waitresses replacing.

Write to those who are ill.

Mpls. Bistros Camphor 'Crying Towels' As Hiked Budget Policy Pays Off

Minneapolis, June 21.

With supper club biz declining in most areas, local niteries, using personalities and unusual attractions, are enjoying plenty patronage and avoiding the crying towels.

Owners say it's proof positive, here at least, there's still dough around and public is willing to dish it out for good entertainment.

For example, Club Carnival did two weeks of turnaway business with Sophie Tucker and, right on her heels, the Ink Spots are turning the same trick. Reservations already are pouring in for Harry Richman who follows, according to management. Spot recently instituted \$1 cover charge along with \$2.50 minimum and upped beverage prices and, thanks to name performers, trade has jumped instead of slumped.

Two other spots also pulling off patronage are the Hotel Nicolet Minnesota Terrace and Curly's. Former has annual Dorothy Lewis Ice Show and latter Danny and Doc's "Jewel Box" revue of femme impersonators. Both shows are set for entire summer. Terrace has \$2.50 and Curly's \$1.50 minimums. Tito Guizar just concluded two-week engagement to full houses at Hotel Radisson Flame Room, which also has \$2.50 minimum.

Sophie Tucker, Mounds Club, Cleveland, Sept. 6.

Gypola Bumps Carny To Peak Gross in Davenport

Chicago, June 21.

Royal American Shows drew 26,000 in Davenport, Ia., last Saturday (18). Held under the auspices of the Shriners, the show topped previous records with Gypsy Rose Lee, featured, doing six performances.

Terrell Jacobs, while putting some lions through their paces, injured his eye with whip tip.

Ethel Smith's European Click Brings Flock Of Renewal Offers

Paris, June 15.

A four-week return engagement at the Palladium, London, offered her by the Foster agency, was turned down by Ethel Smith, who left for the U. S. today (15) aboard the Queen Mary. Offer stemmed from the solid reception accorded Miss Smith, not only at the Palladium, where she appeared the latter part of April, but also at the Lido, Paris, and the ABC, Brussels.

Miss Smith nixed the deal because of previous commitments, which involved mostly the ironing out of certain details at her Ethel Smith Music Corp. in New York. The firm, which publishes organ music, and also a method of organ playing, constructed by Miss Smith, is moving from its present location in the Brill Bldg., New York, to larger quarters further uptown on W. 57th St.

Miss Smith may return here in August to appear at the Monte Carlo, which would probably be followed by a London engagement.

Dave Rose orch set for an August date at the Capitol theatre, N. Y.

Broadway's **BRIGHTEST** New Comedienne

PATRICIA BRIGHT



Currently at the
NEW YORK
STRAND

THANK YOU:

HARRY MAYER—for the booking.

PHIL SPITALNY and THE HOUR OF CHARM—
for a wonderful two weeks.

VARIETY and ED SULLIVAN, N. Y. Daily News—
for the reviews.

"Impressions and satire are socko."

—Abel, VARIETY.

"Patricia Bright is sprinkled with stardust."

—Ed SULLIVAN.

Management:

LESTER LEWIS ASSOCIATES

One Christopher Street, New York 14, N. Y.

WATkins 4-8582

CARDINI

"Cardini, Easily the Best of
the Sleight-of-Handers."

ABEL, VARIETY
MARCH 9th, 1949

MCA WM. MORRIS AGENCY



THE NATION'S
NEWEST
SENSATION!

SID
KROFFT
and His
PUPPET ARTISTRY
ON ICE

Currently Appearing

"HOWDY MR. ICE OF 1950"

CENTER, New York



"Sid Krofft's strutting puppets
are masterpieces."

—Brooks Atkinson, N.Y. Times

"Ingenious and unusual."

—William Hawkins, N.Y.

World Telegram

"... highlighted by the puppetry
of Sid Krofft"

—Louis Sobol, N.Y. Journal

American

"... a standout... delightful."

Robert Coleman, N.Y. Daily
Mirror

"... excellent for television"

—Abel, Variety

"Sid Krofft takes over with puppets. I mean 'takes over'."

—Robert Garland, Journal

American

"For the week's preferred list"

—Danton Walker, N.Y. Daily

"... frankly hilarious... en-

cores again, again and again... imagination in this gorgeousness."

—George Currie, Brooklyn
Eagle

Personal Management—PETER KROFFT

REAL TEST FOR NO-NAME VAUDE

Barto Would Step Down at AGVA As Soon as Successor Is Found

Dewey Barto, national administrative secretary of the American Guild of Variety Artists, has announced his intention to step down as soon as a successor can be found. Among those mentioned for the post are Jack Irving, AGVA midwest regional director; Vic Connors, N. Y. organizer; Jimmy Lyons, eastern regional director. There's also some talk of drafting Dave Fox, former eastern regional director.

A large segment of national board members feel that Barto will not resign this year. He has to make up his mind before ballots for election of national officers and board go out in a few weeks. Rules preclude his being administrator and board member at the same time. He's up for board membership.

Deadline for placing new nominations on the ballot expired yesterday (Tues.), and up to press time no new nominations had been received.

Nominees for president are Gus Van, incumbent; Georgie Price and Jackie Bright. First vice president candidates are Jerry Baker, Rex Weber, Bob Fitzgerald, Hap Hazard. Second v.p., Myron Cohen, Jack Gwynne, Ray Conlin, Jr. and Phil Downing. Third v.e.p.e., Jackie Bright, Fred Hall, Manny Tyler, Larry Blake, Lois Donn, Skippy Baxter, Will Aubrey. Recording secretary, Margie Coate Lester Lake, James Flannery, Al Tucker, Don Francisco. Treasurer's post is sought by Henry Dunn (incumbent) Rex Weber and Bob Fitzgerald.

Board member nominations are Barto, James Flannery, Harry

Eaton, Jerry Baker, Harry Mendoza, Danny Martyn, Shavo Sherman, Bert Davis, Dave Arman, Jack Gwynne, Henry Dunn, Jimmy Ague, Norma Lee, Margie Coate, Charlie Banks, Hap Hazard, George West, Bill Talent, Jackie Bright, Danny Beck, Sid Marion, Dick Martin, Charlie Brett, Bob Evans, Chick Darrow, Jimmy Hollywood, Bob Fitzgerald, Hubert Castle, Vince Silk, Harry Lewis, Will Aubrey, Bill Layne, Al Sharpe, Wally Lane, Hugh O'Neal, Whitey Carson, Sunny Millard, Bill Blomberg, Gypsy Rose Lee, Ray Conlin, Sr., Harry Otto, Russell Swann, Ray Conlin, Jr., Al Mack, Al Tucker and Frances Kay.

Those elected to more than one post would have to choose which position to hold since constitution bars multiple office-holders.

ORPHEUM, R.C., INDPLS., SETTING VAUDE POLICY

Minneapolis, June 21. With RKO vaudeville to be launched at the Orpheum here as an adjunct to its "A" pictures July 28, Radio City will steal a march on its rival by getting in a stage-show ahead of it the week of July 8.

Initial bill will have Frankie Carle orch, which has played the house a number of times, but whose last local appearance was at Club Carnival, and the Mills Bros. and a couple of other acts, not set as yet.

Eddie Mallory, former band-leader, has opened a talent agency in New York.

12-CITY RKO TOUR WILL TELL STORY

The 12-city tour of an eight-act vaude show on the RKO circuit starting at the Palace, Cleveland, June 30, may determine whether it's worthwhile for bookers to continue to knock themselves out in an attempt to get names or whether theatres can maintain box-office grosses with an eight-act layout.

RKO circuit is banking heavily on the tour to prove that the no-name type of variety show will be able to keep their theatres open. If the initial tour fails, it's likely that those houses contemplating six or eight act bills to beat the high price of names, will continue to present spot bookings of headliners. However, if it's successful, an entirely new type of showbusiness will be reopened. Circuit is in hopes that a successful initial tour will be instrumental in bringing about new talent. For example there hasn't been a flash act on the boards for years. Group acts will again develop and act-producers will start working on fledglings once more.

RKO is doing everything possible to insure the success of this tour. The initial layout will have an advance man, its own orchestra leader, a stage manager and two sets of duplicate scenery. Latter was decided upon so that there will be no opening and closing hitches. While one set is being used for example in Cleveland, the second set will be hung in Cincinnati, and the set used in Cleveland will be transported to the third stop in the itinerary, the Palace, Chicago.

In addition, RKO publicist Harry

(Continued on page 47)

Variety Bills Needed to Bolster Sub-Standard Pix in N.Y. Vaudfilmmers

O-J Advance Date

Of Garden Opening

Olsen and Johnson advanced the date of their Madison Square Garden, N. Y., stand to Thursday (30) in an effort to get the July 4 tourist trade and at the same time capitalize on their video opening on NBC Tuesday (28). Comics feel that the video publicity will augment their boxoffice. Originally the duo was slated to open their show July 6.

Cast will include June Johnson and Marty May (Johnson's daughter and son-in-law), Gloria Gilbert, Gloria Short, Bill Hayes, stooges, midgets, etc.

Admission has been set at a \$2.50 top plus tax.

ROXY SETS JANET BLAIR FEW WKS. AFTER PAR

Janet Blair and the Blackburn Twins, together with Herb Shriner, have been signed to head the new Roxy show starting July 1. The deal for Miss Blair and the Blackburns, signed this week, is unusual inasmuch as the trio completed a stand at the nearby Paramount several weeks ago. They've been pacted for another Paramount date next season. Bob Weitman, Par's managing director, gave special permission for the Roxy deal.

Following the Roxy stand Miss Blair and the twins play the Palmer House, Chicago, opening in August for four weeks.

Vaude bills are bringing in their share of business in the New York presentation houses. This is borne out despite the fact that several vaudfilmmers are getting slim grosses when picture product is weak.

Ability of stagershow's contribution to intake is best evidenced by the hefty grosses of the Palace, now in its fifth week of vaudeville. Pictures at that house haven't been getting raves and advertising concentration on vaudeville is paying off.

By way of contrast is the poor business being done at the Capitol, N. Y. Succession of mild films is held responsible for the dip. Nonetheless, grosses are still strident than when house was on a straight pix policy.

The Capitol started to slip at the b.o. shortly after the Loew circuit began channeling its top product to the nearby State theatre and the Radio City Music Hall, while giving the Capitol sub-standards and pix from other studios. The Capitol has been getting fewer top films and needs a succession of boff pix and equally potent stagershow to pull it out of the b.o. doldrums.

The Strand has similarly been suffering from b.o. anemia due to secondary screen product. It's slated to go into a straight pix policy next month, the first time in many years without a stage-show.

The Roxy presents a somewhat different problem. This house has been hitting some losses of late, but management isn't worried because it can gross as high as \$170,000 with proper type bill. That kind of business can compensate for several bad weeks.

CLAUDE LANGDON

Managing Director **EMPRESS HALL** London

WISHES TO THANK AND CONGRATULATE

GRACIE FIELDS

FOR BREAKING ALL RECORDS

AT LONDON'S GREATEST ARENA

THE EMPRESS HALL

EARLS COURT, LONDON, S.W.6

DURING HER 8 NIGHTLY PERFORMANCES

May 15th to 22nd, 1949

**THE EMPRESS HALL SEATS
10,000 PEOPLE PER PERFORMANCE**

Night Club Reviews

Chez Lucienne Boyer
Paris, June 18.
Lucienne Boyer, Frank Pourcel
Orch., Claude Normand, Robert Ja-
main's Sextet; no minimum or con-
vert.

The French chantoosy, long
abroad, has returned to Paris and
opened her own boîte in a very
nicely decorated room close by the
Opera. The orchestra, organist
Claude Normand and Robert Ja-
main's sextet are mere incidentals,
the whole draw being Lucienne
Boyer. She sings her old favorites,
like "Parlez Moi d'Amour" plus
some new songs with telling effect.
Whatever her personal draw, it
looks as if the establishment may
find it hard to weather the eco-
nomic crisis unless she finds some
smart operator to relieve her of
the business cares. Though strictly
a nitery, it is intended to have tea
dances and dinners incepted there
shortly. As usual here, there is
neither minimum nor cover charge,
the take coming from wine at about
\$10 per quart. **Maxi.**

Village Barn, N. Y.
Mike Riley Orch., with Bob Scott;
Singing Road Agent, Eileen &
Carner, Abbey Albert Orch., Piute
Pete; \$2.50 minimum.

The corn is out on even bigger
cohs with the booking of Mike
Riley and his orch into the Village
Barn. And, since the room has es-
tablished its rep on that type of
entertainment, it should continue
to do the biz it has enjoyed for the
last several months. As usual, it's

**EDAL Charged
With Death
to AF***



* EDAL'S sure relief from torment of
Athlete's Foot is a real boon to all those who
have suffered painful steps while going through
the "routine." Itching feet need no longer
rob many working hours. EDAL'S sure formula
kills fungi, promotes healthy tissue at first
contact! Send for EDAL today—don't
delay! Safe. Sure way to foot comfort and
health.
"ATHLETE'S FOOT"
.....
v
The EDAL Laboratories, Chelsea, Mass.
Enclosed please find check ☐ money
order ☐ cash ☐ for \$1.00 for jar of EDAL.
Name.....
Address.....
City..... Zone..... State.....

the customers' antics in the square
dances and country games which
form at least half the show, but
the regular bill is nicely-rounded
off with ballroomologists Eileen
and Carver and the Singing Road
Agent (both New Acts).

Riley, one of the composers of
"Music Goes Round," stresses the
rube idiom to the hilt, which is
what the Barn's habitués go for.
Seven-man crew is attired in the
farinhand outfits standard with
such combos and pattern their
work after Spike Jones, the Korn
Kobblers, et al. Riley fronts them
in the same vein and demonstrates
adeptness in getting the customers
to join the fun, despite the din.
His trombone solo on "Who Could
Ask for Anything More?" is an
okay bit of foolery and the orch's
so-called production number, based
on a satire of radio, gives the sime-
men a good chance to show in-
dividually.

Bob Scott, who claims to have
been with Riley 14 years despite
his apparent youthfulness, doubles
as emcee and vocalist, working
both acceptably. Guy has a nice
crooning voice but wastes it on a
straight rendition of "Because"
and his impersonations in the radio
number are only fair. He'd do
much better on some pop tunes.
Abbey Albert orch handles the in-
terlude dance music capably and
also plays for the reels and games,
which are neatly presided over by
Piute Pete, now a regular here.
Stal.

Silver Frolics, Chi

Chicago, June 1.
Day, Dawn & Dusk; Joe E. Ross,
Evelyn Terry, Buddy Shaw Trio;
\$1.50 minimum.

Day, Dawn & Dusk are making
their periodic return here. Negro
singing, comedy team has built up
solid biz. Mainstay Dusk garners
most of the guffaws with his
mugging, while slick ballading of
partners also registers.

After "Shortening Bread" intro,
trio get groovy on "Ain't Misbe-
havin'" but lag with "Because,"
which seems too abrupt a contrast.
"It's Too Darn Hot," from the
musical, "Kiss Me, Kate," sets well
and "Cigarets, Whiskey and Wild
Women" is equally effective. After
several other tunes, trio has a sock
closer with "Calliope."

Evelyn Terry is one of the better
acro-control dancers who finished
neatly with filled-glass-on-forehead
while doing a bend routine for
hefty applause.

Joe E. Ross, soft-voiced comic,
fits in nicely. Buddy Shaw combo
and piano, which backs acts ca-
pably. **Zabe.**

Beach Walk, Chi (EDGEWATER BEACH HOTEL)

Chicago, June 10.
"Starlit Revue," with Paul Haakon, Hammond's Birds, Yost Ambassadors (5), Marianne Fedele, Freddy Martin Orch (17) with Merve Griffin, Betty Gray Trio with Ray McIntosh (4), Dorothy Hild Dancers (10); admission \$2.

Opening of the Beach Walk, de-
spite chilly weather, brought out
large crowd for what is Chicago's
top buy in nitery entertainment.
Dorothy Hild has done a fine pro-
duction job.

Show starts off with chorus in
crinoline and Yost singing group
and Marianne Fedele welcoming
the guests. Number is a trifle
overlong. Yost quintet besides do-
ing background vocal chores also
have a spot of their own in which
they harmonize operetta tunes, also
an original treatment of "Old Man
River."

Hammond's white parakeets is
one of the finest feathered acts
seen here in some time. Birds are
especially well trained on wait-
ing, ringing bells, pulling wagons, and
for sock finale capturing a minia-
ture fort. Even in this oversized
spot act got good attention.

Paul Haakon has one short solo
as a Chinese sword dancer in a
production number which doesn't
give proper scope to his talents,
although expertly done. Should get
better buildup.

Freddy Martin orch is the first
of the name bands for the outdoor
season and seemingly a perfect
choice. While a large band (17
pieces) plus vocalist, Merve Gri-
ffin, Martin has an extremely dan-
cable library. His treatments, with
five violins are fresh, with pops
and specials getting equal atten-
tion. Griffin baritone neatly. Most
of the sime-men also do choraling,
displaying nice harmony.

Betty Gray Trio takes over relief
sessions with Ray McIntosh doing
some slick vocalizing. Miss Fedele
does nicely on the show tunes and
the Hild Dancers continue to im-
press as one of the better cafe
lines. **Zabe.**

Club Harlem, Atlantic City

Atlantic City, June 16.
Valaida Snow, Jackie (Moms)
Mabley, "Rosebud," George Kirby,
Princess DePau & Tero, Hor-
tense Allen, The Congaroes, Janet
Sayre, Larry Steele, Line (12),
Sabby Lewis' band (20) with Cole-
ridge Davis; \$1.25 admission.

This spot, featuring Negro show,
opened with a bang to a full house.
Show put together for owner Le
Roy Williams and Sam Singer, who
has managed spot for some years,
has everything needed for solid
entertainment expected in a spot
of this kind. Sabby Lewis' band is
as hot as they come.

Valaida Snow as the show's top
attraction opens with "Great Day"
and follows with "When a Woman
Loves a Man" for solid returns.
She rocks the payees with "Chloe"
and is brought back for "St. Louis
Blues" and "Yiddisher Momma"
for additional patty cakes.

Jackie (Moms) Mabley closes
show with ribald humor and songs
that have made her a fave here in
past appearances. Her Broadway
Roseish garb grabs yells from walk-
on and keeps 'em happy the rest
of her session.

George Kirby clicks with imper-
sonations of Dennis Day, Cary
Grant, Rochester, et al. They're
slick carbonizations, expertly done.

Dancing acts include "Rosebud,"
Hortense Allen, the Congaroes
(4), Janet Sayre, Princess DePau
and Tero. Their dances range from
the ordinary to the interpretive
stuff for good returns. The 12-girl
line also provides flash and talent
in several numbers.

Of special note is the sax play-

Thank you Olsen & Johnson for the
wonderful 25 weeks' engagements in
London, England; Toronto, Chi-
cago and Indianapolis.

Clark Brothers

World's Top Dancing Stars
OPENING RKO, BOSTON
June 30th for 7 Weeks
Vaudeville Tour with Dennis Day
Dir.: G.A.C. FRANK BELMONT

CLINTON HOTEL

10th BELOW
5th ST. PHILADELPHIA, PA.
200 OUTSIDE ROOMS
from \$2 DAILY
SPECIAL WEEKLY RATES
HOUSEKEEPING FACILITIES
Beautiful Air Conditioned Cabaret Lounge
WALKING DISTANCE OF ALL THEATRES

ing of Jimmy Tyler, who wows
them in a jive number, "Bottoms
Up."

Larry Steele does a nice job as
emcee, keeping show moving
briskly.

Harlem does good biz with its
\$1.25 admission. Show and place's
rep should give it solid biz.
Walk.

Cafe Society, N. Y.

Juanita Hall, Jane Dulo, Lester
Goodman and Sarah, Tony Scott
Orch (4); \$3 minimum.

Cafe Society's new owners, Lou
Lewis and Max Mansch, have
hyped interest considerably in
this Greenwich Village landmark
since they acquired it from Barney
Josephson in March. Results, par-
ticularly in the five weeks that
Juanita Hall has been the top at-
traction, have been good. Weekly
gross figures look particularly
strong in comparison with most of
the other bistros in town.

Lewis & Mansch are tyros to the
nitery field. Former is a meat
packer who has had a silent inter-
est in a couple of restaurants,
while Mansch is a retired baker
and small hotel owner. Neither
can explain how or why they got
into the nitery biz except that they
had heard that Josephson wanted
to sell the spot he had built up
and they made a deal with him.
They're the first to admit that "we
ought to have our heads ex-
amined," but they're exhibiting
considerable showmanship and if
receipts hold to present levels they
should have no regrets.

Miss Hall, the "Bloody Mary" of
Rodgers & Hammerstein's smash
"South Pacific," carded into CS
for a one-month stanza, started a
renewal last week. Doubling
from the musical, she appears
only at the midnight and 2 a.m.
shows. Middle-aged Negro singer
is unusual-looking and attractive,
albeit no sylph, and she's 100%
solid on her blues. It's not the
real lowdown style of warbling,
but an appealing variation that
shows out-of-the-ordinary cul-
ture, control and smooth volume.
Doubling from "SoPac" shows its
effects, however, and Miss Hall's
voice seemed somewhat tired when
caught. She made the audience
beg too hard and too long for those
extra encores.

Jane Dulo fills the laugh niche
in the show. Femme, who's been
seen at the Blue Angel, Le Ruban
Blue and such spots, has a lot of
good material and sells it well.
(Continued on page 47)

Midwest Dates

Chicago, June 21.
Stradford, Warner Bros., drop
vaude for the summer. Also the
Palace, Cicero, and Palace, Rock
ford, Ill. ... Paul Gray into the Tic
Toc, Milwaukee, June 22 for two
weeks. ... Same date brings Jayn
Walton into the Town House, Rock
ford, Ill. for two frames. ... Lenn
Colyer, comic, set for the Burling-
ton, Brown's Lake, Wisc., July
... Betty Hill and Minda Lan
start July 1 at the Stork Club
Council Bluffs, Ia. ... Dusty Brook
replaces Mickey Sharp at the Vin
Gardens, July 1.
Silver Frolics back to three act
with Garry Morton, Allen Siter
and Jimmy Nelson heading new
show. ... Judy Manners set for the
Tic-Toc, Montreal, July 1. ... Selm
Marlowe takes over producer chor-
us for the ice show at the Chicag
Railroad Fair, opening June 25. ...
Mary Frances Kincaid at Isbell
north side cafe. ... Eddy Hall an
Rudy Shell into Kentucky hint
lands to dig up biz for Billboar
Attractions. ... Pat Patrick an
Malu Gatica pact for Stork Clut
Des Moines, June 24. ... Mari
Lawler opens at Glen's Rendez-
vous, July 1. Randolph, the ma-
gician, into same spot July 15.

Sonny Skylar and Joey Bisho
tapped for Latin Quarter, N. Y.
Aug. 18.



HELENE and HOWARD

SOON
LATIN QUARTER
NEW YORK

YOU MUST VISIT
RAILWAY LOST PROPERTY
when in LONDON for Bargains in
Furs, Fur Coats, Luggage, Travel
and Sports Goods—76a, VIC-
TORIA STREET, S.W. 1.

PALACE, NEW YORK

THIS WEEK, JUNE 16

DICKIE

BUNNY

BERK and HALLOW

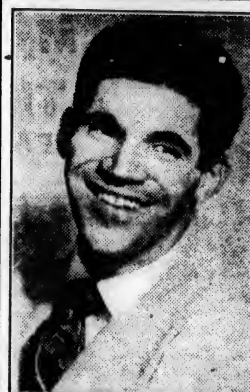
YOUTHFUL TAP STYLISTS

AND CONTINUING ON 14-WEEK RKO TOUR

Thanks to MR. DAN FRIENDLY

An Acknowledgment to MR. HARRY MAYER
for So Graciously Releasing Us from Our
Strand, New York, Contract

Direction: SAM BERK, 1619 Broadway, New York 19



Thanks to
LEWIS LEWIS
MAX MANSCH,
and SAM STONE
for Three Months in
CAFE SOCIETY,
Downtown, New York
ED SULLIVAN . . . "Toast of
the Town."
JOHN REED KING . . . "Best
Girl."
WENDY BARRY Show.

AVAILABLE
October 11, 1949

THE THEATRES OF THE STARS Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
140 W. 46th St., N.Y.C. - BRyant 9-7900

J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

MAXINE SULLIVAN

Personal Management:
JACK BERTELL
RADIO ARTISTS CORP.

No-Name Vaude

Continued from page 45

Mandell will start a publicity campaign centering around the successful N. Y. Palace. Advertising outlay will be heavy.

Admittedly Bad Timing

Circuit toppers concede that the troupe is starting out in an extremely tough time. However, it was felt that the Palace policy had to be spread to the keys at this time if only to capitalize on the extraordinary national publicity which the N. Y. Palace got at its opening five weeks ago. A later start and the publicity value would have been dissipated.

All acts on the touring show have played the N. Y. flagship. Playing order of the show will be Berk & Hollow, Chords (2), Watson Sisters, Hammond's Birds, Mack, Russ & Owen, Wally Brown, Dolinoff & Raya Sisters and Pat Rooney.

Budget will run around \$5,500 which is considerably more than the Palace budget, but travel and living expenses had to be taken into account when setting up the wagescales.

The invisible headliner will be the fabulous N. Y. Palace. Each act will have played the N. Y. house and shows will be advertised as the cream of the Palace crop.

Success of this bill will solve the talent problem, at least for

RKO. With the possibility of getting a 12-week route, it will be an easier matter to get acts for the N. Y. house. But more important is the fact that it may cause a leveling effect on the top name acts.

It is known that some of the RKO houses such as Cleveland and Boston have a standing nut of more than \$10,000 weekly exclusive of talent and pictures. Consequently, when a heavy budgeted stagebill flops, the loss is tremendous. Thus, these lower-budgeted shows increase their importance to the industry as a means of keeping these houses going.

Oct. 27 Start at N. Y.

Copa for Joe E. Lewis

Joe E. Lewis will start his annual Copacabana, N. Y., engagement Oct. 27 for 10 weeks. Lewis' date is slated to last until New Year's eve. Prior to his Copa stand, Lewis will also play the Piping Rock, Saratoga, starting Aug. 15.

The Copa is still to set two headliners to round out the year. Joey Adams has been signed to start next week (30) with Tony Canzoneri, Mark Plant, Beatrice Kraft and Mindy Carson. Jimmy Durante is tentatively slated to come in in September, but that's still indefinite.

Night Club Reviews

Continued from page 46

Cafe Society, N. Y.

She clicks okay with her lusty specialty tunes.

Surprise of the session, at least as far as billing is concerned, are "Lester Goodman and Sarah." Instead of a dialect team that might be suspected lurking under a label like that, act turns out to be a Negro duo in exotic dances. Scantily-draped, Goodman and Sarah (who is his sister) show unique control and style in a native African number, a Balinese routine and a jazz bit. They're accompanied by Arturo Rene on a Congo drum. Routines are ultra-civilized versions of aboriginal dances and lack the excitement and movement they might have without all the varnish.

Tony Scott's four-piece combo on the bandstand is also making its bow-in. Scott has tooted his clarinet with a number of top outfits, most recently Claude Thornhill's. Drummer Irving Kluger is a refugee from Harry James. Pianist is Dick Hyman, who proves the standout man of the quartet, and bass is Lenny Gaskin. They do a very acceptable three-way parlay, backing the show, providing their own contribution to it and making with the dance tunes. They seem to handle with ease anything from jazz to rumba. Herb.

Club Carnival, Mpls.

Minneapolis, June 21.
Ink Spots (5), Son & Sonny, Perry Martin Orch. (12); \$1 cover, \$2.50 minimum.

The two colored acts comprising this show don't permit a single let-down and, in consequence, the pace never slackens. With the Ink Spots in fine fettle and Son & Sonny, dance team, among the tops, there's vocalizing and stepping that induce a high degree of customer enthusiasm.

Bill Kenny continues to keep the Ink Spots among the quartet leaders of the stage and niteries by

Vancouver Theatre Drops

Shows After Six Weeks

Vancouver, June 21.

Odeon Hastings has dropped vaude shows after a six weeks' try that didn't pay off.

House, located in Skidrow district is a former Pantages house known as the Beacon. Until Odeon Theatres took over house it played vaude, but later shifted to pix when operating nut became too high. Bert Levy Circuit had booked it.

WOMETCO CIRCUIT PLANS VAUDE IN FLA. HOUSES

Miami, June 22.

Wometco circuit of filmieries plans to institute stageshows to hypo grosses. Chain will set split week bills at the Capitol and one-night stands in their nabes houses.

Arthur Price, chain's exploitation chief, will also be in charge of bookings. He'll use acts playing cafes in the area.

Richman Buys Ranch

Reno, June 21.

Harry Richman has purchased the Canyon Ranch near Reno for a reported \$58,000. The 1,900 acre site was once owned by a daughter of showman P. T. Barnum.

Richman will board about 100 head of cattle on the ranch.

dint of his own warbling and striking personality. Judging by reception at the show caught, the quartet's vocalizing style is still tops. Lads did a dozen numbers. Clowning and comedy business that doesn't detract from the act's singing, spices and diversifies the proceedings.

Son & Sonny are sock with toe-taps and acrobatic dancing.

Perry Martin, first-rate singer, and orch, do capable show backing and give out admirably for customer dansapation. Rees.

Ruban Bleu's Hiatus

Ruban Bleu, N. Y., is slated to close for the summer July 2. Closing bill includes Michael Brown, Joya Sherrill, Three Riffs, Kirkwood and Goodman, Bibi Osterwald and Norman Paris trio.

Reopening is scheduled for September.

AGVA Enlisted to Clean Up Midwest 'Strip Joints'

Chicago, June 21.

Local branch of American Guild of Variety Artists is policing the "strip joints" and warning peelers to keep within bounds—or else be subjected to disciplinary action by the union. Police had warned bistro owners that gals were going too far out of line of decency, but operators dumped the controversy into the lap of AGVA.

Police then asked Jack Irving, AGVA midwest regional head, to act; otherwise it would have to shutter some 30 spots, throwing 200 entertainers out of work. Irving issued ukase, "clean up or lose your union card."

Liquor Bd. Closes Ohio Spot for 'Lewd' Shows

Hubbard, O., June 21.

Perry DeBonis, owner of the Ohio Tavern, has lost his liquor license for allegedly presenting "lewd and lascivious" floor shows.

Three agents of the Liquor Board testified they witnessed a show March 19 in which three femme entertainers participated in "indecent" displays lewdly.

Saints-Sinners Meet

Buffalo, June 21.

Three-day convention of Circus Saints and Sinners was held at Bradford, Pa., near here over past weekend.

National officers were in attendance as was also a 100-man delegation from the Buffalo Tent led by ex-Mayor Thomas H. Holling.

VFW's Concert

Tour for Guizar?

Minneapolis, June 21.

Tito Guizar, who concluded his run at the Hotel Radisson Flame Room, is considering a deal with the Veterans of Foreign Wars to organize and headline a show to play 123 cities under its sponsorship next season. It would be a guarantee and percentage arrangement.

Guizar left here for Puerto Rico for a series of appearances. He'll also play a number of South American dates.

Lombardo's Long Island

Roadhouse Clicking Big

Freeport, N. Y., June 21.

Guy Lombardo's East Point House here, on Long Island, which teed off with an invitation gala last week but has been publicly operating only since Friday (17), has been jumpacked from the start. It seats 500.

Mrs. Guy (Lillabelle) Lombardo is running the roadhouse with her brother, Bill Frie, who has restaurant experience.

THE NATION'S LEADING CONTROL ARTIST

JACQUELINE HURLEY

CURRENTLY
LATIN QUARTER
NEW YORK

Per. Mgt.: BERT COLLINS

★THE LANGS★



"TOPS" in DAZZLING THRILL-A-BATICS!

REVIEWS PALACE, N. Y.
VARIETY, June 15th—"The group has freshness and youth. They're okay for most visual media."—June.

Billboard, June 18th—"Sensational act with lots of class. Won't tremendous hand."—Smith.

Currently

BELLEVUE CASINO CAFE, Montreal

Recently

TEXACO STAR THEATRE

Dir.: MILES INGALLS Hotel Astor New York City

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

"The ORIGINAL Show-Biz Gag File"

NOS. 1 to 30 @ \$1.00 Ea.

(Order in Sequence Only)

—Special: First 13 Files for \$10.00

All 30 Files for \$25.00

• 3 Bks. PARODIES \$10 Per Bk. •

• MINSTREL BUDGET.....\$25.00 •

• HUMOR-DOG for Emcees.....25.00 •

• 3 Blackout Books.....\$25 ea. •

or all 3 Diff. Vols. for \$50 •

Send for FREE info. on other material.

No C.O.D.'s—Open Daily Incl. Sundays

PAULA SMITH

200 W. 54th St., Dept. V, N. Y. 19

CIRCLE 7-1130

Show Business' Newest Amazing Comedy Act

VIRGINIA LEE

'ELEGANT HUMOR'

Just Concluding at the

RKO PALACE

NEW YORK



"Virginia Lee, billed as a single, works with Gil Gilbert (unbilled), who comes on from out front as a 'volunteer.' Result is a hilarious hand-to-hand act with the gal the understander. 'Volunteer' effect is so realistic it isn't until the final trick that the audience got wise to the fact that Gilbert was part of the act."—Billboard, June 25.

Management:

MATTY ROSEN

143 West 49th Street

New York 19, N. Y.

JOSE CURBELO

and His Orchestra

Currently in 42nd
SMASH WEEK

CHINA DOLL, New York

Thanks to TOM BALL

Opening July 1st

WEST END CASINO, Deal, New Jersey

FOR 10 WEEKS

Exclusive Mgt.—LEONARD GREEN AGENCY, 254 W. 54th St., New York

Public Relations: DELMAR & KRAVITZ

RCA
Victor
Records

VARIETY BILLS

WEEK OF JUNE 22

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Lowes; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (I) 23
Alvino Rey Rev. Org.
Judy Lester
Vaughan
E. Lynn Turner
Lyn Gatos
Sue Malt (I) 23
Sue Evans
Vyn Mayo
Elena Hennell
S. W. Lee
Ricketts
Cecilia Ballet
Sim Ore
Palace (R) 23
Edwards Bros
Marie McLaughlin
A. Allen & Hodge
Donna Sis
W. West & McGinty
Cole & Atkins
Senator Murphy
Saul Grauman Co.
Luis Prima Bd
Baltimore
Roy 24
Andrews Boys
Remo
Arnold Shoda

Standard Acts

WISHING
REPRESENTATION CONTACT
EDDIE SMITH
RKO Bldg., Suite 901
Plaza 7-7254

OMAHA
Ophelia (P) 22
Edgie Howard Bd
Martell & Mignon
B. J. R. Rev. Org.
Petina & Rosa
PHILADELPHIA
Miller & Jene
Christine & Rogers
Jimmy Jmae Co
Bert Wheeler
WASHINGTON
Capitol (I) 23
Savoy Rev. Org.
Routledge
YOUNGSTOWN
Whitaker Bros
3 Olympics
A. & C. Canton
L. J. Allen
L. J. Allen
CAMDEN
Towers (I) 24-26
Fayon & Foster
Kay Kenon
Dawn Bros

BRITAIN
ASTON
Hippodrome (I) 20
Stamley Matthews
Tom Moss Co
George Wood Co
Girland
BIRMINGHAM
Hippodrome (M) 20
Danny Kaye
Skylark Rev. Org.
Dunhill
Bill Kerr
Jose Moreno Co
Scott & Foster
Olga Varona
BRADFORD
Hippodrome (M) 20
Hutch
Max Wall
Tommy Joyer &
Pat & Julian
Bill Waddington
3 Cutlers
BRISTOL
Empire (I) 20
P. H. Strickland
Jeanne Gave
Joe Talbot
Voe Suzette
Gordon Jones
Milton Leonard
Jimmy Laycock
Jack Crosby
3 L. Morris
CARDIFF
New (S) 20
Webster Booth
Anne Ziegler
Eric Coverdale
Tommy Lewis
Dai Murray
Audrey Kay
Raulina Hart
Margery White
Casino Danoules
LIVERPOOL
Empire (M) 20
3 Smith Bros
Jimmy Bryant
Miss Francis
Brownie Boys
Eric Coverdale
Tommy Lewis
Dai Murray
Audrey Kay
Raulina Hart
Margery White
Casino Danoules
LONDON
Hippodrome (I) 20
Monte Rey
George Donnan
Jack Jackson
Winifred Allwell
Charles Hague
Garcia & Silvio
Freda Wren
C. J. Cole

NEW YORK CITY
Morey & Eaton
Chuck Brown &
CHICAGO
Chicago (P) 23
Peggy Lee
Dave Barbour 5
Bob Crosby
Bunny Brizga
Pro Backwards
Elena Hennell
S. W. Lee
Ricketts
Cecilia Ballet
Sim Ore
Palace (R) 23
Edwards Bros
Marie McLaughlin
A. Allen & Hodge
Donna Sis
W. West & McGinty
Cole & Atkins
Senator Murphy
Saul Grauman Co.
Luis Prima Bd
Baltimore
Roy 24
Andrews Boys
Remo
Arnold Shoda

OMAHA
Ophelia (P) 22
Edgie Howard Bd
Martell & Mignon
B. J. R. Rev. Org.
Petina & Rosa
PHILADELPHIA
Miller & Jene
Christine & Rogers
Jimmy Jmae Co
Bert Wheeler
WASHINGTON
Capitol (I) 23
Savoy Rev. Org.
Routledge
YOUNGSTOWN
Whitaker Bros
3 Olympics
A. & C. Canton
L. J. Allen
L. J. Allen
CAMDEN
Towers (I) 24-26
Fayon & Foster
Kay Kenon
Dawn Bros

MARIE LOUISE & CHARLES
Burrah Minevitch
Harmenia Rascala
Joe Crosby
Joe Nichols
Cynthia & Gladys
Glenns
Eddie Gordon
Leslie Sarony
Hal Menken
NEWCASTLE
Empire (M) 20
Nat Jackie 20
Costello Twins
Marianne Lincoln
J. K. Francis
Armand & Anita
Dick Beaslim
Denise Murray
Sammy Curtis
Bernard Albrow
NORWICH
Empire (I) 20
Norman Meadows
Freddie Harrison
K. & E. Marsh
Sibil Dunn
Pat Trevor
Harmonies
3 Merry Maids
NOTTINGHAM
Empire (I) 20
Bebe & Belle
Larry Adler
J. M. & H. Nesbitt
Harry Bailey
Larry Griswold
Buck (I) 27-19
PORTSMOUTH
Royal (M) 23
John Lawson 3
Max Miller
C. Warren & Jean
Van
Sis Sadler
Mr. Lyons
Humorous
Joe Ornes
Bob Reblama
SCOTSDALE
Savoy (I) 20
Vic Ray & Lucille
James Robbins
Raydini
Hope & Ray
Tommy Mitchell
H. Hope
SHEPHERDS BUSH
Empire (I) 20

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

Plute Pete
Village Vanguard
Josh White
Josephine P. Remice
Marian Bruce

CHICAGO

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

Freed on Filmicals

Continued from page 1

hibitor opposition to such a plan. "All they have are their four-walls, we supply the entertainment." The best producers in the world have been drawn from writers of music, Freed added, citing Rodgers & Hammerstein, Irving Berlin, John Golden and George M. Cohan. "A lot of their ideas were thought fantastic, but later were adopted by those who scoffed."

To adopt this specialized, long-run way of playing off a musical, the producer would have to conceive of a film with this sort of Freed said, "It would have to be as carefully produced and accomplished as 'Oklahoma!' and not made on a program basis. The great writers, such as Irving Berlin and Oscar Hammerstein 2d, could be drafted to work on them."

'B'way Melody' Ran a Year

Freed thinks of the idea in terms of playing these films in smaller, legit houses in all key cities. He would shoot for runs comparable to those of legit shows. His plan would have each producer-director follow through after making the pix by participating in sales and exploitation. As an example of what can be done, he cited "Broadway Melody," one of the first musicals, which Freed produced and which ran 53 weeks on Broadway. "Gone With the Wind," "Best Years" and "The Jolson Story" were also mentioned as examples.

Hollywood can do a better job with originals than Broadway shows adapted for pix, Freed said. He added that he would rather do an original with Hammerstein as tunesmith than buy the best that the mainland has to offer. "Meet Me in St. Louis," Metro's biggest moneymaker in the song-and-dance bracket, came to the lot without benefit of a Broadway birth.

With only one exception, Metro has consistently scored profits on its lineup of musical offerings, Freed declared. Despite the declining boxoffice, "it still holds true that a good musical film will do \$4,000,000 or over domestically." "Easter Parade," for instance, has already passed the \$4,300,000 marker, he added.

Both Louis B. Mayer and Dore Schary, Metro's two top studio chiefs, "love them," Freed declared. "As for Schary, I've never found a song he didn't know. I give him top rating in musicals."

Freed, who returned to the Coast over the weekend, will re-start work on "Annie Get Your Gun" in August and expects to finish the film in October. He will do a remake of "Show Boat" next year. His plans also call for production of a South American story, "Ferguson" (nee "Basra") with Spencer Tracy, and also one with Fred Astaire, "Royal Wedding," with script by Alan Jay Lerner and tunes by Burton Lane.

Freed recently bought "American in Paris" and 18 other compositions, some unpublished, from the estate of George Gershwin. Ira Gershwin is writing the lyrics for a pic under the "American in Paris" label which he plans.

Heads Concord Players

Concord, N. H., June 21. Irving H. Soden has been named president of the Concord Community Players for the coming year.

C. Williams
Cyril Haines 3
Waldorf-Astoria
Edy Dushin
Mischa Borr Ore

CHICAGO

BLACKHAWK
Eloise Kirk
Nancy Bell
Cody Sandifer
Snuffy Klaus
Harold Tomlin
Bobby Feiers
Chaz Pares
Gertrude Niesen
Henny Youngman
Ad & T. Mahony
Rudy Cardenas
Cec Davidson Ore
Helsing
Al Morgan
Gil Robertson
Eleanor Christian
Diane Loraine
Billy Chandler Ore
Hotel Bismarck
Johnny Knapp
Rene Hervie
Brad & Judy
J. Brewer Ore
H Edgewater Beach
Freddie Martin Ore
Marianne Pedele
Paul Haakon
D. Hill Dancers (S)
Radio Revelers
Bob Hammond
Hotel Stevens
"Skating Circus"
Betty Atkinson
Charles Hain
Wonder Wheelers
Brinkmann Sis.
Skating Bldg.
Charles & Lucille
Jack Raffler
Jerry Mages
C. & B. Du Ray
Gloria Bondy
Buddy Rusk
Palmer House
Sid Caesar
Marie Neglia
B. Foss & Mary
Ad & T. Mahony
Ted Strateer Ore
Sherman Hotel
Harry Hall
B. Snyder Ore
Sally to Rodgers
& Hammerstein
Honey Dreamers
Ralph Sterling
John Kriza
Ruth Ann Koesen
Eric Braun
Silver Follies
Gary Morton
Allen Sis.
Jimmy Nelson
Bud Prentice Ore
Vine Gardens
Linda Hester
Mickey Sharp
Velma Sherry
M. Cole Ore
Panchito Ore

Freed on Filmicals

Continued from page 1

hibitor opposition to such a plan. "All they have are their four-walls, we supply the entertainment." The best producers in the world have been drawn from writers of music, Freed added, citing Rodgers & Hammerstein, Irving Berlin, John Golden and George M. Cohan. "A lot of their ideas were thought fantastic, but later were adopted by those who scoffed."

To adopt this specialized, long-run way of playing off a musical, the producer would have to conceive of a film with this sort of Freed said, "It would have to be as carefully produced and accomplished as 'Oklahoma!' and not made on a program basis. The great writers, such as Irving Berlin and Oscar Hammerstein 2d, could be drafted to work on them."

'B'way Melody' Ran a Year

Freed thinks of the idea in terms of playing these films in smaller, legit houses in all key cities. He would shoot for runs comparable to those of legit shows. His plan would have each producer-director follow through after making the pix by participating in sales and exploitation. As an example of what can be done, he cited "Broadway Melody," one of the first musicals, which Freed produced and which ran 53 weeks on Broadway. "Gone With the Wind," "Best Years" and "The Jolson Story" were also mentioned as examples.

Hollywood can do a better job with originals than Broadway shows adapted for pix, Freed said. He added that he would rather do an original with Hammerstein as tunesmith than buy the best that the mainland has to offer. "Meet Me in St. Louis," Metro's biggest moneymaker in the song-and-dance bracket, came to the lot without benefit of a Broadway birth.

With only one exception, Metro has consistently scored profits on its lineup of musical offerings, Freed declared. Despite the declining boxoffice, "it still holds true that a good musical film will do \$4,000,000 or over domestically." "Easter Parade," for instance, has already passed the \$4,300,000 marker, he added.

Both Louis B. Mayer and Dore Schary, Metro's two top studio chiefs, "love them," Freed declared. "As for Schary, I've never found a song he didn't know. I give him top rating in musicals."

Freed, who returned to the Coast over the weekend, will re-start work on "Annie Get Your Gun" in August and expects to finish the film in October. He will do a remake of "Show Boat" next year. His plans also call for production of a South American story, "Ferguson" (nee "Basra") with Spencer Tracy, and also one with Fred Astaire, "Royal Wedding," with script by Alan Jay Lerner and tunes by Burton Lane.

Freed recently bought "American in Paris" and 18 other compositions, some unpublished, from the estate of George Gershwin. Ira Gershwin is writing the lyrics for a pic under the "American in Paris" label which he plans.

Heads Concord Players

Concord, N. H., June 21. Irving H. Soden has been named president of the Concord Community Players for the coming year.

50 Years of Atlantic City, And How It's Changed

By JOE WALKER

Atlantic City.
How the amusement picture in this seaside resort has changed in the past 50 years!

Just before the turn of the century Atlantic City hotelmen and other business interests knew the city had a future. Their first move was to give its visitors something which would make them remember the resort always. This was a long walk of boards that would withstand winter tides and the wear and tear of millions of feet. It was called a Boardwalk. Along it and on either side every amusement ever devised by man started, failed or flourished.

To go down through the lists during the years with a detailed account of resort amusements would result in a book. Let's hit the highlights, though, and make that famous old playhouse, the Apollo theatre and the Boardwalk the high spots.

In the beginning, hotel people ran their own amusements to entertain their guests. While they continue to do so to this day in their huge establishments, the crowds have been such that there has always been a need for other amusements, not only for the hotel guests but for the great excursion crowds whose money really built the city.

Early in the century the ocean piers accommodated these crowds. It's safe to say there isn't an old trouter alive today who at one time hasn't played a resort pier. Working uptown, there were the Million Dollar, which had vaudeville, pix and dancing; the old Young's pier, vaudeville and hundreds of other attractions; the Steel pier, with its great bands, their afternoon and evening concerts, vaudeville and films, and the dancing on the far end; and then up to the Garden, with its fine playhouse, where big Broadway shows opened and the great name bands played for dancers who enjoyed what was probably the finest and largest floor in the U. S.; and so up to Heinz, built to promote his 57 products, but a favorite because of lectures and music for old and young.

For years they brightened the days of the vacationist, but one by one they fell to demon fire, or the endless wear of the sea, or the disdain of the fickle public.

Garden Sinks Into Ocean

The Garden is slowly sinking into the ocean while the city and some Philadelphia women debate who shall own it in an equity court. The sea claimed Heinz's pier several years ago. About the only pier doing any biz is the Steel, with its three theatres, one this year housing a television screen plus the dancefloor on the end with hundreds of catch-a-nickel attractions in-between.

Now about the old legit houses. And if there is a player who has been on the boards for two score years who hasn't played one of these, well, he simply hasn't been anywhere, that's all.

House Reviews

Palace, N. Y.

Berk & Hallow, Siagg McMann Trio, Virginia Lee, Buddy Lewis, Richard Adair Dancers (16), Yvonne Moray, Don Rice, Gus Van; "Roughshod" (RKO), reviewed in VARIETY, May 11, '49.

Current bill at the Palace continues to hold the solid pace set by the first month of vaude's revival here. Playing at a snappy 70 minutes, layout comprises a neat mixture of promising young acts and standard turns. Firstrate staging continues to be a prime factor in maintaining the show's drive as each of the eight items are barred from lingering past their eight or nine minutes of allotted running time.

Berk and Hallow open with precision hoofing during the first half of act before turning on the steam with some solo acro terping for a warm get-up. Layout would probably get better results with more accent on the spectacular stepping as against their more conventional duo routines.

Siagg McMann harmonica trio, in the deuce, dish up some fancy instrumentation in virtuoso mouth-organ style. Combo, however, errs in favoring longhair numbers. Although these are well-received, best response is garnered by their single jazz piece.

Virginia Lee's acro-comics and impressionist Buddy Lewis (New Acts) finish with change-of-pace turns. Yvonne Moray, diminutive songstress who's spoiled in sixth position, is also reviewed under New Acts.

Richard Adair Dancers, preceding Miss Moray, are a ballet-type troupe of two men and six gals. Choreography in their whiplashing routine is fair, but builds to a strong finish as the bare-chested males fling the femmes through the air.

Don Rice, with a prop trombone, furnishes good straight comedy fare. Comic has a breezy line of gags and a couple of slapstick laugh-pullers such as a water-squirting telephone. His windup drunk bit is familiar but still sure-fire stuff.

Closing the bill, Gus Van stresses the nostalgic note with his rendition of several old faves once associated with the vaude team of Van and Schenck. Van's vocal tribute to his late partner is intermixed with improv of Irish, Italian and Chinese dialect numbers, and some minstrel gags which close the show strongly. *Herm.*

Hippodrome, Balto.

Baltimore, June 19. Christine & Moll, Al Grant, Sid Stone, Earl Jack & Betty, Jo Lombardi House Orch; "Johnny Allegro" (Col).

Rather mild layout depending on new stature built by Sid Stone via his appearances on the Milton Berle video stanza, plays well enough. Stone's w.k. characterization of a pithman registers for maximum response.

Clicky opening provided by Christine & Moll, boy and girl tapsters is followed by Al Grant with vocals of "Cabaret," "Lover's Gold" and "Smiles." Latter gets neat response and sets things for Stone. There is no question but what he has improved considerably in punching out his laughs. His material is good, timing just right.

Earl, Jack and Betty close with their roller-skating spins and catches. Concluding bit of inviting audience to participate is still good for ample response, especially with the oversized femme who has become a trademarked clincher for the act.

Biz fair. *Burn.*

Apollo, N. Y.

Buddy Johnson Band (12) with Ella Johnson, Arthur Prysock, Ray Motte & Pedro, Jimmie James, "Pig Meat" Markham & Co. (4), Dancing Dyerettes (6); "An Act of Murder" (U).

Apollo's current layout, while not having much in the way of marquee lure, is plenty hefty on entertainment values and moves along with customary gusto to win top appreciation.

Sparked by Buddy Johnson's band, it's an all-colored unit, with exception of Ray Motte & Pedro, ofay acro team. Johnson's crew consists of three rhythm, four saxes, three trombones and two trumpets, which gives out torridly on swing versions of "Super X," "Down Yonder" and "Did You See Jackie Robinson Hit That Ball?" Latter gets quite a production buildup via pseudo ballgame for boisterous applause. Johnson mae-stros from piano and gives side-

men plenty leeway for solo and group spotlighting.

Ella Johnson, bandleader's sister, does a neat job on a brace of ballads, while Arthur Prysock keeps distaffers of audience interested and applauding for his slick baritone of "You'd Better Change Your Ways, Baby" and "So Lovely in Her Evening Gown."

Dancing Dyerettes provide femme touch to an otherwise Eveless Eden and do neatly in their rhythm dance opener, but really go to town in their acro dance later down on bill. This incorporates some solid gymnastics as well as terping, for a tumultuous bowfoll. Gals, adorned in abbreviated bare midriff affairs, score in solo and tandem work.

Spacing the line numbers are Jimmie James with his clever tapstering and skating dance, "Pig Meat" Markham & Co. in customary blackout bit which rolls 'em as usual, and Ray Motte & Pedro in their sock knockabout and hand-balancing turn. *Edna.*

Capitol, Wash.

Washington, June 17. Robert Sisters & White (3), Anne Rooney, Don Cummings, Gautier's Bricklayers; "City Across the River" (UA).

Gautier's Bricklayers pulls current Capitol layout out of average class. Canine headlines continue to be top pooch act in vaude, with its hep production and flawless routine. It's all familiar, but continues to delight.

Comic Don Cummings has his ups and downs in a deadpan, running gag routine. Builds slowly, but walks off to plenty appreciation for his familiar tipsy radio announcer sequence. It's all very slapstick, but paces like it. Best bet, however, is surprisingly good rope-twirling, a la Will Rogers.

Robert Sisters & White, trio of tapsters, make pleasing curtain raisers in their fast precision terping act. Work on a small, raised platform, but manage to give illusion of covering much space. Work in various combos, spelling each other deftly.

Chantouse slot is capably filled by Hollywood's Anne Rooney, whose beautiful blondeness adds to a satisfactory voice and a nice way with a tune. Opens with an appropriate version of "It's Wonderful." Goes on to "I Don't See Me in Your Eyes Anymore" and winds up with impressions, including Carmen Miranda, Judy Garland and Danny Kaye, all of which are strictly Miss Rooney. *Low.*

Loew's State, St. Leo

St. Louis, June 17. Frankie Laine, Connie Haines, Artie Dann, 4 Evans, 4 Macks, Bonnie Ross Orch (15); "Johnny Allegro" (Col).

For the first time in 19 years vaude has been revived at this downtown house and if audience reaction can be used as a criterion it will provide the hypo needed to bolster sagging box. Five acts are crowded into 62 minutes, and win hefty approval.

Frankie Laine, headlining, is sock all the way. His interplay of "Shine," "Georgia," "That's My Desire" and "Black and Blue" garner solid returns.

Connie Haines scores with her slick thrashing of "Again," "How It Lies," "Hang On the Ball, Nellie" and "Why Did You Do That to Me?"

Session opens with The Four Macks, rolling skating quartet, working on a small platform in front of the band. Their windup with a double swivel spin is a potent applause getter. The Four Evans, family act, contrast dancing modes of yesteryear and the present era for rounds of applause. Each does a solo, with the younger gal contriving well acro-contortion stunts.

Comedian Artie Dann, who doubles as m.c., has a line of fresh, fast and clean chatter. His mimicking of Jimmy Durante highlights routine for top plaudits. *Sahu.*

Biz very good.

Waller Exit

Continued from page 3

good-will campaign toward exhibitors—although one in which activity will be directed at glad-handing and cooperative action, rather than money-spending. Francis Harmon, v.p. in charge of the New York office, who has recently been placed in charge of the combined exhibitor-community relations department, will be forced to do most of the exhibitor wooing himself,

with assists from MPAA prexy Eric Johnston, on whom some board members are putting pressure to get out into the field and promote film biz, rather than making speeches on international politics and economics.

Most industry observers have been viewing with some astonishment the MPAA's axe-wielding on public relations at a time when it is thought that plugging the industry was never more vital. Not only should the good name of Hollywood be promoted in every way possible, it is figured, but possibly a promotional campaign should be embarked upon to hypo sagging public interest in films.

Entire savings to the Association in the public relations field via the firing of Waller, Beller and the three people a couple weeks ago, amounts to less than \$40,000 a year—an average of \$4,000 for each of the 10 companies which contribute to support of the MPAA.

Aim is to take the public relations duties, so far as possible, off the shoulders of the Association and put it on the member companies and on the new all-industry committee which it is hoped might come out of present efforts by Johnston and Harmon. Vet industry types feel that there will be little chance of sustained action from this front.

Waller's two years with the Association have at times been tempestuous as result of his continued efforts to break down its traditional hush-hush policy and give to the trade and public some knowledge of its activities. Twice, as a result of these efforts, he handed in his resignation, only to have it turned down and to win his point. In the most recent altercation, Johnston issued an intra-office directive reducing interference by Harmon in Waller's activities.

Departure of Waller and Beller, following resignation the previous week of exhib relations rep David Paleyman (because of intra-office personality differences, not economy), leaves the MPAA general staff with no one who has had actual experience in the film biz. Johnston, his assistants, Joyce O'Hara and Edward T. Cheyfitz; Harmon, publicity chief Kenneth Clark, and other staffers have all come to the MPAA from other fields.

Waller came to the Association from United Artists, where he had been publicity topper, and before that with Paramount. Beller moved over with Waller from UA. Neither has any future plans as yet.

'Detective Story'

Continued from page 3

Gun" at the time of peak film box-office receipts in early 1947.

Many different types of deals are being offered Kingsley, virtually all of them calling for a down payment plus a participation in profits. Because of these percentage features, choosing the most profitable is no easy task and Kingsley is going into detail on what the various companies propose to put into the pic in the way of cast, director, exploitation, etc. It is likely, however, that a sale will be consummated shortly.

Goldwyn has offered Kingsley \$450,000 plus 50% of the profits after the costs have been recouped. For this, the author is to provide the rights to the play, write the screenplay and direct it. While this arrangement would probably give Kingsley maximum income, he is not anxious to spend the time required for doing the screenwriting and megging.

Exhib Suits

Continued from page 7

MPAA met decided that the organizational base would not be broad enough without participation of Allied and a number of lesser national groups. Hence, gabbing was confined to an exploratory nature. It is expected, however, that the point will be pressed at later and broader meets.

Anti-trust suits have continued to be slapped against distributors at a rate of one-per-week for the past few years. Distributors had hoped that their campaigns to cut clearances and realign runs would cause a tapering in the number of actions. Their remedies, so far, have proven fruitless. Hence, the alarm over the undiminished volume in these actions.

New Acts

WILLIAM WARFIELD

Songs, Piano
35 Mins.
Club Norman, Toronto

Former baritone lead with "Call Me Mister" and "Set My People Free," William Warfield is taking a flyer in night club work and scores with his solid drive and delivery. (The baritone will play Cal in Mark Blitzstein's musical version of "The Little Foxes" skedded for Broadway opening in late October.)

Singer and self-accompanist is currently clicking at the Club Norman, Toronto, where he was signed for two weeks and has now been inked for four, with possible subsequent holdover. A bet for the better niteries, Warfield immediately reveals his concert training background (he majored in music at the Eastman School) but his stint, when caught, also proved that he is versatile in tempo and mood changes from dramatic ballad to low-groove blues and skat. His work at the piano is also outstanding in wicked-harmony technique.

Opened with "Dusty Road" and immediately won audience with his basic talent and well-mannered cordiality. Fine routing in changed tempos received solid reaction for vocalists that need no mike and were showmanly selected. Numbers included "So in Love," an Irish vs. American arrangement of "Molly Malone," "Big Fat Mamma" and "Outskirts of Town," etc. Warfield has vocal power, deep feeling, and fine shading and phrasing. He's a bet for any spot where the emphasis is on class. *McStag.*

GRAYCE EDWARDS

Songs
15 Mins.
Latin Casino, Philly

Making her niterly debut before the hometown folks, Grayce Edwards had the help of a highly partial audience, which kept her on long beyond the 15 minutes allotted for her next-to-closing spot.

Trained by Al Siegel, Miss Edwards reveals a combination of modern intonation and Mermanesque mannerisms. Special material and showtunes are the singer's forte. She puts over with brusque sureness a blue tune, such as the Calypso lament "Put Out the Fire Down There," authored by Siegel.

Other numbers which register on the applause-meter are the stirring "Manhattan Towers" and "As a Bad Girl I'm Going to Be Good." For an encore she did another Siegel hit, "Baltimore Jones," in blues style, and closes with an effective arrangement of "I May Be Wrong," the lyrics of which pay off the audience with thanks. For a newcomer, Miss Edwards has plenty of poise and floor savvy, and her varied material shrewdly covers up lack of vocal modulation. *Gagh.*

YVONNE MORAY

Songs
9 Mins.; One
Palace, N. Y.

A three-foot high songstress, Yvonne Moray packs plenty of power in her diminutive frame. Miss Moray has a racy warbling style effectively using the contrast between her size and her strong, full set of pipes. Aside from novelty angles, she rates as an able blues singer in her own right.

But together with the vocal competency, Miss Moray has savvy and a sense of humor. Working with a miniature mike stand, she uses it as a prop for a series of pratfalls and pole-climbing stunts. Also tosses some agile jitterbug hoofing to sock home her repertoire of hot numbers such as "Hurry on Down." She's surefire for any medium. *Herm.*

SHIRLEY DIETZ

Songs
8 Mins.
Leon & Eddie's, N. Y.

Shirley Dietz is a young songstress who obviously needs plenty of experience. She requires routine, knowledge of song selection and the ability to use her hands properly. Does nothing but standards.

Her voice is fair enough, for one with her limited experience. The customers, many of them Rotarians in New York for their annual convention, seemed to like her. *Kahn.*

BELLA SMARO

Gypsy Dancing
7 Mins.
Leon & Eddie's, N. Y.

Bella Smaro is of the fiery, gypsy-dancing type, strictly a flash filler whose stock in trade is her amazing vigor to whirl around the floor.

For the conventioning Rotarians Miss Smaro is the whistle-at-kind. And the Rotarians did. *Kahn.*

VIRGINIA LEE (2)

Acrobatic
9 Mins., Two
Palace, N. Y.

Virginia Lee has a crackerjack acrobatic routine glossed with laughs. Opening with a conventional flip, she leads into an aud participation gag with a selection of a partner from the front-seaters. Latter is a regular but unbilled member of the team who does a terrific job of pretending to be a novice at the balancing handstands. Duo artfully stumble through a series of acro stunts with everybody convinced the guy is a rank amateur. It's a solid gag twist.

They make a mistake, however, in throwing off the man's disguise as a final series of handsprings. Turn would be doubly effective if his identity as a pro was left in the dark down to the finish. Maybe he could even take his orchestra seat again as the final comedy flip. *Herm.*

JOHNNY CRAWFORD

Songs, Emcee
9 Mins.
Leon & Eddie's, N. Y.

Johnny Crawford is a pleasant-looking, dark-haired baritone who knows his way around a song. He has good phrasing, breath control and the ability to ingratiate himself with his audience.

There are times when Crawford has to force his high ones, but that's nothing that proper vocal instruction can't cure; at other times, when he's more deliberate about his phrasing and breath control, he does reach 'em. He's a good bet for secondary roles in musicals.

His emceeing is of standard variety; straight introductions without any faunfare. *Kahn.*

BUDDY LEWIS

Impressions
9 Mins.; One
Palace, N. Y.

Buddy Lewis is a palatable young comic with a good flair for impressions. His library of carbons is considerable but they're also conventional, reiterating that familiar gallery of show biz notables from Robinson to Durante. He travels at a fast clip, however, and registers his skill effectively.

He tees off with a Groucho Marx routine which leads into brief characterizations of Bogart, Cagney, Jolson, Ted Lewis, Chevalier, and Cary Grant. They're all okay, but in some of them Lewis is offering second carbons from originals by other impressionists. *Herm.*

RITA & ALAN

Ballroom Dancing
7 Mins.
Leon & Eddie's, N. Y.

Ballroom team, though obviously lacking big league calibre, at least shows imagination for one with its limited experience. They try to skip the more obvious standard routines for ones of lesser familiarity, though none of them is done with sharply professional polish.

They're a young team who have to sell better before they can hope for the bigger time. They got good returns. *Kahn.*

MPAA-Allied

Continued from page 5

of the MPAA exhibitor and community relations committee, will also make the trip. Harmon has asked TOA to permit him to appear before the Los Angeles convention in September. Matter is to be considered by TOA's board.

In opening the huddle with TOAers, Johnston declared that the industry would take on "a new pattern" on the first of the year when anti-trust consent decrees go into effect. It was essential, he said, that a unified front be created before that date. Johnston, apparently, was quite concerned over continued anti-trust feuding and the raft of private suits brought by exhibitors.

Austin C. Keough, Paramount's general counsel, who is also serving on the committee, put in a pitch for improved press relations. Keough went to great lengths to show the need for better treatment by newspapers.

Speaking for TOA, Ted Gamble, board chairman, asked that the MPAA group broaden its base by seeking to include all important exhibitor outfits. His plea was adopted by Johnston and the others and was the basis for the press release. *Kahn.*

Frances Starr-'Corn' Gross OK 7G

At Olney; Other Strawhat Notes

Olney, Md., June 21. Frances Starr in "Corn Is Green" racked up a satisfactory \$7,000 in its week at Olney, the strawhatter midway between Baltimore and Washington. Take was considerably below the sensational \$23,000 which Tallulah Bankhead in "Private Lives" grossed in its fortnight stint. However, "Corn" gave producers Richard Skinner and Evelyn Freyman a better than even break for small nut it carried. Mary McArthur got rave notices from all the local drama desks. Mother Helen Hayes trekked in to see her daughter. Leon Janney and Viola Roache in "Night Must Fall" now current at Olney with screen star Guy Madison in "John Loves Mary" due in next week (28).

Pitt Strawhats Mushrooming
Pittsburgh, June 21. Strawhats mushrooming here this year after being practically unknown locally for so long. Latest to enter the picture is Little Lake theatre, on Banks, Canonsburg, Pa., Dan Lake, about 20 miles from downtown. Playhouse is in a remodeled barn. Little Lake is being operated by Will Disney and his mother, Edith M. Disney, and schedule calls for four productions, "Blithe Spirit," "There's Always Juliet," "Yes, My Darling Daughter" and "Night Must Fall." If it catches on, others are to be added.

Hillbarn's 9th Season
San Mateo, Cal., June 21. The Hillbarn summer theatre opens its ninth season July 8 with "Sight Unseen," new comedy from the Stanford Dramatists. Alliance playwrighting contest. "Sight Unseen" is to be followed by "The Demi-Monde" and "Anne of the Thousand Days." Presentation of the latter will mark its first on the Coast.

Robert Brauns will direct all productions, sets by Sam Ralph.

Pic Precludes Ross Date
Anthony Ross has been released from his contract to appear as leading man at the Woodstock (N.Y.) playhouse this summer. Instead he heads for the Coast, where he will be featured in Warners' "Ladies and Gentlemen," starring Ginger Rogers.

In return for Ross' release, Warners is helping Michael Lenthal, managing director of the strawhat, to find suitable substitutes for the roles originally slated for Ross. The first replacement is Kurt Hatch, who began a week's run yesterday (Tues.) in "I Remember Mama."

Hopalong Sets 12-Week Season
Hannah Goodman has leased the Lakeside Playhouse, Lake Hopatcong, N. J., for a 12-week season, operating with an Equity company and guest star policy. It tees off June 28 with John Loder in "O Mistress Mine," in which he co-starred this past season with Sylvia Sydney.

Remainder of roster includes: Priscilla Lane in "Candlelight," July 5; Ann Dvorak in "Anna Lucasta" (white version), July 12; Margie Hart in "Rain," July 19; Bela Lugosi in "Arsenic and Old Lace," July 26; Ann Harding in "Yes, My Darling Daughter," Aug. 2; Jean Parker in "Happy Birthday," Aug. 9; and Vicki Cummings in "Separate Rooms," Aug. 16 and James Dunn in "The Barker," Aug. 23. Two additional bills will round out the season, possibly new plays, but are not set as yet.

Big Mass. Season
Boston, June 21. Local strawhat circuit expecting a smash season this year with many high-powered names already signed and list augmented almost daily.

Only house not employing star system is Mary B. Winslow's Monomoy theatre at Chatham, which opens its seventh season, June 29 with "Candlelight," directed by Robert Bardwell. Schedule calls for 10-week season, with resident Equity company rotating leading parts. Formidable lineup of productions will be: July 6, "The Glass Menagerie"; July 13, "Peg O' My Heart"; July 20, "On Stage"; July 27, "Streets of New York"; Aug. 3, "Thunder Rock"; Aug. 10, "I Like It Here"; Aug. 17, "Rain"; Aug. 24, "But Not Goodbye"; closing Aug. 31 with "An Inspector Calls."

Leo Falc and Al Capp, co-producers of Boston summer theatre will tee off their season July 4 with "Pretty Penny," staged by George S. Kaufman. This will be

followed by Ann Harding's appearance July 11 in "Yes, My Darling Daughter"; Kay Francis July 18 in "Let Us Be Gay"; and Sarah Churchill and Jeffrey Lynn July 18 in "The Philadelphia Story." Other productions not set yet. With signing of Sylvia Sydney to appear in "The Two Mrs. Carralls" for week of July 28 the Falmouth Playhouse has completed its booking for its six-week season.

Chevy Chase C. C.'s Theatre
Chicago, June 21. The Chevy Chase Country Club, near Highland Park, will function as the North Shore summer theatre for eight weeks this season. Marshall Mitgatz is producer, and Richard Barr director. Buster Keaton inaugurates season July 11 in "Three Men on a Horse." A resident Equity company will include Paula Laurence, Martin Kingsley, Otis Bigelow and Will Kuluva.

Actors Guild Detroit Season
Detroit, June 21. Nearby Grosse Ile will have five weeks of summer theatre presented by the Actors' Guild, New York company, beginning June 28. Scheduled are "John Loves Mary," "The Cat and the Canary," "The Hasty Heart," "The Glass Menagerie" and "The Philadelphia Story."

Strawhat Jottings
Alexandre Clark and his wife, Frances Tanchill, do several weeks of thesping at Sara Stamm's Newport (R. I.) Casino starting the week of July 4. "Holiday" will be the opening bill at the Nutmeg Playhouse, Brookfield, Conn., beginning June 23. Resident company includes Alice Moore, John Graham, Frank Daly Mel and Sybil Roberts. Lake Summit Playhouse inaugurates season June 28 with "Penny Wise." Dodee Wick, Robroy Farquhar, Horace Burr, William Rubin, Henry Hamilton, Rosemary Prince, France Ready and Muriel Elie are members of resident company. The Castle Players, Monson, Mass., begin their season June 29 with "Fair and Warmer." Thomas Canon will do choreography for Lambertville, N. J., Music Circus. "Best Foot Forward" will tee off season at Theatre By-The-Sea, Matunuck, R. I., July 1.

Edmund Ryan will have leading role in Bucks County Playhouse New Hope, Pa., troupe of "I'll Take My Stand," week of June 27. Boyd Crawford was previously announced for part, but had to be replaced because of illness. Dennis King will co-star with Sir Cedric Hardwicke in "The Winslow Boy" at the Falmouth Playhouse, week of July 11. Jane Hoffman will leave cast of current Broadway production, "Two Blind Mice," to appear in leading roles at the John Drew Memorial theatre, East Hampton, L. I., the Museum theatre, Toronto, will not function as a summer playhouse this season. Stanley Bell, reported to be operating a stock season there, has joined the touring company of "The Importance of Being Earnest," which plays its first date at the Tanglewood theatre, Falmouth, Mass., June 28. Estelle Winwood and John Buckmaster head the cast, which features Louisa Horton, Frances Carson and Hilary Dennis.

Barns already listed in VARIETY as operating this summer, and which have since taken on Equity bills, include: Battleground (Vt.) summer theatre, Clinton (Conn.) theatre, Peninsula playhouse, Fish Creek, Wis.; Lakeside theatre, Lake Hopatcong, N. J.; Shady Lane players, Marengo, Ill.; Grove Theatre Co., Nuanogola, Pa.; and Schroom Lake (N. Y.) summer theatre. Betty and Jane Kean will portray the sisters in the Theatre-by-the-Sea, Matunuck, R. I., production of "My Sister Eileen." Troughton of "You Gotta Regatta" at the Bellport (N. Y.) summer theatre for Aug. 9. George Petrie signed for leading role in "You Only Love Twice," which will be tried out at Cohasset, Mass., week of June 27. Nancy Walker will appear in the role originated by Audrey Christie in the Chapel Playhouse, Guilford, Conn., production of "Light Up the Sky," week of Aug. 1. Mildred Baker will mark her stage return in "The Vinegar Tree" at West Newbury (Mass.) summer theatre, week of June 25.

Supporting Buster Keaton in "Three Men on a Horse" at Berkshire Playhouse in Stockbridge (Mass.) this week are Eddie Ely and Michael Dreyfuss, Janet Fox and Barbara Brady, granddaughter of William A. Brady.

Legit Follow-Up

South Pacific (MAJESTIC, N. Y.)

Even from the rear of the top row of the balcony, "South Pacific" is a great show. As seen from that lofty perch the performance is audible, intelligible and immensely enjoyable.

To a habitual lower-floor playgoer, the show is in curious perspective from up under the eaves. Particularly in such a large theatre, the stage is seen from an almost vertical angle, the actors look tiny and, even to one with exceptional eyesight, facial expressions are indistinguishable. Yet in the case of "South Pacific" little of the sense of the performance and practically none of the impact is lost.

This is largely due to the eloquent body movement of the players. Repeatedly, though facial expression can't be seen, the situation and lines are clarified by gesture, posture and movement. That is true of both comedy bits and love scenes. The songs are perfectly audible at the top of the house, and in ensemble numbers like "Nothing Like a Dame," the sense of the lyrics, if not all the actual words, is plain.

Many of the gallery-wise wear spectacle-binoculars, which may be a help in seeing the performance, but can't offset the loss of perspective in viewing the scenery and getting the effect of the lighting from there. But the greatest drawback to upper-bleacher theatregoing is obviously the discomfort of an inadequately cooled and ventilated house. By the beginning of the second act the balcony becomes hot and stifling. Hobe.

Goodbye, My Fancy (FULTON, N. Y.)

With replacements in three of the four leads, "Goodbye, My Fancy" is a somewhat different play, but still an interesting and amusing one. But whether the present combination of Ruth Hussey, Richard Hart and Jean Casto have enough boxoffice draw to carry the show over the early summer lull on Broadway remains to be seen. Madeleine Carroll returns as star Aug. 22, but Sam Wanamaker and Shirley Booth have exited the other leads permanently.

Miss Hussey is excellent as the romantic Congresswoman who returns to her alma mater to receive an honorable degree. As she plays it, the character seems more direct, more definite and more forceful than before. It's possibly a better performance technically, clarifying some points that formerly failed to come across and giving different values to situations and the other characters, but perhaps having a shade less good humor or radiance.

Miss Casto gives a positive comic performance as the wry secretary, though naturally lacking Miss Booth's inimitable finesse. Hart is likable as the devious Life magazine correspondent-photog, with less deliberate nonchalance than Wanamaker gave the role. Conrad Nagel remains admirably sanctimonious as the college prez, and Bethel Leslie has kept the freshness in her performance as the ingenue, though she now seems a bit mature for the part.

Most of the others tend to overplay a bit, particularly in the opening scene. The setting and costumes are in good condition. Hobe.

Frisco Muny Season

San Francisco, June 21.

Selection of the eight plays for the 1949-50 San Francisco Municipal Theatre season is announced by David W. Hunter, managing director. Seven of the productions include two comedies, a farce, an historical play, a fantasy and two serious dramas. The eighth will be the winning entry in a \$500 statewide contest sponsored by the Municipal Theatre.

Opening the season Oct. 6 will be "Strange Bedfellows," followed by "Glass Menagerie," a Christmas play, "Amphitryon 38," a "Tale of Two Cities," "Arms and the Man," and "Another Part of the Forest."

NEW DALLAS TROUPE

Dallas, June 21.

A Dallas Little Theatre for Young People is organizing in Dallas. Plans include classes three mornings a week in makeup, diction, stagecraft and costuming, as well as acting and presentation of plays.

Part of the program will be to train youngsters for adult Dallas Little theatre productions next winter.

Inside Stuff—Legit

Although most of the pre-production details of the musical version of "Gentlemen Prefer Blondes" are set, financing cannot be obtained and actual work cannot start until the matter of the screen rights is clarified. However, casting auditions are being held, with Vivian Blaine, June Haver and Marilyn Maxwell considered for leading role of Lorelei Lee. Question of the picture rights is being negotiated with Paramount, which claims ownership through a deal with the late Edgar Selwyn, who produced the original version, co-authored by Anita Loos and John Emerson.

Musical edition, with book by Miss Loos and Joseph Fields, score by Jule Styne, lyrics by Leo Robin, will be staged by John C. Wilson, with Herman Levin and Oliver Smith co-producing and the latter doing the scenery.

"The Happy Time," Rodgers & Hammerstein's next production, is by Sam Taylor, radio and TV scripter. It's his first produced play. Chief role revolves around a 13-year-old French-Canadian boy, which is the No. 1 casting chore. Taylor, incidentally, will be chief writer on Arthur Schwartz's new "Inside USA" television series for Chevrolet over CBS next fall. It's a video version of the legit revue, and may have occasional guests like Beatrice Lillie and Jack Haley, currently costarred in the legit, among others. He will also script for Philco TV Playhouse.

Schwartz may fly to Paris this summer to write some fresh songs with Howard Dietz, Loew's, Inc., veepee, his lyricist-collaborator on many past production efforts. Dietz left last week for an extended stay in Europe, partly vacation and partly tied into Loew's current 25th anniversary celebration worldwide.

Georgia Neese Clark, new nominee for U. S. Treasurer, once played summer stock at the old Majestic theatre, Buffalo, under the management of Dr. Peter C. Cornell.

Legit Bits

Basil Rathbone left Monday (20) for Dennis, Mass., to rehearse "The Heiress," in which he'll star on the rural circuit. . . . Alfred de Ligré, Jr., has taken a summer place at East Hampton, L. I. . . . The Sol Jacobsons left yesterday (Tues.) for a two-week motor trip through Virginia, North Carolina and Tennessee. . . . Seymour Raven, second-string critic of the Chicago Tribune, in town to catch the shows.

When "High Button Shoes" closes July 2 its run will have topped by two performances the 725-time engagement of "Finian's Rainbow," thereby winning \$100 apiece for producer Joseph Kipness and manager Jack Small, of the former show, from pressagent Samuel J. Friedman, of the latter. However, Friedman will win \$50 from Milton Rosenstock, orchestra conductor of "Shoes," because the musical will have failed to continue through next Sept. 15.

Samuel Rosen will present his and Michael Clayton Hutton's "Arrangement for Strings" on Broadway in the fall, with a cast including Anne Revere (Mrs. Rosen), Tom Helmore, J. M. Kerrigan and Mary Drayton. . . . With "Madwoman of Chaillot" starting its summer layoff this Saturday (25), company manager Sam Schwartz will visit some of the friends who for the last couple of years have been inviting him to their places in the country. . . . Walter Hendl, new conductor of the Dallas Symph., composing score for Theatre Guild production of "Story for a Sunday Evening" by Paul Crabtree. Play tries out in July at Westport, Conn., Playhouse.

Off-B'way Show

Feather Your Nest

Lavishly costumed and artistically set, "Feather Your Nest," presented by the Madison House Junior Committee at the Kaufman theatre, N. Y., for two performances Monday-Tuesday (20-21), is a moderately entertaining revue which offers little for Broadway. Except for an occasional highlight, the show has nothing exceptional in the way of lyrics, music or sketches. Best number of the production is the second-act curtain-raiser, "No Trumpets, No Drums, No Song," for which Jerry Stevens did both the music and lyrics. Some of the sketches were basically funny, but in the telling didn't hold up. This was particularly evidenced in a skit based on VARIETY's headline, "Hicks Nix Sticks Pix."

The execution of Chuck Brunner's ballets found the dancers lacking poise. Talent was predominantly displayed in the vocal department, with Peggy Merber, Noella Pello and Hank Roberts giving good renditions. Ervin Foster showed some comic ability in a number of monologs. Direction by Stevens was okay, Howard Styne's production was above par for this sort of show. A special note in the playbill thanks Frank Saterstein for his valuable aid in the production.

Plays Abroad

The Third Visitor

London, June 14.

Charles Fleming and Peter Baker production (in association with Piffard & Robinson) Prospect of new play in three acts by Gerald Anstruther. Directed by Ellen Pollock. At Duke of York's, London, June 13, 49.

Richard Carling. . . . Bruno Barnabe Jack Kurton. . . . Anthony Marlowe James Oliver. . . . Reed de Rouen Bill Millington. . . . Mackenzie Ward Steffy Millington. . . . Sonia Dresdel Vera Kurton. . . . Rosemary Scott George Hewson. . . . Cecil Ramage John Ruddock

Old-fashioned but entertaining thriller that starts with a murder then unfolds a trail of villainy disclosing the victim is in reality the killer, leaving the cops man-hunting a non-existent personality. Involved and far-fetched story but supplying sufficient twists to hold interest and should attract lovers of this kind of exaggerated plot. It contains sufficient macabre incidents to make good screen material but its chances as a New York candidate are slender.

Richard Carling is an obvious scoundrel from curtain rise, where he is seen awaiting a mysterious lady. He has two other callers, the second of whom has tracked him down for double-crossing him in America, and a murderous assault follows.

Hue and cry that follows implicates two couples, one the partner of the deceased, and his frivolous wife who has sought sanctuary with the others to screen her absence overnight. In lying to cover up for her, the other wife gets involved with the police. Last scene reveals Carling is not dead, having changed identities after killing his attacker. It develops he is a Nazi war criminal and the woman planned the assignment to kill him, being a victim of his concentration camp brutality. He is then shot by another man whom he had terrorized into insanity.

Bruno Barnabe is duly sinister as the German, with Sonia Dresdel deftly varying her moods for the necessary lighter angles and moments of tragedy. Mackenzie Ward is airily amusing as her improvident husband and Rosemary Scott is suitably scared and defiant as the mendacious friend. Reed de Rouen gives a neat characterization as the short-lived American avenger. Cecil Ramage makes a bland, human Scotland Yard sleuth. Piece is ably directed by Ellen Pollock. Clem.

Latin Quarter

(CASINO, LONDON)

London, June 15.

Tom Arnold and Emile Littler's "Latin Quarter" has undergone "several changes in the cast, but it is still the biggest money-maker in the West End. The show, not the cast, is the thing."

Replacing Willie Shore, Gil Mison and Georges Guetary are Bert Howell and Buddy Bowser, Bob Williams, and Christian Selva. Howell and Bowser score on harmony, but their comedy is very corny and could do with some revision. Williams has two pooches which prove good laugh-getters and go over very big. Selva is presentable but nowhere as finished a singer as Guetary, often nuffing his lines when he sings in English, because of his unfamiliarity with the lingo.

Frances Day, who leaves in early July, will be replaced by Phyllis Robins, who is flying back from Australia to make it. Rege.

TICKET CONTROL KEY TO REFORM

Marta Abba Sues Shubert Outfit On Rights to Pirandello Plays

In an effort to establish her legal rights to four plays written by the late Luigi Pirandello, actress Marta Abba filed suit in N. Y. federal court last week against Select Theatres Corp., a Shubert subsidiary. Retired since appearing in the Jacques Deval comedy, "Fovarich," on Broadway in 1936, Miss Abba charges that the defendant claims certain rights to the quartet which has prevented her from exploiting the works in the U. S.

Miss Abba maintains that she has the exclusive American rights to translate, present and produce the four Pirandello pieces, whose English titles are "Tonight We Improvise," "When You Are Somebody," "The Giants of the Mountain" and "The New Colony." Action seeks an injunction restraining Select from exercising its alleged rights and also seeks a declaratory judgment as a means of determining her own claims to the plays.

Paul Dullzell Reelected President of Four A's; Affiliate's Charter Nixed

Paul Dullzell was reelected president of the Associated Actors & Artists of America at the annual meeting of the organization's International board Friday (17) in New York. Others named, all incumbents, were George Heller, first vice-president; Reuben Guskin, second v.p.; Ruth Richmond, treasurer, and Florence Marston, executive-secretary.

The 4A's is the parent organization of Actors Equity, Chorus Equity, Screen Actors Guild, Screen Extras Guild, American Federation of Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, Hebrew Actors Union and Brother Artists Assn. (burlesque). The charter of the Roumanian Actors Guild, an affiliate of some 35-40 members, was revoked by the 4A's last week after it had failed to meet the parent body's requirements in ending an internal row in the union.

WNEW, N. Y., TO REPORT ON TRYOUT SHOWS

Opening-night reports of out-of-town tryouts of Broadway legit shows will be broadcast in the fall by WNEW, New York. Five-minute programs will consist of two-way telephone conversations between the New York studio and a critic or reporter who has attended the road premiere. Stanzas will be spotted in Art Ford's "Milkman's Matinee" recorded series, immediately following the 12:30 midnight news interlude.

With the growing interest in legit openings on Broadway, particularly as evidenced by the huge advance sale for certain hits (\$400,000 for "South Pacific" and \$250,000 so far for "Miss Liberty"), it's figured there may be a sizable audience for a radio spot giving advance dope on tryouts. The Art Ford stanza was selected not only because of the time it's on the air, but because it has a large following of listeners who follow Broadway show business.

Stunt was tried for the first time last week in connection with the tryout of "Miss Liberty." Robert E. Sherwood-Irving Berlin musical, at the Forrest, Philadelphia. Jerry Gaghan, VARIETY correspondent and Philly Daily News drama critic, was interviewed by Leo Shull, both ends of the telephone confab being broadcast. There was also an atmosphere description from the theatre lobby just before the opening curtain.

'Streetcar' for Paris

A French adaptation of "Streetcar Named Desire" is currently being worked on by Jean Cocteau. The play is scheduled to make its Parisian bow in October, with Arletty in the leading role.

Bertold Viertel is also adapting the play for presentation in Austria this fall.

Concessions By Equity to Alien, Indpls. Opera Co.

Margaret Phillips, who received an Actors Equity waiver recently to appear in "The Heiress" at Ann Arbor, Mich., was granted concession by the union's council yesterday (Tues.) to play in "The Winslow Boy" this summer at Falmouth, Mass. Fact that the actress, an alien, is due to receive U. S. citizenship soon was a factor in the council decision.

A concession to the union's stock rules was also granted yesterday to the Indianapolis Civic Opera, permitting it to lay off the company a week for rehearsals between shows. The stagehands and musicians had already given waivers in an effort to keep the opera out of town.

Max Gordon, appearing before the council, asked for an exception to the Equity stock rules in connection with the strawhat tour of the Harold Rome-Jerome Chodorov production, "Pretty Penny," which is trying out this week at New Hope, Pa., and which the producer hopes to present on Broadway in the fall. His request was referred to the summer stock committee.

Gilbert Miller May Produce With Cronyn

Gilbert Miller will probably be the nominal producer of "Now I Lay Me Down to Sleep," Elaine Ryan's adaptation of the Ludwig Bemelmans novel, with Hume Cronyn as silent partner. Cronyn, who owns the script, will stage the play, which may be tried out this summer at the McCarter theatre, Princeton, with Basil Rathbone and Jessica Tandy co-starred. However, Rathbone's appearance depends on his previous strawhat commitments to star in "The Heiress."

Cronyn had previously planned to test "Sleep" in Pasadena this summer, but the eastern tryout stems from Miller's participation in the venture.

Played Non-Equity Spot, 6 Face Union Hearing

Charged with working at a non-Equity theatre and failing to file contracts with the union, six members of Actors Equity have been ordered to appear at a council hearing July 5. Those accused are Otto Smetell, Jon Bayne, Ira Cirkor, Clarinda Emerson, Robin Oliver and Billy Rollo. A union representative is said to have found them appearing with a non-Equity strawhat at Hudson, N. Y. No contracts for the engagements had been registered with Equity.

General warning was recently issued to the Equity membership to file contracts at the union headquarters for all engagements.

Reopen Parkway, Bklyn
Nathan Goldberg and Jacob Jacobs reopen the Parkway theatre, Brooklyn, for Yiddish legit this fall, doing four new plays, each to run six weeks.

Early - October opening is planned.

PRESSURE ON LEE SHUBERT

By HOBE MORRISON

The question of control of tickets, whether by the producer or theatreowner, remains the nub of present agitation for reform of the admittedly antiquated theatre ticket distribution setup. Lacking settlement of that point, talk about a central ticket office in New York, or other suggested changes, is held to be largely pointless.

Thus far, Lee Shubert, who controls most of the leading Broadway theatres, has given no clear indication of his attitude on the matter. However, he has always retained practical control of ticket distribution at his houses, although the usual deal for theatre rental provides for "joint control" with the producer. Shubert recently assured members of the Committee of Theatrical Producers that he would go along with changes they decided, but has not amplified the statement since then.

Members of the CTP express the opinion privately that if the group decided as a whole to demand greater control of tickets by the producer, Shubert would have to accede. But it's pointed out that Shubert didn't reach his present dominance in the theatre by giving in easily to pressure, and he's not noted as a pliable man. On the other hand, in the face of combined action by the producers, backed by aroused public sentiment for the theatre ticket reform, he might have to give in.

The matter of a central ticket office will probably be one of the principal topics of discussion at the regular semi-weekly meeting tomorrow (Thurs.) of the CTP. Most members of the group appear to favor the idea, some with certain reservations. In addition, Howard S. Cullman, leading backer of shows, supports the proposal. And N. Y. commissioner of investigations John M. Murtagh, who is conducting a probe of ticket scalping on Broadway, has recommended such a step, with the elimination of all brokers.

Members of the CTP are determined to clean up the ticket distribution mess as quickly as possible. It has long been a sore point to show business and public alike, and the present agitation about it is believed to be hurting attendance at a time when the theatre can least afford it. There's even a belief among some legit people that the continuing furor is creating a negative attitude among playgoers, as evident from less enthusiastic audience response to some of the current hits.

Producers, figuring they're in the middle of the present situation, are anxious to work with anyone who is in position to improve the distribution setup. They have promised to cooperate with the newly-formed N. Y. Ticket Brokers, Inc., but have warned that if the latter fails to clean up the mess, they (the producers) are prepared to go into the ticket-selling business themselves.

The showmen are also cooperating with Murtagh and have promised him that they will consult with him on any proposals for reform of ticket distribution. As a possible move in that direction, Cullman and Murtagh are having a luncheon meeting this week to discuss possible ways of improving the situation.

London Critic in N.Y.

Harold Hobson, drama critic of the Sunday Times of London, arrived in New York over the weekend by plane, on assignment by the weekly to cover "South Pacific" and "Death of a Salesman." He'll also catch most of the other Broadway hits during his two-week stay, however. It's his first visit to the U. S.

Before returning, Hobson will go to Boston for confabs with the editors of the Christian Science Monitor, for which he's the West End correspondent and does a weekly column on the arts.

Broadway Ticket Brokers Launch Legal Defense vs. Scalping Probe, Seek to 'Correct' Distrib Evils

Carson Exits 'Guys'

Robert Carson has withdrawn as author of the book of "Guys and Dolls," musical comedy based on characters from Damon Runyon's stories. A successor is being sought on the Coast by Ernest Martin, who will co-produce the show with Cy Feuer. Frank Loesser is writing the music.

Feuer and Martin, in association with Gwen Rickard, are co-presenters of the current Broadway hit, "Where's Charley?" for which Loesser supplied the score.

Nix Comeback Of Belasco, D.C., As Legit House

Washington, June 21.

Prospects of an early return of legit to the Capital received another setback this week. The Celler Bill, providing for the Government to renovate the theatre and lease it as a stand for touring shows was condemned in a report of the Bureau of the Budget, with the approval of the Treasury and Federal Works Agency.

The statement was in the form of a letter to the House public works committee, with a copy to J. G. Frain, executive-secretary of the Washington Art Center Assn., civic group that has been spearheading the drive to restore the house for legit. The budget agency noted that the cost of renovation would be about \$550,000 and that an additional \$25,000 a year would be required to rent alternate storage space for Treasury Dept. records and to accommodate sub-Treasury employees.

However, another bill, introduced this week by Rep. Adam Clayton Powell (D., N. Y.), would authorize the lease of the Belasco as it stands, for a 10-year term, to the American National Theatre & Academy. That would save the Government the cost of renovation, leaving it up to the lessee or some interested private outfit.

Newport Donates 350G For Annual Drama Fete

Annual drama festival, to start in the summer of 1950, is planned for Newport. The town has appropriated \$350,000 to alter Bellcourt, the old August Belmont mansion, for the presentations. Huge center court will be adapted for outdoor productions. Although the exact nature of the shows isn't set, dramas and operettas are expected to be the staple, with music, ballet and art exhibitions also under consideration.

Lincoln Kirstein is in charge of the creative end of the project, with Mrs. George Henry Warren, Jr., heading a committee of local nabobs.

Producer Committee

To Open Office in Fall

Committee of Theatrical Producers will probably open a regular office early in the fall, with a general secretary on a full-time basis. However, strenuous effort will be made to keep the organization's expenses at a minimum.

Pending the return of chairman Leland Hayward from his European trip, Arthur Schwartz, treasurer of the new managerial group, is acting chairman. For the present no additional members are being sought.

Broadway ticket brokers, badgered by city authorities, Government tax sleuths, producers and the public, have finally banded together to fight back. With the normal organization this week of N. Y. Ticket Brokers, Inc., they will seek legal defense against the city's ticket investigation and a legislative remedy for the ills of the present ticket distribution setup.

One of the first moves will be a test of the legal right of N. Y. commissioner of investigation John M. Murtagh to continue his probe of ticket-scalping on Broadway. The group also plans to cooperate with the producers in an effort to improve ticket distribution methods. Finally, it will seek a legislative inquiry on the state law covering ticket agencies and limiting fees.

Initial test of Murtagh's legal power to press the ticket investigation has been started by Jack Rubin, head of the Manhattan Theatre Ticket Service, who this week refused to produce his agency records, on the advice of his attorney, Jesse Moss. The latter, also the lawyer for the N. Y. Ticket Brokers, indicated he would seek a court test of Murtagh's authority in the matter.

License Revocation

Murtagh has given Rubin until Friday (24) to turn over his records. If he hasn't done so by then, immediate steps will be taken to revoke the license, it is indicated. In that case, Moss will appeal to the courts to test the proceedings and question the entire investigation.

The NYTB, chartered last week by the state, held an open meeting Monday (20), at which Moss explained its aims, and brief talks (Continued on page 53)

Korjus-Knight-Tales' Has to Pay Back 15G Toronto Advance Sale

Toronto, June 21.
Royal Alexandra was paying back to ticket-buyers last night (20) some \$15,000 in advance sales on "Tales of the Vienna Woods," starring Miliza Korjus and Felix Knight, skedded for the week of June 20. With Raymond Rohauer as producer, Toronto week's engagement at the Royal was on a straight rental basis, with Walter Homburger of International Artists, Inc., underwriting.

Blowoff mounted toward week's end when Tiber Sejer, personal manager for Miss Korjus, reported that Rohauer was unable to post security for salaries and that the Strauss operetta had never gone into rehearsal although it was reported in the press as having a successful U. S. tour. After Toronto engagement, troupe was skedded for Montreal and Ottawa.

L. A. CIVIC GETS RIGHTS TO SEATTLE MUSICAL

Los Angeles, June 21.

Edwin Lester has acquired the rights to "The Mercer Girls," musical first presented at the Seattle Repertory Playhouse some years ago under the title of "Calico Cargot," and will present it as a musical show under auspices of the Los Angeles Civic Light Opera Assn. in 1950. This is in line with Lester's policy to find new light musical material, especially that which originates on the Coast, for the L. A. Civic's needs.

Al Ottenheimer, George McKay and Helen Tavernitis wrote the original "Calico Cargot" show. Lester is now seeking a writer or writers to work out a treatment for the 1950 season. His arrangement with the authors is that he can use the services of any other scribe he finds necessary.

Rotary Convention Ups B'way B.O.; 'Girls' \$41,000, Bolger SRO \$37,800, 'Fancy' \$16,800, 'Avenue' Out at 17½C

Rotary Club conventioners gave Broadway legit a needed boost last week. The upturn was evident from the first and continued through Thursday night (16), with a few out-of-towners remaining after the convention to hypo attendance at weekend performances. Virtually all shows profited from the influx, only the solid sellouts getting their usual top grosses.

"Along Fifth Avenue" finally folded Saturday night (18). The only other definite closing is "High Button Shoes," which ends its smash run July 2, but is scheduled to tour in the fall. There may be other shutterings, however. "Anne of the Thousand Days" and "Madwoman of Chailiot" recess next Saturday (25) and relight Aug. 22. "Miss Liberty," new Robert E. Sherwood-Irving Berlin musical, is now due July 15 at the Imperial.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

"Along Fifth Avenue." Imperial (23d wk) (R-1,472; \$4.80). Closed Saturday night (18) after 180 performances; loss on the revue is estimated to have come to about \$275,000; final week was around \$17,500.

"Anne of the Thousand Days." Shubert (28th wk) (R-1,378; \$4.80). Got a slight lift from the visiting trade; around \$20,000.

"As the Girls Go." Winter Garden (31st wk) (M-1,519; \$7.20). Michael Todd's combination of Bobby Clark and semi-nude gals had plenty of draw for conventioners; \$41,000.

"At War With the Army." Booth (16th wk) (C-712; \$4.80). Stunt exploitation is helping this GI comedy; latest gimmick is a "Show Plane" excursion next week from Albany by Colonial Airlines; last week's take was about \$7,000.

"Born Yesterday." Miller (176th wk) (C-940; \$4.80). Longest-run show got approximately \$7,000, but continues.

"Death of a Salesman." Morosco (19th wk) (D-931; \$4.80). Same every week for this multiple prize-winner; absolute limit again at \$24,400.

"Detective Story." Hudson (13th wk) (D-1,057; \$4.80). Has been approximating capacity; \$22,600.

"Goodbye, My Fancy." Fulton (30th wk) (CD-966; \$4.80). Ruth Hussey took over the star part Monday night (20) during Madeleine Carroll's eight-week vacation, and Jean Casto has succeeded Shirley Booth; \$16,800.

"High Button Shoes." Broadway (39th wk) (M-1,900; \$3). Business has skidded recently for this longrun musical comedy click, and it closes July 2 after 727 performances; some betterment last week; \$22,400.

"Howdy, Mr. Ice of 1950." Century (4th wk) (R-2,964; \$2.88). Skating show profited from the Rotary trade; \$35,500 for regular nine performances.

"Kiss Me, Kate." Century (25th wk) (M-1,654; \$6). As always, got the limit of standees at all times; \$47,100.

"Lend an Ear." Broadhurst (27th wk) (R-1,160; \$6). One of the musicals that rose with the out-

town patronage; topped \$29,800.

"Madwoman of Chailiot." Belasco (24th wk) (C-1,077; \$4.80). Also gained with the trend; \$19,100.

"Mr. Roberts." Alvin (70th wk) (CD-1,357; \$4.80). Longrun smash was a big draw with the visiting Rotarians; \$34,500.

"South Pacific." Majestic (11th wk) (M-1,659; \$6). There's no room for improved attendance for this record-breaking hit; unquestionably the hottest ticket on the list and turns away standee trade every performance; \$50,600 again.

"Streetcar Named Desire." Barrymore (81st wk) (C-920; \$4.80). Prize drama also rose with the field; \$16,800.

"Two Blind Mice." Cort (16th wk) (C-1,064; \$4.80). Comedy went to almost \$9,000.

"Where's Charley?" St. James (36th wk) (M-1,509; \$6). Ray Bolger starrer hit capacity again at \$37,800.

Roberts' \$19,700 U.S.A. Hot 41½C In Spiffy Chicago

Chicago, June 21.

Both "Mr. Roberts" and "Inside USA" have started to hit the heavy summer convention season. Both did remarkably well despite cold and rainy weather first of last week.

Estimates for Last Week

"Inside USA." Shubert (51st wk) (2,100; \$4.94). Nifty (45th wk) in spite of rain and cold.

"Mr. Roberts." Erlanger (40th wk) (1,334; \$4.33). Fine \$19,700.

NEW MOON NEAT \$75,000 IN ST. LOUIS

St. Louis, June 21.

First local outdoor presentation of "Bloomer Girl" teed off a seven-night run in the Municipal Theatre Assn.'s al fresco theatre in Forest Park last night (Monday), a mob of 10,000 laying an estimated \$4,000 on the line. Four of the original cast, Olive Reeves-Smith, Mabel Talliaferro, Joe E. Marks and Blaine Corder, plus newcomers in the outdoor enterprise, clicked.

Others in top roles who scored are Dorothy Sandlin, Dick Smart and Avon Long. The Hammerstein-Romberg musical, "New Moon," wound up its 11-night stand, the opening of the season, Sunday (19) with a neat \$75,000, although one performance was delayed by rain and threatening weather was on deck several other nights.

'Finian' Disappoints At \$22,700, Toronto

Toronto, June 21.

Continued record heat wave continued to hurt second week of "Finian's Rainbow" here for a disappointing \$22,700, with Royal Alexandra (1,525) scaled at \$4.80 top.

Would have been socko earlier in season and, considering terrific heat that badly dented matinee business, engagement held up well but not enough to top first week's engagement, which was \$24,900.

Current Road Shows

(June 20-July 2)

"Blackouts of 1949"—El Capitan, L. A. (20-2).

"Brigadoon"—Philharmonic, L. A. (20-2).

"Finian's Rainbow"—Majesty's, Mont. (20-25).

"Harvey"—Biltmore, L. A. Aud., San Diego (20-21); Aud., Pasadena (22); Aud., Long Beach (23); Aud., Sacramento (25); Mayfair, Portland (27-29); Temple, Tacoma (30); Met., Seattle (1-2).

"Inside U. S. A."—Shubert, Chi (20-2).

"Miss Liberty"—Forrest, Philly (20-2).

"Mr. Roberts"—Erlanger, Chi (20-2).

"Streetcar Named Desire"—Biltmore, L. A. (20-2).

'Soldier' Only \$28,000 In Pitt; Rain Hits Biz

Pittsburgh, June 21.

Bad weather breaks gave Civic Light Opera Assn.'s second show of the season, "Chocolate Soldier," a boxoffice drubbing last week at the Pitt stadium. Oscar Straus operetta did only around \$28,000, or about 13 grand under take for the opener, "Song of Norway." First night's performance got rained out at the midway mark, and although no other shows were lost completely, there was the threat of rain almost every evening, and that held down the attendance.

"Soldier" had Helena Bliss, George Britton, Ralph Dumke, Kathy Barr, Gordon Dilworth and Muriel O'Malley in the leads. Current attraction is "Naughty Marietta," marking light opera debut of Patrice Munsel, supported by Richard Charles and Tim Herbert.

'Harvey' Up to 26G In L.A.; 'Brig' 52½

Los Angeles, June 21.

Reputable shows combined to put local legit back into good money. Most surprising was the tremendous b.o. jump made in the second week of "Harvey," with Frank Fay, at the Biltmore, doing more than first stanza. Show has played here twice before.

Biltmore has started a policy of 5 p.m. Sunday matinees geared to the manana and Sunday habits of L. A. citizenry, and it's paying off remarkably.

"Brigadoon's" second week also built, with Philharmonic doing almost capacity. Ken Murray's little show revealed a slightly better draw. Listless entry is "Anna Lucasta," with an all-white cast, at the small Coronet.

"Streetcar Named Desire" replaced "Harvey" at the Biltmore, Monday (20). This one had an advance sale of \$30,000 for the three-week stand it will do here with the national company, which figures to give it an average \$30,000 a week.

Estimates for Last Week

"Anna Lucasta." Coronet. (1st wk.) (255; \$3.60). Show \$2,300.

"Blackouts of 1949." El Capitan. (365th wk.) (1,142; \$2.40). Nudging up to \$17,000.

"Brigadoon." Philharmonic Aud. (2nd wk.) (2,670; \$4.80). Socko \$52,500.

"Harvey." Biltmore. (2nd wk.) (1,636; \$3.60). Good-sized \$26,000, showing sharp increase over last week's \$17,000.

Added Strawhats

The following summer theatres, not previously listed, will operate this season. Equity-franchised spots are designated (EE) and non-Equity (N). This brings the total number of strawhats to 236 so far.

CALIFORNIA

Ventura: Penthouse theatre; Charles H. Wilhelm (N). Hollywood: Greek theatre (E). Laguna Beach: Pasadena Playhouse; Michael & Marcella Cisney (E).

CONNECTICUT

Hartford: Algiers theatre; Chamberlain Brown. North Haven: Summer theatre; Wm. Cullen (E).

ILLINOIS

Highland Park: North Shore summer theatre; Marshall Migatz (E).

MASSACHUSETTS

Beverly Farms: Summer theatre; Charles Francisco (N). Monson: Castle players; Frederick S. Hall.

MISSISSIPPI

Jackson: Light Opera Assn., Wm. Nuss (E).

NEW JERSEY

Passaic: Actors Co.; William L. Florence. (N).

NEW YORK

East Meadowbrook: Country Club; Chamberlain Brown. East Northport: Tivoli Players; Murray Brown.

Long Beach, L. I.: Crest theatre; Edward Gould (E).

PENNSYLVANIA

Boiling Springs: Allenberry Playhouse; Richard North Gate. Harrisburg: Summer theatre; Anthony Arms (N).

Newfoundland: Haubert theatre; John McCabe, Peggy McCabe, Edward Waglin.

WASHINGTON

Meridian Hill Park: Washington Theatre Festival; Productions, Inc. (E).

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week (the third week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|--|-------------|-------------|
| BROADWAY | | |
| Number of shows current..... | 18 | 23 |
| Total weeks played so far by all shows..... | 55 | 78 |
| Total gross for all current shows last week..... | \$458,900 | \$526,500 |
| Total season's gross so far for all shows..... | \$1,375,700 | \$1,640,500 |
| Number of new productions so far..... | 0 | 1 |
| ROAD | | |
| (Excluding Stock) | | |
| Number of current touring shows reported..... | 10 | 13 |
| Total weeks played so far by all shows..... | 38 | 45 |
| Total road gross reported last week..... | \$259,700 | \$387,500 |
| Season's total road gross so far..... | \$1,075,300 | \$1,147,700 |

'Cabalgata' Hefty 19G, Frisco; Spike Jones 25G

San Francisco, June 21.

"Cabalgata," Spanish revue which opened two weeks ago (7) at the 1,550-seat Geary, where it's playing to a \$3.60 top, proved itself to be a "sleeper," winding up its second week with a hefty \$19,000. It will be held until July 2, with Menasha Skulnik, who was slated to play "What a Guy" three nights at that house, set for only one, July 3.

Spike Jones wound up the second week of his "Depreciation Revue" with another sock \$25,000 at the Curran.

Sez Small-Town Papers Get Brush From B'way P.A.s

Portland, Me.

Editor, VARIETY:

In view of much recent talk, and several conferences, relative to reviving the theatre, especially on the road, it may be that an off-Broadway viewpoint might be of interest to some of those concerned in this enterprise, particularly the viewpoint of one with whom advance men may be doing business if the program materializes.

The writer is amusement editor for the Portland, Me. Press Herald and Evening Express. Portland once had the reputation of being one of the best stock and road show towns in the country. It supported two fine legitimate theatres for many years, and older theatre-goers recall when four stock companies were operating at the same time. Today the live theatre in Maine is limited to summer stock, of which the state has from seven to 10 companies each season. "Oklahoma" (the week of April 25), at the State theatre in Portland was the first musical show to play here since 1931.

It seems reasonable to assume that if the theatre is to be revived the public ought to be in on it. Such information might reasonably be expected to pass through the hands of those, who like myself, on small and medium newspapers, handle all sorts of amusement news. Press agents and advance men coming to town are pretty likely to edge up along side of my desk equipped with smites, and handshakes not to mention stories and pictures.

These men and their attractions will be welcome, to be sure, but what has happened in the past?

In the past I've written some of the leading producers and press representatives asking that they send me their regular releases so that I could keep up with their shows and their people the same as the theatrical news writers in the larger cities. How many do it? None. Why?

Well, here, I'm told is one reason. They're afraid I'm going to ask for tickets to their shows. This information comes to me from one of the men prominently mentioned in the revival program. It happens to be 300 miles from Portland to New York, and the round trip fare, either by sleeper or plane, makes a decided dent in a \$50 bill. Newspaper reporters up this way don't earn the kind of money that makes going to New York a habit. At best I get there once a year. Sometimes it's as far apart as three years. Take this season with all its good stuff, I've yet to make it, and the prospects

'Liberty' Solid \$43,000 in Philly

Philadelphia, June 21.

"Miss Liberty" got its expected sensational biz in its first session at the Forrest, \$43,000. That figure will be surpassed this week and next because the preem (13) had hefty press list.

Sherwood-Berlin-Hart musical stays another week. Seat sale opened Monday, with a boxoffice line all day. By tonight (21) sell-out is indicated.

Forrest is only one of Philly's four leggers that can accommodate many standees, and it had them at every performance last week.

Show had ten minutes cut out by Wednesday (15) with some ragged spots resulting. By Friday it was smooth: Saturday final curtain fell at 11:19. Last of Sherwood's changes in the libretto are reported as being set by this Thursday (23). Both he and Berlin have delegated to Hart full final charge of work being done to trim and sharpen show.

Philly audiences have been enthusiastic in the extreme at every performance, with "Just One Way to Say I Love You" and "Let's Take an Old-Fashioned Walk" getting the biggest hands among the vocals, and "Mrs. Monotony" and "The Policeman's Ball" among the dances.

'Shoes' Drops Buffalo

Buffalo, June 21.

"High Button Shoes," advertised for a return engagement here at the Erlanger cancelled out, the attraction passing up the Erlanger in favor of Rochester, N. Y., which is half the size of Buffalo.

Erlanger now goes dark indefinitely—even the semi-pro Erlanger Players' presentation of "Parlor Story," skedded for June 22-25, being cancelled.

look dim. At that rate the strain on the free list from my direction hardly seems to be a serious one.

Inasmuch as Portland has no winter theatre those who enjoy the theatre have to go to Boston and New York to see the current productions. I think it is admitted that New York theatres are supported by visitors from out of town. Portland, and the rest of Maine, send a fair share of those patrons.

It might surprise some of the producers and press agents how many folks from around here attend the theatre in Boston and New York, and it might further surprise them how many look to the writer for information about what to see. Answering that question I try to be as fair as possible, but, who am I to deny that the personal element does not enter in? One good turn deserves another, says the Good Book, although not in that exact language.

To sum up my position. I think the producers and their press agents should adopt a more friendly attitude toward those who are interested in their cause. They should try and make friends aside from the Broadway columnists. I can boost a show better from having seen it than I can from reading the somebody else's account, if some of the press agents may break should come my way so that I could get to Broadway. And if some of the press agents may business perks up, find themselves in towns like Portland where a little friendship would mean more than their prop smiles and clammy handshakes. Besides, they may not always have such hits as "Death of a Salesman," "Kiss Me, Kate" or "South Pacific." Harold L. Cail.

ESTATE OF

JULES J. LEVENTHAL

wishes to dispose of Stenography, Dictation, Windows, Flats, Pianos, Castles, Hardware, etc., from various Broadway and Road productions. Ideal for Summer Stock, scenic Builders, and Schools. Please contact:

CHAS. J. HORNOWITZ

229 W. 42nd St., New York, BR. 9-1023

OFFICE SPACE

"In Heart of Times Sq."

• Empire Theatre Bldg. •

1430 BROADWAY (40TH ST.)

3-Room Suite, Approx. 700 ft.

Elevator. REASONABLE Rental

Walter Helmsley, AL. 4-1100

WANTED

Plumbers, Instrumentalists, soloists.

Acts suitable for school assemblies.

Steady tour, well paid, excellent opportunities.

NELSON SABIN, 115 Lyons Ave.,

Newark, N. J.

Literati

'Pacific' Calms Michener

Since the click of "South Pacific," sales of "Tales of the South Pacific," from which the musical was adapted, have been higher than at any time since publication. Even winning the Pulitzer Prize in 1948 didn't give the book as much sales boost as the Rodgers-Hammerstein stage version has provided.

James Michener wrote "Tales of the South Pacific" while in the Navy and, despite excellent reviews, it had only moderate sales when it was published by Macmillan after the war. The Pulitzer award about a year later lent a nice, though not spectacular, hypo, and considerably more distribution is due from the Pocket Books edition.

Although the increased book royalties since the "South Pacific" smash on Broadway have increased Michener's income from that end, his revenue from the legit show are much higher still. Besides sharing with Richard Rodgers, Oscar Hammerstein, 2d, and Joshua Logan) the overall author royalties of 10%, of the \$50,000 weekly gross, he will get 2% of the profits. This interest, worth \$9,000, is being paid for by Michener out of the profits. So if the legit edition had been a failure, Michener wouldn't have had to pay anything.

The author, meanwhile, continues as juvenile editor at Macmillan.

New Reprint Book Trend

Now that the past production of whodunit and western books is all shifted, and chosen, for reprints, there is a new trend. That is to use originals, and also old serials that have not had book publication. For example, Popular Library has issued several serials originally in Street & Smith mag, The Popular (the same names just a coincidence) by Bertram M. Sinclair, of the '20s. Sinclair was a cowboy, who married the first of the mag's famed western writers, B. M. Bowers. For several decades it wasn't known the he-man author was a woman.

New firm headed by Lyle Engel, editor of Song Hits mag and National Jamboree, announces it is in the market for condensations of long mag stories for a new reprint line to be issued at 15 cents.

Incidentally, even before this switch to originals and mag reprints, for reprint publishers, several of the great sellers on the Avon list were books by A. Merritt, first in the old Argosy. Now out of print, these reprints bring high prices on second hand lists—for though reprints they are first editions.

Poser on Marsh's 'Canon'

Within 24 hours after the name of Daniel L. Marsh, president of Boston University, had been mentioned in the Coplon spy trial, 270 graduates of suburban Abington Township High School were presented with copies of his book, "American Canon."

However, not before Raymond H. White, township superintendent of schools, several teachers and members of the Abington school board had gone through the book "from cover to cover." The books were a gift to the graduating class from a former president of the school board.

School officials said they at first considered recalling the book, not because there was anything unfit for children in it, but just until the author had time to clear himself of the charges against him.

Columnists On the Law

Nate Gross, Ch. Herald American columnist, to Europe to o.o. the European scene next month. Ditto the Earl Wilsons and the Leonard Lyons', both N. Y. Post columnists. Louis Sobol is doing the reverse—he heads to the Coast this weekend for two months, one of which is to spend "loafing" and the other to do some Hollywood pieces.

Irish Censors Ban 25

The Irish Censorship of Publications Board has put up the red light against 25 more novels on the grounds of indecency or obscenity. They are:

"The Heart of the Street," by John Frederic Gibson; "Absent Without Leave," by Alan Jenkins; "Soldiers' Daughters Never Cry," by Audrey Erskine Lindop; "A Lion Among Ladies," by George Beardmore; "Bitter Is the Harvest," by Thurlow Craig; "The Last of the Conquerors," by William Gardner Smith; "The End of the Street," by Maurice Procter; "A Man Reprieved," by Arthur Calder Marshall; "A Calf for Venus," by Norah Loftis; "Randle in Spring-

time," by Geoffrey Catterell; "Kenny," by Louis Bromfield; "Heaven Takes a Hand," by Eliot Crawshaw-Williams; "Mirror, Mirror," by Elinor Rice; "The Man Who Did Not Hang," by Sydney Horler; "O Mistress Mine," by Paul Renin; "Heads! I Marry You," by Paul Renin; "The Girl Without a Soul," by Paul Renin; "Can a Man Forgive," by Paul Renin; "The Case of the Abominable Snowman," by Nicholas Blake; "Intimate Love Stories," by various authors; "Thrilling Romances," by various authors; "The Diary of Antoine Roquentin," by Jean-Paul Sartre; "Nymphs of the Valley," by Kahili Gibran; "Joy of Man's Desiring," by Jean Giono.

Prolific Weisinger

Mort Weisinger, who holds down a full-time stint as story editor for Superman and Batman comics magazines, clicking with slicks in his spare time. Has a piece on the Museum of Natural History's gem collection in the current issue of Coronet. Weisinger will have the lead article, a story on the S.P.C.A., in the July 3 issue of This Week, and has sold it another on the arson squad. Redbook using his story on the Barbizon Hotel for Women in September issue. Argosy using his expose of the ball bond racket in August issue. Has a safety piece coming up in the Ladies' Home Journal and has also sold the Satepost a short on the summons-serving business.

Scribe does his researching on wheels. Flew down to Washington last week to do a profile on Robert Redmond, chief White House florist under five presidents, for Satepost and is flying to Milwaukee, Friday eve (24) to interview a football coach for This Week.

British Pubs' Co-op Venture

New cooperative outfit representing some 35 British publishers in this country has been set up by B. T. Batsford, Ltd. New company, labelled the British Book Center, is under the supervision of Lawrence Audrain, former publicity chief for the Prestige picture unit of Universal. Audrain set up the operation in a recent trip to London.

Instead of having a Yank publisher print an American version of a British work, the new company is importing books of limited circulation and appeal which ordinarily would not be published here. Audrain expects to have 14,000 new titles within the year with 3,500 scheduled by mid-September. Books will be sold either wholesale or retail with a crew of six salesmen working outside.

Secondary function will be to represent British authors on film rights to their works. Idea is to handle the writers in every case where an American literary agent is not already operating.

Solo Syndicate

Viola Ilma, ex-UNR, hit upon the idea of becoming a personal roving reporter for 500 people, who would finance her trip by contributing \$10 apiece. Miss Ilma feels she has enough contacts abroad to supply her with sufficient information to fill a bi-monthly newsletter, which she will send to the 500 subscribers for one year under the tag, "Ilma's Grapevine."

As of last week she had 307 subscriptions, including Jose Ferrer, Howard Lindsay, Albert Deutsch, Beardsley Ruml and Drew Pearson.

Science Illustrated Folds

Costs and lack of advertising to balance with terrific circulation has caused the suspension of the McGraw-Hill mag, Science Illustrated.

At its peak the circulation was nearly 500,000. July issue, on stands, is the last.

'49 Edition of 'Legion Liar'

This year's annual May publication of "The Legion Liar," made up in the form of a daily newspaper by the Las Vegas Post No. 8 of the American Legion, contains one page of phony news items and 19 pages of legitimate commercial ads. Major attraction, however, is the use of the double entendre throughout the sheet. Paper is priced at 25c a copy.

Grafton's 38 Weeks' Severance

Samuel Grafton, N. Y. Post columnist, will exit the daily July 1 through mutual agreement with the recently reorganized editorial board. He'll receive 38 weeks' severance pay. Grafton is cur-

rently working on a novel about New York City for Doubleday.

CHATTER

Arthur Christiansen, editor of the London Daily Express, bedded by nervous exhaustion.

Donald Hough in Hollywood for the first time in years to write stories about film folks.

Chas de Cruz in Hollywood for two weeks to round up stories for his Argentine newspaper, *Heraldo*. "Sergei Rachmaninoff," a bio of the late Russian pianist-composer, by John Culshaw, will be published in November by Knopf. Earl Wilson back in Columbus, O., where he used to cover the state house beat for INS, autographing copies of his new book, "Let 'Em Eat Cheeseecake."

Robert West Howard, former editor-in-chief of *Pathfinder* mag, has been named vice-president of public relations on Antioch College, Yellow Springs, O.

Dr. Harlan H. Hatcher, historian and veepee of Ohio State University, will have his latest book, "The Western Reserve," published this week by Bobbs Merrill.

Two books about Stravinsky, due for publication in the fall, are "Igor Stravinsky," by Alexandra Hansman, to be released by Putnam, and "Stravinsky," by Merle Armitage, to be issued by Duell, Sloan & Pearce.

"Geniuses, Goddesses and People," a collection of profiles by Winthrop Sargeant, mostly from Life mag, will be published Sept. 12 by Dutton. Subjects include Ezio Pinza, Arturo Toscanini, Rita Hayworth and Artur Rubinstein.

Edwin Gilbert, who authored the Hollywood expose, "The Squirrel Cage," has penned a novel about Broadway legit, *Damian's Daughter*, for Doubleday publication Aug. 18. The book will be a selection of the Fiction Book-Club in the fall.

Louis Sebring, for the past 20 years associated with the N. Y. Herald Tribune as reporter, assistant night city editor, night city editor and war correspondent, has taken over as public relations director at his alma mater, Union College in Schenectady.

Bill Ornstein, of Metro, is keeping a good company these days. Among the writers he'll be seen with in the 10th anniversary issue of *Decade of Short Stories*, out the end of July, will be William Saroyan, Jesse Stuart, Buckle Moon, Truman Capote, Frank Brookhouse, Ashley Buck, Thomas Pappas, James Boyer May, and Wendell Wilcox. Lee Lukes, editor of *Decade*, has chosen "Ma and Mrs. Robinson" to represent Ornstein in the anthology.

Ticket Brokers

Continued from page 51

were made by Brock Pemberton, representing the League of N. Y. Theatres, and Max Gordon, of the Committee of Theatrical Producers. At another meeting yesterday (Tues.) applications for membership were received from most of New York's 54 licensed brokers.

Under the chairmanship of Ben Kaiden, head of the Original Tyson's agency, a committee will draw up a set of bylaws, which will be submitted to a general meeting of the organization. At the same time permanent officers will be elected. A committee will also try to arrange a series of discussions with the League and the CTP to work out a satisfactory plan of theatre ticket distribution.

In seeking a legislative investigation of the ticket situation, the brokers hope to obtain an increase in the present 75c limit on agency ticket sales and to test the state business law that stipulates the fee.

Although individual brokers admit that the present ticket situation is generally unsatisfactory, they feel that the current uproar is affecting them unfairly. They claim that, contrary to the impression being created, most brokers operate legitimately and provide an essential service for the theatre and public.

The established brokers don't depend on the top hits, it's argued, but actually rely mainly on the less popular shows for their principal volume. One broker estimated that the normal sales ratio is about eight tickets for moderate hits and intermediate draws, to one for the biggest hits. The brokers, like the theatre as a whole, cannot live on a few hits, but must get their income from many shows, it's asserted.

The public will not stand in line to buy tickets to non-hit productions, the brokers continue. But the agency, whose revenue depends on sales volume, must dispose of the lesser attractions among pa-

SCULLY'S SCRAPBOOK

By Frank Scully

Nutwood, Ill., June 18.

As one out of every eight is destined to be classed as mentally ill before receiving a one-way pass to the next world it seems more compelling than a compulsion-neurosis that the Scully Psychiatric Word Book should leave no escape-mechanism unexplored.

In any therapy the first hope for recovery lies in knowing what's wrong with the patient. Thanks to this guidebook almost anybody in Hollywood can find, if not the answer to his troubles, at least an explanation of how he got that way.

If many things are described here as psychiatric symptoms which you consider perfectly normal, look out. That may go in Hollywood, but once you cross the frontier into civilization you'll be picked up and wrapped in a camisole as sure as marijuana made little dopes. Allons to M day.

M

MacQuarrie Test: A simple group performance test intended originally to indicate mechanical aptitude, later applied to amateurs on "How To Be An Actor," and subsequently a haven for a MacQuarrie with a copy of Webster's dictionary.

Macro-Esthesia: A mental condition which makes objects appear very large. The added attraction to "Portrait of Jenny." If the condition persists that this is entertainment the character is suffering from "macroptic hallucinations" or "macropsia," and a competent psychiatrist should be consulted.

Maladjusted: One of the most welcome words to psychiatrists. Environmental influences which produce unwholesome reactions, irritability, depressions and anxiety-neuroses. Dorothy Lamour east in "Hamlet," "Trigger" forced to wear an English saddle. Mickey Rooney cast as "Lord Fauntleroy."

Malaria-therapy: Injecting cerebrospinal spirochetes with malaria organisms on the theory that the resulting malarial fever will kill the primary infection. Credited to Prof. Wagner-Jauregg of Vienna in 1917 but actually known to Cellini, who records in his autobiography how such a fever cured him of what he called "The French disease." (In France it was called "the Italian disease.")

Malignant Trend: Preoccupation with inferior psycho-sexual activities accompanied by speech which is a marked regression from conventional thinking. Common to players in football pictures, where the hero gives a moronic pep talk to the squad, then winks to his girl in the 64th row of a stadium seating 100,000 persons, and on receiving a wink from her in return proceeds to run off four touchdowns in the remaining two minutes of play. After that he spends the rest of his days as a stumbleback conversing with slaphappy fighters on the corner of Hollywood and Vine.

Mania: One of the wildest used words in psychiatry. Actually it refers to the excited phase of a manic depressive psychosis. Common to trouper whose agents tell them Zaneke has just agreed to a big deal, only to learn a week later that the deal fell through because "The Snake Pit" didn't do so well in the Dutch East Indies. There are 27 types of mania from acro- to trichotillo-, the best known being dipso-, klepto-, micro-, onomato-, and prydo.

Malingering: One who feigns illness. In Hollywood more commonly used to describe no longer wanted wonder-boys who are sitting out long-term contracts with nothing to do but draw their salaries and doodlebugs. Practically all these characters go through all phases of a manic-depressive psychosis, but a return to honest labor cures most of them.

Manifest Content: The dream content or that part of it which is still remembered on awakening. Psychiatrists who prod patients into remembering the rest is what runs into big money, except in the case of Steve Fisher, who made the money for himself by writing "I Wake Up Screaming."

Marie's Three Papers Test: Subject is given three scripts and told to cross the room, drop one script in the wastebasket, put one on a table and return the third to the producer. The producer looks at the first page, proceeds to tear the script to pieces, just to show his staff how he used to tear telephone books when he was a strong man in a circus, and then orders the unit to shoot the script in the wastebasket because that way the company's 20-year-old sets of "Ben Hur" will not go to waste.

Marijuana: A drug which causes its users to simulate dementia praecox. Specific symptoms are partial disorientation, micropsia and disturbance of time and space perception, both of which are restored with doing time in a link. In the Mithcum syndrome.

Masochism: A perversion characterized by the wish to be hurt as a form of sexual excitement. Also called "passive alogagnia." Also called the horsewhipping scene, which is a "must" in all primitive pix. In the "Mutiny on the Bounty" syndrome.

Megalomania: From a Greek prefix meaning "large." A mental disorder with extravagant delusions of self-importance and a terrific yen for power. Common to Hollywood characters who demand billing for producing, directing, writing, composing, acting and singing, and then hire ghosts to do everything but take the bows. In the Fuehrer syndrome.

Melancholia: Common to megalomaniacs in their middle years. Characterized by depression, restlessness, self-accusations. Not as severe as the depressed phase of a manic depressive psychosis, and if it is involution melancholia, which is common in Hollywood, it can be cured by writing a three-installment story for Your Life entitled "People I Betrayed."

Meniere's Disease: Inflammation of the circular canal of the internal ear, which produces vertigo. With the advent of television it is an increasingly imagined symptom of picture producers, who fear the ringing in their heads is driving them crazy.

Mental Age: The total score attained by a subject when tested by the Binet-Simon scale. If it goes over 12 you're in the wrong business and had better get into one where you make less money but live longer.

Meralgia Parasthetica: Neuralgia affecting lateral cutaneous nerve of the thigh. If chorus girls imagine they are being constantly pinched there, it is not necessarily imagination.

Metaphrenia: Mental state of one whose libido has withdrawn from emotional participation in the family group and is now concerned with personal gain. Common to characters who end up as "The Champion."

trons who first ask for the top hits. Unless there is an adequate profit involved, no one will provide this service, and the theatre as a whole will suffer.

With the return to town this week of Edward T. McCaffery, N. Y. commissioner of licenses, the unlicensed sale of theatre tickets at newsstands and cigar counters in hotel lobbies is expected to be forbidden. The practice had recently been brought to light by Murtagh.

SCHWARTZ SETS BERGER

Maurice Schwartz has set Gustave Berger to play one of the featured parts in his forthcoming "Yoselle, the Nightingale," Sholem Aleichem's folk comedy with music by Sholem Secunda, Yiddish-language legit premieres Oct. 17 at the Yiddish Art theatre, N. Y.

Berger played last year's "Hershel, the Jester" for Schwartz.

Broadway

The Russel Crouses summering at Annisquam, Mass.

Anne Pinkus, secretary to William Morris, Jr., flying to Europe July 1.

Valerie Bettis summering in New London, Conn., teaching ballet and giving dance recitals.

Buchanan & Co. named ad agency to handle Bob Hope's new Quality Television Corp.

Mrs. O. Monte (Helene) Samuel due in from N. O. for the summer to "cool off" on Broadway.

Janet Cantor, the youngest of Eddie and Ida Cantor's five daughters, is now a "serious" music composer.

Music Corp. of America finally moving into its own building at 57th & Madison some time next week.

Harvey Day named by Lester Cowan as producer's sales rep on "Love Happy," which is being distributed by UA.

Bing Crosby and Bill Morrow back to the Coast over the weekend, but the latter due back here end of this week.

George Raft, who reached Paris over the weekend, heading for the Riviera where he will reside between film commitments.

Gerald Astor, son of Columbia Pictures circuit sales exec Louis Astor, was graduated magna cum laude from Princeton last week.

John Perona, El Morocco boniface, gave the Herald-Trib's film critic, Otis L. Guernsey, Jr., off to Europe yesterday (Tues.) on the America.

Emeric Pressburger and Michael Powell, British film producers, agents Robert Lantz and Christopher Mann planned to the Coast Sunday (19).

Songwriter - pianist Teri Josefowitz currently for luncheon and cocktails at the Penthouse club doubling with the Club Mon Plaisir nightly.

Margie Hart in from the Coast to do Sadie Thompson at the Rialto, Hoboken, production "Rain." Her husband, writer Seaman Jacobs, with her.

Warner Bros. theatre exec Max B. Blackman's 25th wedding anniversary, July 4, one month after his parents, Mr. and Mrs. Joseph Blackman feted their 50th anni.

Louis A. Lolito, g.m. for Mrs. Martin (Louise) Beck's interests, back from Europe yesterday Monday (20). Mrs. Beck sails for two months abroad the end of next week.

Maurice Fennell, baritone, member of the American Theatre Wing musical faculty, off to Harrison, Me., on June 30 to direct summer musical activities at the Wigwam School.

Albert Berryman, vet maitre d' of the old Hollywood and Miami Beach Ciro's, sailed for Paris last week with his new bride, the former Alice Selvin, reputedly a millionaire.

Rosalind Ivan left for the Coast Saturday (18) to appear with Cecil Kellaway in Tennessee Williams' and Donald Windham's comedy, "You Touched Me," which will be put on at the Biltmore there.

The Dave Kapp's 22d anniversary. Decca veepee to the Coast for a 10-day quickie. Incidentally, Mrs. Kapp, widow of the Decca prez and founder, Coasting in July for a month to visit her family.

Screen Directors Guild's first of series of public forums tomorrow (Tues.) at Museum of Modern Art, with Benjamin A. Cohen, UN director of information, and Jean Benoit-Levy, UN director of films, as guest speakers.

Tony Martin, in between the Riviera engagement, doing Victor recordings and also mulling television, so much so that he has nixed a couple of indie pix. "From where I'm sitting," says the singer, "video looks like the hottest thing in show biz."

George Jessel torches for the unsung lyric writers in a current Esquire piece, "And Then They Wrote," pleading that the songsmiths too often eclipse their word-smith collaborators whenever the nation's songs are written about, discussed, etc.

Equitable Life, in connection with their routine check of addresses under paid-up policies, trying to locate Henry W. Geiger, former musician and singing teacher. Geiger gave his address as 343 W. 70th st., N. Y., when he took the policy out in 1926.

George Skouras to be honored dinner guest at formal opening celebration of the new Forest Hills Jewish Center Sept. 17. During the construction of the synagogue, when residents had no place to worship, Skouras made available his Forest Hills theatre.

Queens County Council nixed renaming part of 33d Ave., Bayside, the John Golden Lane in honor of the showman's approaching 73th birthday. It was explained as no reflection on the producer but that

"constant renaming of streets created confusion for postal authorities."

After completing thesping chores in Warners' "Chain Lightning," both Raymond Massey and Richard Whorf plan separate trips to New York. Whorf will direct Monte Proser's forthcoming legit starring Martha Raye. Massey, accompanied by his wife, will talk legit offers for the fall.

Jack Cohn, Columbia Pictures vice-presy, hosting 125 wounded vets at his Katonah (N.Y.) estate today (Wed.) in behalf of the 52 Club which does an all-year round job of entertaining hospitalized soldiers and sailors. Charles L. Casanave has made available a print of Harold Lloyd's "Movie Crazy" for the occasion.

Australia

By Eric Gorrick

London Films' "Spring in Park Lane" is in its 26th week in Melbourne for Hoyts.

Jack Reid, of the "Oklahama!" troupe, doing some broadcasting for Australian Broadcasting Commission.

Herc McIntyre, U-I topper here, president of The Pioneers, a local setup comprised of showmen who began away back.

Both Greater Union and Hoyts are playing the 33-year-old Chaplin opus, "The Floorwalker," in the keys and nabes.

"Joan of Arc" (RKO) has been given the blessing for local dating by the Roman Catholic Church. Pic will go over the Hoyts loop.

Cinesound, under production direction of Ken G. Hall, making additional two-reelers for the U. S. television market, covering the Down Under way of life.

Greater Union Theatres will release Selznick's "Portrait of Jennie" on a deal completed between Norman B. Rydge, the GUT topper, and Cleave Shepherd, SRO.

Barcelona

Legit actor Alejandro Ulloa touring Canary Islands with "Hamlet."

New legit by A. Paso, Jr., and R. Perello, "Mariquilla la Folklorica," bowed at the Barcelona theatre.

Isabel Garcés is appearing at the Borrás theatre in a new comic play by Victor Ruiz Iriarte, "Las Mujeres Decentes" ("Decent Women").

Maestro Sorozabal presenting new operetta at the Calderon theatre, "La isla de las perlas" ("Pearl Island"). Songs and dialog by Gonzalo del Castillo, Marti Alonso and Mendez Herrera.

Catalina Barcelona has scored a big success at the Comedia with the play, "Eugenia, su Alma y su Armarío" ("Eugenie, Her Soul and Her Cupboard"), by Luis F. Sevilla and L. Tejedor.

Windsor Palace gave gala premiere for Spanish film production, "Alhucemas," depicting historical landing of Spanish Army in Africa. Pic, directed by Jose Lopez Rubio, stars Julio Pena and Jose Bodalo.

Mexican pix doing okay here, with "Los tres Garcia" ("The Three Garcias"), Rodriguez Hermanos production, and "Ala en el Rancho grande" ("Out on the Big Ranch"), in Technicolor, in new version with Jorge Negrete, well received.

Westport, Conn.

By Humphrey Doulens

Miriam Howell weekendening here. Ditto Vern Alves.

Hunt Bros.' Circus moving into this area and doing well.

Betty Tyson, niece of Mrs. Perle Mesta, playing small parts at Country Playhouse.

Mme. Marie Pons, mother of Lily Pons, returning here next week from Saratoga.

Marks Levine, head of National Concerts and Artists, bought a house at Wilton.

Carl Ravazza at his Wilton place. Grace Filkins going to Thousand Islands for the summer.

John Tyers off to St. Louis to join his wife, Helena Bliss, in St. Louis Muny Opera season.

Mary Duggett Benson, one time general manager of N. Y. Civic Repertory theatre, sailed for Europe.

Fritz and Carlotta (Irwin) Reiner going to Switzerland when the maestro completes summer dates in this country.

Christie MacDonald, Theresa Helburn, John C. Wilson, Peggy O'Brien, Philip Dunning, Ward French, Eva LeGallienne, James Melton, Paul Kwartin and John Fearnley at reopening of Country Playhouse (20), with "The Time of Your Life," costarring Eddie Dowling and Meg Mundy.

London

Sir Malcolm Sargent to Portugal to conduct series of concerts.

Billy Caryl, of Caryl and Mundy, hospitalized with thrombosis.

Tom Arnold's next ice show at the Stoll theatre will be "Ice Vogues" opening July 15.

Next Playhouse offering will be "This Walking Shadow," starring Freda Jackson, opening June 29.

Al Daff, Universal foreign sales exec in N. Y., here on periodic checkup and leaves for Continent soon.

Cornelia Otis Skinner goes into the St. James late this month for a short season, replacing Terence Rattigan's "Adventure Story."

J. B. Priestley has scripted an original for Associated British skedded for production in early this Fall under the title "Last Holiday."

Will Hay, scholastic comedian, left over \$100,000, bulk going to his elder daughter Gladys Hay, featured in "Ignorance Is Bliss" radio program.

"The Young and Fair," all-female American play, replaces "Miss Turner's Husband" at St. Martin's June 29. Stars Marie Ney and Jane Baxter.

Walt Disney arrived last Monday (13) and will see "Treasure Island" under way before taking his family to Europe. Phil Gersdorf here to do publicity on pic.

Second of the provincial repertory companies in the Embassy theatre season is Glasgow Citizens Theatre presenting an hilarious adaptation of Moliere's "L'Ecole des Femmes."

Chicago

Palace expecting vaude return July 25.

Harry Minton takes over direction of Marengo, Ill., strawhatter. Chicago theatre angling Danny Kaye for two weeks, starting Aug. 12.

Aileen Stanley joined east of "Inside U. S. A." as does Herbert Ross.

Marta Toren in for personals with "Illegal Entry" film at the Palace.

Alan Ladd in for background shots of steel mills for "Postal Inspector."

Frank Sinatra and James Edwards, film star, in for Catholic Youth benefit.

John Ringling North, Ringling Bros., circus, talking to Nat Green, midwest rep, on July showing here.

Roy Rogers and wife, Dale Evans, huddling with department store execs here on merchandise tie-ins.

Jimmie Fidler in huddling with J. Walter Thompson, public relations staff on his "National Kids Day" campaign.

Gabby Hayes, Roy Rogers and Art Rush here to discuss rodeo plans with Arthur Wirtz, head of Chicago Stadium.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

John and Robbie Garfield off to Rome.

Jules Levey and Jacques Grinief back from Italy.

Nancy Carroll going home after a short stay in Italy.

The Joe McConville's gandering Paris with the Lacey Kastners.

George Raft and Leland Hayward arrived together in town.

Jean-Paul Sartre and Louis Nagel patching up all differences.

Casey Robinson currently shooting racetrack locations for "My Old Man."

The Spyros Skouras guests at many parties including the Opera in the George Hirsche's box.

Lou Walters kissing Emil Boreo on both cheeks soon after reaching Paris. Boreo had been very sick on French Riviera, but now looks okay.

Rome

By Helen McGill Tubbs

Director Geza Radvanyi back from Paris.

Dorothy and Lillian Gish visiting Italy for the summer.

Eddie Mannix, of Metro, in Rome for a few days.

Max Mark here viewing films for the American market.

Nancy Carroll received an eye injury a few days after her arrival here.

Mrs. Ray Lewis, of Alliance Films Distributors in Canada, is in Rome.

Producer Leonard Sillman, of N. Y., left for Paris after vacation in Rome.

Sam Waaggaenger looking up films in Italy suitable for the Dutch market.

Leonard Hoffman, writer, brother of Irving Hoffman in Rome for a few days.

Writer Hans Habe and his

actress-wife, Eloise Hardt, will vacation in Austria.

Distributor-producer Ilya Lopert is here from N. Y. Mrs. Lopert accompanying him.

Harold Lewis here to do public relations on the Roberto Rossellini-Ingrid Bergman film.

John Kitzmiller, Negro actor in Rome, is being sought for a film about a GI to be made in Germany.

Ilya Lopert in Rome to confer with his associates on his forthcoming production, "Somewhere in Italy."

Frank Latimore, Broadway actor, is playing in an Italian film being made at Cine-Citta, just outside Rome.

Brooks McCormack, American tenor now in Italy, was featured at a benefit concert in the Italian Embassy given for the Holy See.

Writer Hans Habe and his wife, Elaine, have taken a villa in Rome. Habe at work on a motion picture script about present-day Germany.

Walter Wanger and wife, Joan Bennett, at the Hassler hotel making plans to bring their children to Rome and stay for several months.

Washington

By Florence S. Lowe

Francis Harmon, MPPAA veepee, in town past week for a YMCA pow-wow.

National Press Club held special screening of U. S. symposium of the Brave new night (21).

Republic's local topper, Jake Flax, holding a series of press screenings of "Red Menace."

Howard ("Life With Father") Lindsay attended Americans for Democratic Action meeting here.

Helen Hayes here to see daughter, Mary MacArthur, score a hit in "The Corn Is Green," at nearby Olney theatre.

Jane Pickens slated to sing a George Gershwin memorial program July 27 at National Symphony's outdoor Watergate theatre.

Amusement unit of Allied Jewish Appeal, under chairmanship of exhibitor Sidney Lust, lunching Thursday (23) to spark the drive.

Production unit of Universal's "Free for All," in town past week with stars Ann Blythe and Robert Cummings, and producer Robert Buckner, hit the publicity jackpot thanks to some hep flackery.

Pittsburgh

By Hal Cohen

Carl Deberthine, bandleader, bedded with pneumonia.

Eddie (Rochester) Anderson set for Carousel week of July 15.

Billie Burke in town autographing copies of her autobiog, "Feather On My Nose."

Collette Crawford off for Boiling Springs, Pa., to ingenue roles in Allentown Playhouse.

John Johns making fourth appearance of the season at Playhouse in current "Remember Me."

Ray Schneider, chief announcer at WWSW, and his wife celebrated their 10th wedding anni last week.

Brian McDonald has brought his wife, Patti Phillippi, and new daughter home for few weeks during "Ice-Capades" layoff.

Bert Pollock, playwright who got M.A. degree last week at Tech drama school, appointed head of dramatics at Berea, Ky., College.

Pittsburgh Playhouse's Virginia Mulhullen resigning to head the costume department at the Carnegie Tech Drama School, and Tom Power, p.a. for the last year, has turned in his notice, too. Power has taken a job with central publicity bureau of Westinghouse Co.

Cleveland

By Glenn C. Pullen

George Sterney orch back at Bronze Room.

Jeanne Harvey, singer, signed for Horace Heidt unit.

Adeline Niece and Larry Best bringing 'em in at the Golden Dragon.

Nancy Nesbitt, "Miss Ohio of 1947," joined Sammy Watkins' band as vocalist.

Johnny Vadnal's local Victor-recorded polkaaters signed by MCA for midwestern tour.

About 40 staff members of the Play House here forming summer repertory company for strawhatter at Chautauqua, N. Y.

Frederic McConnell, Play House director, and actress-wife, Harriet Brazier, vacationing at Mirror Lake, New Hampshire.

Reaph Lewis, comic, and Louise Hoff, singer, rushed in by Borsellino's Club as pinch-hitters when auto accident forced Victor Borge to cancel date.

Basil Langton, English actor-director of Catholic University, Washington, guest-directing "Joan of Arc" for Cahn Park's outdoor theatre, week of July 5.

Hollywood

Ron Alcorn recovering from surgery.

Henry O'Neills celebrated their silver wedding.

Al Horwitz celebrated their 20th wedding anni.

Betty Hutton back to work after siege of strep throat.

Walter Wanger and Joan Bennett returned from Europe.

Eugenie Leontovich suing Gregory Ratoff for divorce.

Ted Lewis signed for two days at the California State Fair.

Bernie Milligan out of the hospital after a siege of pneumonia.

Al Kingston checked out of the Nat Goldstone agency to organize his own.

Masquers tossed a party to celebrate James Barton's 55th year in show biz.

Gradwell Sears in town to confer with Mary Pickford and Charles Chaplin.

Rudy Vallee booked for three weeks at the Mark Hopkins, San Francisco, in December.

Millon Berle will emcee the second annual ball of the Greater Los Angeles Press Club.

Screen Writers Guild members pledged 1% of their salaries to the Motion Picture Relief Fund.

Bob Trent in town to round up talent for his forthcoming Broadway show, "Adam and Eve."

Harry M. Warner will be guest at the National Conference of Christians and Jews, June 28.

J. Farrell Macdonald started his 45th year in films and his 49th role in "His Doctor," at 20th-Fox.

Bette Davis wound up with a shiner when a rifle kicked back at the "Beyond the Forest" location.

Hugo Fregonese returned from Buenos Aires to dub his Spanish picture, "Holly, a Criminal," in English.

Cass Daley booked for two weeks at the London Palladium, starting July 18, followed by a tour of the provinces.

Leo Tover inch-hitting as cameraman 20th-Fox for Joe Mc Donald, recuperating from emergency appendectomy.

Bucks County, Pa.

By Sol Jacobson

Viola Roache checked out to play "Night Must Fall" at Olney, Md.

Eddie Reich reopening Clinton, N. J., Sat. (25) with "Light Up Sky."

Moss Hart commuting from Aquetong home to "Miss Liberty" rehearsals in Philly.

Paul Gallico farm in Stockton, N. J., sold last week to Mrs. Helen Vaughan Henderson.

Leo Freedmans, Jane Broder, Louise Beck, Ben Washer, Donald Buck, Gertrude Applebaum in for weekend.

Lee Shubert, Max Gordon, Gloria Safir, Kitty Carlisle, Moss Hart in to catch preem Mon. (20) night of "Pretty Penny."

"Merry Widow," starring Wilbur Evans and Susanna Foster, to open St. John Terrell's arena theatre July 9 in Lambertville, N. J.

Sara Seeger (Mrs. Ezra Stone) back on Newtown farm after leaving "At War With Army," cast; ditto Shirley Booth from "Goodbye, My Fancy."

Boyd Crawford, Elizabeth Eustis, John Marriott in for rehearsals of "I'll Take My Stand," Elihu Winer play debuting at New Hope Mon. (27). Paul Morrison is staging.

Theron Bamberger reversing biz trend by bettering last year's take with first two bills at Playhouse, Kay Francis in "Let Us Be Gay" and Sylvia Sidney in "Two Mrs. Carralls."

Ted Steele, commuting farmer, to guest star at Street Fair in New Hope June 30-July 4 for benefit of Recreation Center. Paul Whiteman sponsoring songwriting contest, Harry Haengsen a "Penny" competition.

Germany

By B. H. Liebes

Hungarian author and dramatist Bela Balasz signed up with Defa.

Berlin's former variety theatre, Delphi, will be rebuilt into one of the city's largest film houses.

International Film Exchange, with homeoffice in Dusseldorf, has opened branches in Stockholm and Bussum, Holland.

Victor de Kowa has signed for stage appearance in Buenos Aires. All his earnings will be turned over to a Berlin charity.

At the recently held International Ultra-sound Congress in Erlangen, scientific films produced in Germany were shown to scientists from 12 countries.

Heidermarie Hailheyer picked for leading role in Carl Zuckmayer's "Barbara Blomberg," which will be staged in Berlin's Hebbel theatre by Karl-Heinz Stroux.

Camera Film Co. has started

(Continued on page 55)

Chatter

Continued from page 34

Germany

shooting on "Ulyssa," directed by Kurt Meisel. Top roles are taken by Brigitte Horney, Axel von Ambesser and Kurt Meisel.

The films "Grosse Freiheit No. 7," starring Hans Albers, and "Rembrandt," starring Ewald Balser, will be shown during Art Week at Edinburgh, Scotland.

Top German artists who will appear at the Salzburg Festival are Attila Hoerbiger, starring in "Jedermann," Kaethe Gold and Will Quadflieg in "Clavigo," and Ewald Balser in "Iphigenie."

North-Rhine Westphalian theatre owners have decided to stop showing of newsreel "Welt in showing" ("World in Film") after July 1 due to high rental fees and complaints from theatregoers about the text and quality of the newsreel.

India

By N. V. Eswar

Cinema actors in South India have banded themselves into an association.

Jean Renoir reported to be producing "River" in a Bombay studio instead of at Calcutta, as stated earlier.

Exhibitors in Madras City created stir by refusing to screen government-sponsored "approved" films from June 3 as directed by government.

The Pakistan government is preparing a travelogue covering the northwest frontier, tribal areas and Kashmir for exploitation in Pakistan and abroad.

"Johnny Belinda," which ran well in Calcutta and Bombay, is currently playing at the New Globe, Madras. Picture is doing good business, with stiff opposition from Samuel Goldwyn's "Enchantment."

General complaint among English filmgoers is that considerable time lag exists between releases at Calcutta and Bombay. Quite often it happens that a picture is released in Bombay, which was seen in Calcutta a year before.

Philadelphia

By JERRY GAGHAN

The Glass Door, hitherto a cocktail lounge, switches to floor-show policy this week.

The Academy of Music, which had its most profitable season in its history, shuttering for summer.

Alan Gans, KYW announcer, and Patti Beals, cye pianist, were married in suburban Milbourne over the weekend.

Victor Hugo, one-time Paul Whiteman trumpeter and maestro at the Little Rathskeller for the past 13 years, ended his long run there last week (16).

Willard Alexander, local booker, sided his Class of '29 (Univ. of Penn.) celebrate 20th reunion with a party at the Dizzy Gillespie opening, Friday (17) at the Click.

Cosmopolitan Opera Co., slated to give a Saturday (18) matinee performance of "The Merry Widow," and "Carmen" in the evening in Harrisburg, Pa., cancelled at the last minute.

Vienna

Hermann Roebbeling, 73, former general-manager of Burg theatre, died.

Karl Hans Jaray inked for Georg Fraser-Franz Massarek film, "Court in Mantua."

Raoul Aslan, of Burg theatre, inked for Austro-French film production, "Doctor At Crossroad."

"Cleveland," first March of Time pic here, is being synchronized, with Karl Hans Jaray to narrate German language version.

Film committee selected "Mysterious Depth" for Venice Festival, "Dear Friend" for Locarno and "Eroica" for Cannes.

Minneapolis

By Les Rees

Club Carnival has Ink Spots and Sonnie.

Grace Barrie at Hotel Radisson Flame Room.

Vaude return set for July 28 at RKO-Orpheum.

Northwest Variety club's annual golf tournament scheduled for Aug. 12.

Harry Richmond plus Laurette & Clymes follows Inks Spots into Club Carnival, June 23.

June March, burlesque stripper, guest star with Old Log strawhatter in season's opener, "Rain."

Merle Potter, former Berger circuit general manager, out of Army

and doing a column for Shopping News.

Buddy Rogers here in capacity of Naval Reserve lieutenant with crew of Constitution, Navy's giant flying ship.

Estate of late Tom Heggen, co-author of stage hit, "Mr. Roberts," valued at more than \$20,000, left to parents here.

Lake Minnetonka suburb setting up Community theatre for summer.

Old Log strawhatter has June March, burley stripper, in "Rain."

Bill Wigginton, one of ace WCCO announcers and disk jockeys, quit radio to join father in restaurant business at Montevideo, Minn.

Henry Greene, Jr., and Martin Lebedoff appointed by Bennie Berger, North Central Allied, chairman and co-chairman of arrangements committee for national Allied States convention here Oct. 24-26.

Riviera

By Margaret Gardner

Jean-Pierre Aumont, accompanied by Maria Montez, vacationing at St. Tropez, spending the day in Cannes.

Maurice Chevalier to Paris to finish his film, "Le Roi." Further tapings of his "This Is Paris" radio program will await his return to Cannes.

The Cannes Palm Beach Casino had a successful first Gala of the season, with entertainment honors going to the young American dancing team, Gloria and Jerry Roy.

Other acts included the Ludovic Bros. and Suzy Jera.

French film magazines, "Cine-monde" and "Le Film Francais," gave Jennifer Jones the title of "the best foreign actress of the year." Item is in this column because at the moment Jennifer and David O. Selznick are vacationing in San Remo, on the Italian Riviera.

Dublin

By Maxwell Sweeney

Dermot Walsh inked for Malvern Festival.

Ernest Dudley here from England for special airings over Radio Eireann.

John Mills and playwright wife, Mary Hayley Bell, to London after weekending here.

Leslie Williams, Metro back, in from London to beat drums for "Edward My Son."

Gerard Healy bowed out of Radio Eireann rep co. for script-writing chore in London.

Dan O'Connell reading production of "Much Ado About Nothing" for Longford Productions, sole Shakespeare piece seen here this year.

Mexico City

By Douglas L. Grahame

Jorge Negrete ill with gripe.

Zachary Scott and wife visiting.

Enrique Cugat's cocktail lounge, Tropicana Cugat, shuttered by a fire.

Dolly Dee, American dancer, clicking in the Waldorf hotel's Blue Room floor show.

"A Streetcar Named Desire," in Spanish, completed 50 performances at Teatro Iris, a record for such entertainment here.

Nini Marshall, Argentinian comedienne, here to play in a pic with Joaquin Pardave, veteran comic, and double at the Folies, vaude revue house.

Monte Carlo's Dice

Continued from page 1

fret actually worked for a while as a craps croupier.

The tables to be used at the Casino have been manufactured by the B. C. Wills & Co., of Detroit, owned by Mr. Weinbrenner, proprietor of the Sun Valley Casino. The dice, also brought from America, are of bright colors and made of transparent plastic material. The points are stamped on, so that the surface of the dice is perfectly smooth.

Craps will be "classicalised" at Monte Carlo, in that the famous and colorful slang expressions of American craps throwers will not be used. The formal announcements will, however, be preserved exactly as spoken in American casinos.

All craps announcements are being taught to croupiers in both English and French. But to begin with, each table will play in English, so that Americans this summer will be able to hear the familiar remarks like "seven the

winner on the line," "seven the loser," "easyway," "the hard way," etc., even if he won't hear "snake eyes" or "little Joe." Later when the game becomes popular with French and other visitors, both English and French will be used. "Faites vos jeux, messieurs," and "rien ne va plus" will then be given as well as "coming out" (for the first throw), "all bets down" and "no more" as in American casinos. All the formal phrases have been translated into French, but the words, "field," "win," "lose," "come" and "don't come," as marked on the table, remain in English throughout.

The odds to be paid in Monte Carlo for craps are the usual ones, ranging, according to the bets, from even money up to four, seven, and 15 to one.

The Casino will issue leaflets printed in English, French and Italian to explain the rules of the game for clients, unfamiliar with it. Also the croupiers will be available to supply information to players on request.

The 12 croupiers, who are now working eight hours a day at the "Craps School" were selected from 50 "trente et quarante" and roulette croupiers who volunteered for the new game. They are all experienced men, with a fair knowledge of English, and are young, a necessary requisite because of the strain of conducting the game standing up.

This, the first time, that craps will be played in any European Casino, is creating a great deal of interest among the regular clients of the Casino, and especially among the croupiers who will conduct the game. They are convinced that French and Italian gamblers will find it as fascinating as Americans.

There will be three croupiers to each table, the "stick man" and two men to handle the chips. In the future is the possibility of adapting the tables to Monte Carlo style so that croupiers and clients can play sitting down.

MARRIAGES

Zetta Horst to Blake Sommer, May 29, Canton, O. Bride, who is women's director of station WHBC, Canton, is known professionally as Carol Adams.

Peggy Knudsen to James C. Jordan, Los Angeles, June 15. Bride is a film actress; he's a television director and son of Fibber McGee and Molly.

Jackie Cain to Roy Krall, Chicago, June 19. Bride is a singer; he's a bandleader.

Lorraine Carroll to Clarence J. Kercher, Pittsburgh, June 22. Both are in roller-skating act of Spinning Dynawhirls.

Hilda Garitano to Eddie Handleman, Pittsburgh, June 4. He's manager of the Copa niterity there.

Dorothy Welland to William Saulnier, Connecticut Lake, Pa., June 17. Bride's the daughter of A. A. Welland, Pittsburgh theatre owner.

Pauline Settle McMartin to Richard Ney, San Diego, June 16. He's a film actor, formerly married to Greer Garson.

Tehkla Kalia-Bey to Val Arms, Hollywood, June 20. He's a legit producer.

Mrs. Ollie R. Grant to Walter A. Fritschy, Dundee Hills, Mo., June 13. He's Kansas City concert manager.

Joyce Matthews and Milton Berle were wed in New York, June 17. Couple had been divorced in 1947. Bride is an actress; he's the stage, pix and television comedian.

Mary Jean Slocum to Richard Law Warfield, Noroton, Conn., June 16. Bride is a daughter of Lorimer (and Mrs.) Slocum, veepee of Young & Rubicam advertising agency.

Frances deVillers Brokaw to Charles L. Abry, IV, New York, June 13. Bride is the daughter of Mrs. Henry Jaynes Fonda and stepdaughter of Henry Fonda, currently starred in the Broadway production of "Mister Roberts."

Yvonne Motley to Thomas B. McCabe, Jr., New York, June 18. Bride is daughter of Parade magazine publisher Arthur H. Motley; he's son of the Scott Paper Co. prexy Thomas Bayard McCabe.

Joan Hyldtoft to Neil Rose, Oakland, Cal., June 19. Bride was featured skater in N. Y. Roxy ice displays; he's member of the comedy ice team, Three Rookies.

Marilyn Paula Greenberg to Paul Robeson, Jr., Forest Hills, N. Y., June 19. He's the son of Paul Robeson, Negro actor.

Pepper Donna to Nathan Borin, Las Vegas, June 18. Bride is a former Miami showgirl.

Beatrice Whitney Straight to Peter Cookson, Carson City, Nev., June 2. Bride is actress; he's stage and screen actor.

OBITUARIES

ALFRED MUNRO

VIOLA MUNRO

Alfred Gordon Munro, 73, former legit manager, and his wife, ex-actress Viola Gordon Munro, 55, were found shot to death June 20 in their apartment at Norfolk, Conn., near Hartford. The local medical examiner said Mrs. Munro had shot her husband and then killed herself. Lt. Elton Nolan, of the Connecticut state police, discovered the bodies and a pistol nearby.

Munro, at one time Shubert general manager in Boston, subsequently represented the firm in Philadelphia. He dropped out of sight about six years ago, and had not been heard of since then by former associates or by his union, the Assn. of Theatrical Press Agents & Managers. Mrs. Munro was a former monologist.

A son, Charles, survives.

FREDERICK J. BUTLER

Frederick Justice Butler, 76, former actor and stage designer, died at his home in Fairmont, Mo., June 13.

Before going to Kansas City in 1917, he had been an actor and scenic artist with Dubinsky Bros. at the Tootle Theatre, St. Joe., and with the traveling Dubinsky stock. He was scenic artist at the Newman theatre, K. C., when it opened in 1919, and later with a number of other K. C. theatres. He was associated with the Loe Bridge stock company at the old Globe theatre, and later with stock at the Garden theatre. He had been with the Folly theatre, K. C., from 1941 until he retired in 1945.

Survived by wife, Helen.

LOUIS KROUSE

Louis Krouse, retired secretary-treasurer of the International Alliance of Theatrical Stage Employees, died in Philadelphia, June 19. He became IATSE's secretary in 1937, holding that post until illness forced his retirement in 1945.

Krouse was active in theatrical labor field since 1909 when he became the first business agent of Philadelphia's projectionists Local 307. In 1916, he became president of the local, continuing in that post until 1937. During the National Recovery Administration period in the middle 1930's he served as Code Authority for the IATSE as well as the burlesque industry.

He is survived by his widow and two sons.

DAVID HERSH

David Hersh, 45, film producer, died June 14 at his Hollywood home after a heart attack.

Hersh went to Hollywood seven years ago and since had been a freelance producer. Among productions with which he was identified are "Copacabana," in association with Sam Coslow; "Walk in the Sun" (20th-Fox); "Bachelors Daughters" and a number of other independent productions.

Prior to his Coast trek, he was president of the Ideal Factoring Corp., financiers of independent productions, usually via second-money deals.

Survived by wife, son, daughter, brother and sister.

LOUIS KALISKI

Louis Kaliski, 63, legit company manager, was found dead of a bullet wound in the head June 18 in his room at the Great Northern hotel, N. Y. A pistol was found under his body and he had left a note to his brother, Joseph Kaliski, of the Haddon Hall hotel, Pittsburgh. Police listed the case as an apparent suicide.

Last employed as manager of a revival of "Desert Song," Kaliski had previously managed companies of "Kiss and Tell" and "State of the Union." Before becoming a manager he was treasurer of the Fox theatre, Detroit, and the Detroit Opera House.

EDGAR D. TURNER

Edgar D. Turner, Jr., 48, president and general manager of Sherman Clay & Co., died June 17 in San Francisco.

A native of Rio Vista, Cal., Turner was a law graduate from Univ. of California 1925. He joined the board of directors of Sherman Clay & Co. in 1929 and became president in 1944. He was a leader in many business and civic organizations, including the National Assn. of Music Merchants. Survived by wife and a son.

ALEXANDER SCHMIDT

Alexander Schmidt, 59, former violinist with the Philadelphia Orchestra, died in Jefferson hospital, Philadelphia, June 18. He played with the orchestra from 1908 to 1912.

He was also concert master of the old Victor Talking Machine Co. Orchestra. He helped organize the Arcadia orchestra and also played with the La Scala Opera Co. orch.

Survived by wife, two daughters, and a son.

ROBERT KELLY

Robert Kelly, 74, legit actor, died in Lewiston, Me., June 19. He played opposite Jeanne Eagles in the original production of "Rain."

Kelly also appeared in several other Broadway hits, including "Street Scene." In recent years, he coached local groups near his residence in Wayne, Me., where he had been living since 1931. He was a member of The Lambs in New York.

Survived by wife.

WILLIAM C. ELLIOTT

William C. Elliott, former president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, died after a heart attack June 15 at his home in Cincinnati, Ohio.

Until his death, Elliott was business agent of IATSE Local No. 5, Cincinnati. He was an international vice-president for a number of years and served as president from 1931 to 1934.

BEN BELLECLAIR

Benjamin Klein, 63, who for many years was on the vaudeville stage as Ben Belleclair, of the Belleclair Bros. aerobatic act, died at his home in Long Beach, L. I., June 18. Since 1935 he had been a member of the staff of the Industrial Council of the Cloak, Suit and Shirt Manufacturers, Inc.

Surviving are his wife, a daughter, three brothers, and two sisters.

BILLY WELLS

Billy Wells, 49, vaude performer, died in Chicago, June 20. He was stricken on the stage of the Chicago theatre several months ago and had been ill since. He's not to be confused with Billy K. Wells, the scripter.

He was the organizer of Billy Wells and Four Fays, comic tumbling act, and started in the business when six years old.

Survived by four sisters.

LIANA MAY HUGHES

Liana May Hughes, 82, retired vaude singer, died aboard her houseboat in San Francisco Bay, June 14.

During her vaude career, billed as "The California Nightingale," she had toured the top circuits and after retirement some years ago, made her home in Frisco.

WILLIAM F. ERICHS

William F. Erichs, 79, father of Harold Erichs, business manager of VARIETY, died June 17 at his Morrick, L. I., home. Funeral services were June 19.

He is survived by his widow and another son, William, besides Harold.

ANNA C. RICKETSON

Anna C. Ricketson, 78, former drama and music critic of the New Bedford (Mass.) Mercury and The Standard-Times, died in East Fair Haven, Mass., June 16.

Father, 71, of John Doerr, film booker for Alliance, died in Ottawa, Ill., June 13. Survived by wife, daughter, and two other sons.

Mother, 57, of Martha Rountree, producer of "Meet the Press" and "Leave It to the Girls," radio and tele shows, died in Washington, D. C., June 19.

Father, 70, of May Johnson, talent agent, died June 16 in Waterbury, Conn.

BIRTHS

Mr. and Mrs. Robert C. Jordan, son, Hollywood, June 15. Father is Bobby Jordan, formerly of "The Dead End Kids" screen team.

Mr. and Mrs. Joe Flynn, daughter, Lawrence, Mass., May 28. Mother's former Helen Southern of Southern Sisters dance team.

Mr. and Mrs. Robert Collier, son, Kansas City, May 29. Father is manager of the Tower theatre there.

Mr. and Mrs. Gregory Peck, son, Los Angeles, June 17. Father is a screen actor.

Mr. and Mrs. William Randolph Hearst, Jr., son, Washington, D. C. Father is publisher of the N. Y. Journal-American.

Mr. and Mrs. Manny Dreisler, daughter, New York, June 19. Father is a member of Eagle Lion's homeoffice legal staff.

DAILY MIRROR



Nightlife Sarah Vaughan Stops Bop City Show

By LEE MORTIMER

I have named this National Novelty Week. There's one nightclub management that is not only happy, but positively bullish.

The place is the new Bop City on Broadway, and the reason for the glee is . . . Sarah Vaughan's opening.

It is surprising what a change of showplace can do for an artist. Miss Vaughan, a beautiful sepian lass with a soul-stirring voice, has shown locally in many smaller clubs. That she was good was attested by her popularity on phonograph platters, but no one ever thought of her as a show stopper in a mass production gin-mill.

That's exactly what she was at Bop City. From now on Sarah is in the Lena Horne class, a sock draw who can pack any room anywhere.

It is common knowledge that I am a square who does not know one bebop from another, but this I do know: What Sarah sings is not bop, but pure and beautiful music. And what she does to you!

NEW YORK POST HOME NEWS

The Midnight Earl . . .

By Earl Wilson

STAR OF THE WEEK: Sarah Vaughan at Bop City.



SARAH VAUGHAN

**THE DIVINE SARAH
THE GEM OF COLUMBIA
RECORDS**

Don't Go to Sleep Tonight Until You've
Heard Sarah's Latest Smash

"TONIGHT I SHALL SLEEP"

**CURRENTLY
BOP CITY
NEW YORK**

Personal Management:
GEORGE TREADWELL

Dir.: **GALE AGENCY, INC.**

Just Concluded a Sensational Personal Appearance Tour of the Nation's Leading Theatres, Hotels and Night Clubs.

Public Relations:
HALL, WEBER and O'ROURKE

Record Exploitation:
JIM MCCARTHY

Hollywood Publicity:
JO and JULIE BROOKS

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL 175 No. 3

NEW YORK, WEDNESDAY, JUNE 29, 1949

PRICE 25 CENTS

SHOW BIZ COOLS OFF ON VIDEO

Too Many That-a-Wayers Chasing Mustang Fans Away from the Oaters

Chicago, June 28.

Definite downgrade of the big-budget westerns at the boxoffice is indicated by the major distributors move to stall releasing of a batch of already completed mustangers. Several of the majors have been forced to jerk their oaters out of announced release schedules to quiet the roar of thundering hoofs now echoing on the nation's screens.

Currently there are 22 westerns in circulation in first and subsequent runs by the majors. Added to these big budgeters are the usual complement of program oaters turned out by Columbia, Republic and Monogram to clog exhibition channels with a surfeit of same-type pix. As a result, both filmgoers and exhibitors are complaining about a lack of variety.

Current crop of westerns were planted early last year when the major companies, beset by slipping revenues, began accenting pix with surefire earning potential. It's long been a production maxim that, when in doubt, go that-a-way. The majors have been caught short in recent months, however, by the simultaneous release of all the companies of their outdoor features.

Major distributives are now worried over the possibility of going overboard with a cycle of non-westerns of the same type. A flock of filmicals is currently beginning to flow to exhibitors and once again they may hit theatres at about the same time. Companies, however, see no out from the periodic plethora of same-type pix since they can't jointly plan their release dates.

TV BETTING PARLORS AS BOOKIE WRECKERS

Springfield, Ill., June 28.

Destruction of the multi-billion dollar illegal horserace bookie industry is seen if other states follow the Illinois pattern of legalized TV for theatre-like betting parlors, with their video screening of races, and with win, place, and show windows.

Bill authorizing pari-mutuel betting in such parlors has passed the Illinois House of Representatives by 93 to 3 vote. A commission has been set up to bring in a report on the plan by 1951, when the next legislature may act to okay the bill, sponsored by Rep. Edward McCabe (D., Chicago).

Hildy's Chapeau (Strawhat)

Setting a new style in strawhat offerings, the Marblehead, Mass., summer theatre has booked Hildegarde as a one-woman show for the week of July 25. Chanteuse will be accompanied by her orch. directed by Salvatore Gloe.

Hildegarde will follow with a two-week run at the Arrowhead, Saratoga Springs, N. Y.

Official Tune Fights VD

Washington, June 28.

D. C. Health Department has had a tune written and intends to enlist local jukeboxes in the publicity campaign against venereal disease.

"The song is called 'Put It Down.' 'It' being VD. Song is being orchestrated and a platter will be made by a quintet. Health Department will ask local saloons, dancehalls, etc., to use the record in jukeboxes.

Harlem Niteries

Tune Swan Song; No Ofay Business

Harlem nightlife is at the lowest ebb in its colorful history. This section's cafes which at one time attracted fashionable elements and lush spenders have been pared down to parttime operation with none in a position to support name shows on a full-week basis.

Conditions in that N.Y. sector are so bad that Small's Paradise, the staple niterie in Harlem, is running shows only on weekends. It's the first time in its 30-year history that it has been forced to do so.

There are few clubs of any size that are running full weeks. Included in that category is the newly-opened Baby Grand, which has three acts and a band, but total entertainment budget is small in comparison to the big shows once customary in that sector.

Operators feel that the bad publicity Harlem has received in the past few years has been instrumental in whittling the number of ofay visitors that used to drop plenty coin in Harlem's cafes. Although muggings have been minimized there, the after-effects linger on.

Another factor of waning biz is the inability of Harlem spots to find a Negro name that would attract Broadway spenders. Some

(Continued on page 55)

Jessel's 1st 'Farewell'

Chicago, June 28.

George Jessel will start a series of "farewell" appearances when the film producer-comedian plays the Oriental theatre, Chicago, Aug. 4. His vaude stand will be in conjunction with the 20th film, "You're My Everything" which he authored but didn't produce.

Sir Harry Lauder played several seasons of "farewell" tours and the late Ernestine Schuman-Heink similarly made a career out of "farewell" appearances. None of them said positively.

STARS, SPONSORS STILL LIKE RADIO

By ABEL GREEN

Jack Benny, Al Jolson and Eddie Cantor are or have been in New York since last week and all are "talking television." Two of them, Cantor and Jolson, are talking against it—at least its imminency, so far as they are concerned. Or as far as the business itself is concerned, they argue. In a lesser degree so is Benny.

In a large measure the networks; talent merchandizers such as Lew Wasserman, president of the Music Corp. of America; and a top official like Frank M. Folsom, prez of Radio Corp. of America, agree with the veteran stars.

Even from the Hollywood end, long jittery about video's "opposition," the attitude now is much more passive. "The more I see of television during my recent trips east," says one Hollywood executive, "the less do I think the picture business has to worry about its serious inroads. Instead of keeping 'em home I'm frankly wondering why some of these video programs don't chase people out of the house."

"I'm a merchandizer," says Cantor. "I'm sure that the only reason Procter & Gamble, Lever Bros., Pabst Blue Ribbon Beer, Gillette, Texaco or any other big business cares about actors is because we're good salesmen of their product. Hooper tells me that Cantor has the lowest rating I ever had in my radio career, but Harris Pearlstein, head man at Pabst, tells me they sold the most Blue Ribbon beer

(Continued on page 2)

Saratoga Bonifaces Far From Optimistic Despite OK on Casinos

Saratoga, June 28.

Saratoga niterie operators aren't looking forward to a banner season this year. Although the gaming rooms are expected to operate without interference, it's feared that track attendance as well as cafegoing will follow downward trend of other expensive resorts.

Speculation that the season this year may not be too rosy has prompted niterie operators to mark time on opening plans. Only cafe to do any talent buying so far is the Piping Rock, which is negotiating for Hildegarde for its opening show and has signed Joe E. Lewis and Connie Boswell for its Aug. 15 display. They worked the spot together last year. Arrowhead and Delmonico's haven't set any talent yet.

Pessimism among operators stems from the fact that luxury resorts and niterie business has dropped considerably. This was borne out during the past Florida season when the track handle and niterie biz was far below expectations.

Dixieland Jazz Makes Comeback In New Orleans, City of Its Birth

New Orleans, June 28.

Dixieland jazz is staging a powerful comeback in this city, where it was given birth. During the past few months it has blossomed into surprising proportions.

For entirely too long, strip-teasers, hillbillies and conventional cocktail combinations were all you could find in the night spots, particularly in the French Quarter. Visitors would hit town and ask where they could hear New Orleans jazz. It was often embarrassing to admit that none was being played. That situation was remedied rapidly.

About a year ago the New Orleans Jazz Club presented a few concerts. Then a group called the Dixieland Jamboree timidly began jazz concerts in the Parisian Room, and before long caught on like a prairie fire, winning lots of attention in the national press. Sharkey Bonano took up his trumpet and started playing Dixieland in Hup Guinle's Famous Door, and then branched out into Sunday afternoon concerts at Municipal auditorium.

Sometime later, George Hartman and some fellows from the Jamboree group opened in a Vieux Carre niterie, and more recently Phil Zito and his Dixieland combo opened at El Morocco.

Meanwhile, "Papa" Celestin, the venerable Negro trumpeter, who has been playing jazz for 43 years, was staging his own comeback. He played for a number of society functions, debutante parties and the like the past winter season, and recently opened with his band in Steve Valenti's Paddock Club.

Celestin's 72 years old, though it (Continued on page 55)

La Scala Opera on TV

Milan, June 28.

Italy's most famous opera company, La Scala, has signed its first contract for motion pictures, with Ambassador Films of New York. Production of 13 operatic shorts aimed at the tele market will start Aug. 1, with La Scala's soloists, orchestra, ballet and chorus going before the cameras. Pact was inked by Eugen Sharin, Ambassador prexy, and Antonio Ghiringhelli, La Scala general manager.

Ambassador is also continuing shooting of its Vienna Philharmonic films at the Salzburg festival.

Chi R.R. Fair Tees 2d Year To Boff Crowd

Chicago, June 28.

Chi Railroad Fair which opened Saturday (25) is larger and more complete than its 1948 predecessor, with a water ballet, ice show, rodeo, simultaneous film showings and extended exhibits to lure Chicagoans and out-of-towners. First Sunday of '49 fair (26), drew 20,000. Officials are confident the 2,400,000 attendance of 1948 will be passed this year, because of established publicity, additional attractions and an extended closing date in October.

A series of special days honoring 39 railroads, Safety Council awards, civic honors and industrial awards, have been incorporated into the Fair's special events. The Equity pageant, "Wheels a-Rolling," is presented daily at 2, 4, 7 and 9 p.m. Fireworks from a tank carrier in Lake Michigan, close the fair every evening.

Autry Waxes for Kids In 21st Year With Col.

Hollywood, June 28.

Gene Autry, beginning his 21st year with Columbia Records, has finally assented to plattify execs and will wax a batch of disks for kids. Hecky Krasno, head of the tol department, comes in this week to supervise the sessions. Autry's 20 years with Columbia is longest of any of the disk works' talent.

During that period he has turned out a total of 320 records, or an average of 16 sides per year. His first, "That Silver Haired Daddy of Mine," has piled up a sale of more than 5,000,000 and is still reissued each year. He cut this one in New York June 16, 1929.

PINZA IN METRO REMAKE OF GUITRY'S 'DEBURAU'

Hollywood, June 28.

Dore Schary is back from a fast one week's visit to Broadway, primarily to catch Ezio Pinza in action before signing the "South Pacific" co-star. The other mission was to huddle with Loew's prexy Nick Schenck on budgets.

Pinza is committed to the Rodgers & Hammerstein smash musical for another year but then comes to Culver City for a remake of an old Sacha Guitry play, "Deburau," which David Belasco produced in 1920 with Lionel Atwill in the title role. Granville Barker did the American adaptation.

5-Year Deal

Ezio Pinza's deal with Metro is for five years with two on schedule for the first annum. Singer will get about \$75,000 a pic. Pinza is expected to work mostly in straight dramatic roles since big musicals aren't being spotted in his direction. He also has the right to do an outside picture along with concert and radio appearances. Paul Small agent.

WPIX Lost on That \$130,000 Package Of Korda Pix; Keys Revised TV Terms

Sale of feature pix for use on TV stations has generally proved more profitable for the owners of the films than for the distributors. Some of the latter outfits, which paid relatively fancy coin to obtain video distribution rights, have found they've been nicked pretty hard. Prime example is probably WPIX, the N. Y. Daily News station, which will wind up its year deal with Sir Alexander Korda tomorrow (30) with a loss of around \$40,000.

Although the Korda product was undoubtedly the best package of pix being offered stations, WPIX found, as has NBC and others syndicating films, that the prices they paid negative-owners were too high for the number of stations available and the fees they were willing to pay. WPIX averaged about \$3,000 from each station that played the 24 Korda films.

Experience is changing the pattern of film buying for distribution. Except for very strong product, owners may expect nothing better than guarantees against percentage rather than high-priced outright buys. Furthermore, the deals will be for long periods. WPIX figures it might have made out all right if it had the Korda films for two years instead of one, even if the price had been considerably higher.

N. Y. News station handed Korda \$130,000 for the year's rights to the 24 films. It sold them to about 30 stations — which included every possible situation — for a total of about \$90,000. The \$40,000 differential is by no means figured a total loss, however, by program director James Pollak, who supervises the film department. For one thing WPIX got the use of the product itself for free and, secondly, being able to offer them for sale to other stations coincident with WPIX's own inaugural June 15, 1948, was figured a big prestige item.

Loss Leaders for Prestige

Prestige will be a secondary consideration to the moneymaking potential in the second package of films that WPIX has assembled for syndication and that are now being offered to stations. This is a group of 13. Only two of these—filmizations by Gabriel Pascal of George Bernard Shaw's "Major Barbara" and "Pygmalion"—were bought outright. Pollak knows that on a pro rata basis he'd be losing coin on the amount he was forced to give for these, but figures that they are valuable as loss leaders in selling the package.

Another top film on the list is David O. Selznick's "A Star Is Born," which, however, is on a percentage deal. All the films are in the hands of WPIX for distribution for two years.

Flock of the pix are British. That's because English producers, whose films have had little market in the U. S., are willing to sell here, while the American majors generally are not. There is also an injunction by the American Federation of Musicians against use of music soundtracked on U. S. films after 1941.

Aside from "Star" (Fredric March, Janet Gaynor, Adolphe Menjou) and the Shaw pix, films in WPIX's second package are "The Young in Heart" (Paulette Goddard, Douglas Fairbanks, Jr.);

Janet Gaynor), "Jamaica Inn" (Charles Laughton, Maureen O'Hara), "Dark Journey" (Vivien Leigh), "Under the Red Robe" (Anabella, Raymond Massey), "The Beachcomber" (Laughton, Elsa Manchester), "Dinner at the Ritz" (David Niven, Anabella), "Sidelwalks of London" (Laughton, Vivien Leigh, Rex Harrison), "Wings of the Morning" (Henry Fonda, Anabella), "South Riding" (Ralph Richardson, Ann Todd) and "Thunder in the City" (Edward G. Robinson).

Burnside Gifts 'Variety' With Old Bound Files

Producer R. H. Burnside, long-time impresario at the old Hippodrome, N. Y., and co-producer with the late Charles Dillingham, has presented VARIETY with his collection of back issues of this publication. Burnside's gift will replace many issues in the bound volumes which have been showing signs of wear because of many years' research by show business people and writers.

Burnside, who has lived at the Lambs Club, N. Y., since the death of his wife some years ago, is disposing of effects in his New Jersey home. He has donated his collection of theatrical books to the N. Y. Public Library.

15 Years Ago

German show biz had become completely Hitlerized. As a result there was not a strong star left in German films.

Max Gordon was in a deal with the Rockefellers and RKO for use of the Center theatre in Rockefeller Center to house Gordon's newest production, "Waltzes from Vienna." Rockefellers reported sinking up to 250G for Gordon's use.

Where were the mobs? That's what Broadway showmen wanted to know, in answer to the lag in Main Stem biz. The visitors had come, but weren't spending on the streets.

Dorothy Parker and Alan Campbell wed. It was the second marital trek for the authoress-wit.

25 Years Ago

Featured actors in Hollywood films learned that the producers had banded together to deny any more raises.

"Able's Irish Rose" had five companies, all continuing through the summer.

GEORGIA GIBBS' 1-NITERS

Georgia Gibbs, currently vacationing in Europe, will play a one-nighter July 15 at the Monte Carlo Sporting Club, Monte Carlo, in a show to star Maurice Chevalier.

She played one performance recently at the Palladium, London, during Danny Kaye's engagement there.



368th WEEK!
3,752 Performances
All-time long run record in the legitimate theatre.

KEN MURRAY'S
"BLACKOUTS OF 1949"
El Capitan Theatre, Hollywood, Cal.
And now in world-wide release
"BILL AND COO"
Ken Murray's
Academy Award Film

See Cristoffel Victory In Perjury Dismissal As Aid to 'Unfriendly 10'

Washington, June 28. A Supreme Court decision yesterday (27) may have opened the door to freedom for Hollywood's "Unfriendly 10," or most of them, charged with contempt of Congress for refusal to tell the House Un-American Activities Committee whether they were Communists. By a hairline 5-4 decision, the High Court threw out the perjury conviction of Harold R. Cristoffel, former Milwaukee labor leader. Cristoffel was convicted for perjury on the ground of falsely telling a House labor committee that he had never been a Communist and never had Communist connections.

Majority of the court ruled that in a case of this sort it was necessary for a quorum of the committee to be present. Defense attorneys fought the case on the ground that a quorum was not in attendance when Cristoffel testified.

Two of the "Unfriendly 10"—John Howard Lawson and Dalton Trumbo—went on trial. They were convicted, and their convictions recently were upheld by the D. C. Court of Appeals. The other eight—Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert J. Biberman, Edward Dmytryk, Adrian Scott, Ring Lardner, Jr., and Lester Cole—have agreed to be bound by the verdict.

Among the defense contentions of Lawson and Trumbo was the claim that there was no contempt involved in their refusal to testify, since a quorum of the House Un-American Activities Committee was not present. It is a fact that this was a sub-committee investigation. A quorum of the full committee did not attend during the testimony of most—if not all—of the "Unfriendly 10."

One qualified Capitol Hill spokesman said this afternoon that if the Supreme Court rules as it did about perjury, it would probably rule the same way on the subject of contempt of Congress.

Vagabonding with Vandy

By Cornelius Vanderbilt, Jr.

Cannes, France. Jimmy Roosevelt will land in New York on July 14 will announce his candidacy as Democratic candidate for the gubernatorial seat in California next year, and at the same time will swing hard on ERP management in Europe. Jimmy thinks, he told us at dinner at the Carlton here, that a gigantic public relations campaign to sell ERP to the people of western Europe must be undertaken at once, or most of the benefits achieved via the Marshall Plan will be lost. He also feels the Voice of America should be shaved to the bone or its hours of transmission changed, for most Europeans in front of or behind the Iron Curtain are asleep while a great portion of its programs are in progress. The Jimmy Roosevelts spent a week here seeing the sights, visiting Grasse and the perfume-factories and in generally relaxing and having a good time. They left by plane for Lisbon, via Paris. They were going to Lisbon to buy English Bone China, which is sold there very cheap, as Jimmy (Continued on page 55)

Show Biz Cools Off On TV

Continued from page 1

while I was working for them, and they wanted to renew me, excepting that my health doesn't permit and my showmanship judgment tells me that television is too soon for top stars like Allen, Benny, Jolson, Cantor or anybody you want to mention.

What About Those AM Millions?

"For certain things, automotive especially. I think it's just terrific. Milton Berle proves that. But I tell anybody and everybody, like I told Niles Trammell this week, what's the sense of any sponsor

a natural also for video, and the like.

Geographical Factor

It's the considered opinion, therefore, of these, along with a good cross-section of pre-fall season masterminding, that radio is still very much here. In fact, in certain localities, San Francisco, for example, television can never happen, according to RCA's Folkson, because of certain geographical shortcomings. And that goes for plenty of prairie land in between both coasts.

As for the picture business, TV isn't the big bogey so many worried about. The big headache to Hollywood is getting to be the basic one of good or bad pix. If good, they'll get the customers out of the house, regardless of Berle, the weather, and the like. This business that "nobody goes out on Tuesdays because of Berle" has seen plenty of refutation in night baseball still drawing them into the tens of thousands. The hucksters and fringe-show biz diners at "21" who crowd around the TV set in the lobby of that plush beaery, having their cocktails through out that 8-9 p. m. segment, and not sitting down until 9 p. m. for dinner, is only a variation on the theme. Most of them are fashionably later diners in the first place; secondly, being admen or of show biz, their interest in Berle's Tuesday night antics is naturally hyper-academic.

Added to everything else, the poor job television has been doing on baseball has been chasing fans back to AM. The camera work is an aggravation to a baseball fan, and an average of 10 plays are muffed per game through the poor lensing. TV in general has been doing a mediocre job on sports, and with sports still the backbone of television that's no small factor. Coupled with the generally poor shows, and getting worse with the summer replacements, it's little wonder video set sales are going begging, with extraordinary inventories piled up.

Benny Also May Stall His TV Series a Year

Jack Benny, on the assumption that radio will continue to be more important than television for at least another year, may decide to postpone his plans for a regularly-scheduled television show in the fall. Other considerations pointing towards a delay for his entry into TV, Benny said, are the possibility of combined radio-tele work dissipating his audience appeal and the already-recognized factor of poor kinescope recording quality.

"It wouldn't make much difference to me whether I got in steady in television next season or not," Benny said, "particularly if radio is still the more important of the two next year—and people tell me it will be." In New York to discuss his future plans with CBS board chairman William S. Paley and executives of American Tobacco and the Batten, Barton, Durstine & Osborn ad agency, Benny said he may make no decision regarding his TV schedule until only a couple of weeks before the season opens.

Situation would be entirely different if it were now across the country, he indicated, but with the quality of kines prints yet to reach an acceptable stage, he is hiding his time. Comedian said he may decide as an alternative to do seven or eight TV shows during the season. On such a short schedule, he said, it would be possible for him to fly to N. Y. for the video programs, taping his radio show in advance if necessary.

If the TV show goes through, Benny plans to make it half-variety and half incorporation of the character he has established in radio. "That's the way I worked the KTTV (CBS outlet in Los Angeles) inaugural program last spring and I think it's the right idea," he said. He recognizes that a too exact depiction of his penurious antics on tele might interfere with the mental images built up by his radio audience and, as a result, plans to take "musical comedy licenses" with the show. His money vault, for example, would be only a suggestion on the screen, worked out via silhouette, so the audience could continue to use its imagination. Tele show would thus incorporate members of his radio cast, such as Mary Livingstone, Rochester, et al., but they might not all be used on the same program.

Subscription Order Form

Enclosed find check for \$.....

Please Send VARIETY for One Year
Two Years

To

(Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.


154 West 46th Street

New York 19, N. Y.

VARIETY

Trade Mark Registered
FOUNDED BY **SAM SILVERMAN**
Published Weekly by **VARIETY, Inc.**
801 Silverman, President
154 West 46th St., New York 19, N. Y.
Hollywood 28
6311 Yucca Street
Washington 6
1292 National Press Building
Chicago 1
260 No. Michigan Ave.
London W4 2
1 St. Martin's Pl., Tinseltown Bq.

SUBSCRIPTION
Annual.....\$10 Foreign.....\$11
Single Copies.....25 Cents

Vol. 175  190 No. 3

INDEX

| | |
|--------------------|----|
| Bills | 47 |
| Chatter | 54 |
| Film Reviews | 14 |
| House Reviews | 48 |
| Inside Legit | 50 |
| Inside Pictures | 16 |
| Inside Radio | 32 |
| Inside Television | 28 |
| International | 11 |
| Legitimate | 49 |
| Literati | 53 |
| Music | 38 |
| New Acts | 47 |
| Night Club Reviews | 44 |
| Obituaries | 55 |
| Pictures | 3 |
| Radio | 23 |
| Radio Reviews | 34 |
| Records | 38 |
| Frank Scully | 53 |
| Television | 27 |
| Television Reviews | 28 |
| Vaudeville | 43 |

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year—\$20 Foreign

JUSTICE DEPT.'S SCHINE DEAL OK'S BIG CIRCUITS IF ALL SITUATIONS ARE 'OPEN'

Washington, June 28.

The Government has placed its official stamp of approval on the "open town policy" by its terms of settlement of the Schine anti-trust suit. Getting set to bring actions against other big indie chains, the Dept. of Justice has defined its latest view: that any big circuit can get a clean bill of health if it opens all closed situations and avoids exercising an untoward buying power in booking product.

The Schine settlement gives that circuit over 100 houses while requiring it to dispose of 40 theatres in 39 towns. In all these situations, the big New York chain is required to unload so that competition can be restored. Wherever houses owned by other exhibs existed, however, Schine was permitted to retain his theatres.

As added guarantee that competition can thrive, Schine is subjected to certain buying limitations. He is limited for three years to 60% of major company product in situations where there is first-run competition. He also is limited to 48 of the 80 highest price offerings of the majors. All of Schine's bidding must be on a theatre-by-theatre basis.

The "open town" policy was offered by 20th-Fox when it recently sought a settlement. Government lawyers indicate that the three majors, 20th, Warner Bros. and Metro, cannot get in on a similar deal because their situation is entirely different since they are both distributors and exhibs. The principle would be applied, as in the case of RKO and Paramount, if divorcement were thrown in, it is said.

Government legalities admit that many indie exhibs have squawked over the Par-RKO deals because they permitted the chains to remain intact after opening closed towns. Government explains by saying: "We couldn't take two bites at the same time. Divorcement and breakups. If our open town policy doesn't work, we can go into court again."

Explaining what looks like a real deal for Schine; it is noted that the D of J can enforce any claimed deviation by contempt proceedings. Without a settlement, every new Government charge against the circuit would reopen the entire history of the case. It thus simplifies the Government's enforcement problem.

Because of this simplification, it is indicated that other indie circuits will be able to win similar deals. Hence, it is expected that a drive will soon be launched by the Government to clear up every important closed situation throughout the country.

Specifically the decree does these things:

1. In order to open up to competition closed situations, requires Schine to sell about 40 theatres in 39 towns, within three years of entry of the judgment. At least one-third of these theatres must be sold in the first year and a two-thirds by the end of the second year. With a few exceptions, all properties must go to those who will use them for theatre purposes. In the event some theatres cannot be sold "on reasonable terms," Schine may ask court permission to "lease or sublease the same to a party not a defendant herein or owned or controlled or related to or affiliated with a defendant herein."

2. The defendants are enjoined from combining open and closed towns in picture buying.

3. Except for Amsterdam, N. Y.; Glens Falls, N. Y.; Salisbury, Md.; Buffalo and Syracuse, for a period of three years, Schine is barred from licensing more than 60% of features released by the eight major distributors for first run (in Rochester, N. Y., second run) except where competitors do not offer to buy the other films. And in towns where the defendants have two or more theatres and there is first-run competition, the ceiling limit shall be 66 2/3% instead of 60%.

4. And with the exception of the above-named cities, Schine is also enjoined for three years from licensing first run more than 48 feature films from among the 80 top pictures of the major distributors (the 10 in the top selling bracket of each of the following: RKO, Paramount, Warners, 20th-Fox,

Loew's, United Artists, Universal and Columbia), except where competitors fail to take the others.

5. Schine is enjoined from "attempting to control the admissions prices charged by others by agreement with distributors; or by any means whatsoever."

6. Schine is enjoined from receiving clearance over theatres not in substantial competition, or any clearance in excess of what is reasonably necessary. Independent competitors may demand and receive a review of the reasonable.

(Continued on page 16)

Mono's Deal to Back 2 Pix for UA Release Brings Burrows East

George Burrows, exec v.p. and treasurer of Monogram, returned to the Coast Monday (27) night after two weeks in New York in confabs with United Artists and Mono's bankers. UA huddles were on the two films which Mono is financing for UA release under an unusual deal consummated some months ago.

The films are "Red Light," produced by Roy Del Ruth with George Raft starring, and "Gun Crazy," produced by the King Bros. with Peggy Cummins in the top role. Mono, after deciding to finance the productions, figured that with the relatively big budgets involved, UA would be in better position to get more money out of them than would Mono itself.

Burrows said, before he left, that any further deals of this nature were highly unlikely. He called this one "a very unusual transaction."

"Red Light" print is in New York and was shown by Burrows to UA execs. "Gun Crazy" is now editing. They'll both be released during the fall. Burrows discussed distribution and publicity-advertising plans.

Mono exec, who was formerly a v.p. of the Guaranty Trust, N. Y., huddled with that outfit and Bank of Manhattan on the lines of credit they have made available to the company. Extensions of the credit agreements were made.

Burrows also confabbed with Edwin Van Pelt, v.p. of the Chemical Bank & Trust, on loans which that institution has made to indie producers operating under the Mono-Allied Artists banner.

MONO CUTTING ITS NET LOSS TO 500G THIS YEAR

Monogram, which winds up its fiscal year tomorrow (30), is expected to show a net loss of about \$500,000 for the 12-month period. That's a considerable improvement over last year, when it had an operating deficit of about \$900,000.

With exactly what loss Mono will end up the current year won't be determined until the books are closed and the accountants and the company's execs decide what should be written off as unlikely to be realized on some of the Mono-Allied Artists pix. Company ended up its first 10 months, however, with a net loss of about \$500,000 and the final result is not expected to vary too much from that.

An important factor last year was the "carryback" provision of the income tax laws, which permitted Mono to take tax credits during a losing year for income it paid when it was making a profit. That reduced the net loss from about \$900,000 to \$498,000. This carryback will be available to Mono only on a much reduced basis this year.

Company execs and financial circles are looking for a large improvement in the 1949-50 fiscal stanza since there has been considerable change in Mono policy. It has given up making high-budgeted product in an effort to establish its subsidiary Allied Artists label on a level which will bring in higher terms. Films in recent months have all been made at minimum budgets so that amortizations won't have to absorb such pix as "It Happened on Fifth Avenue" (which lost heavily), and "Babe Ruth Story" (which will about break even).

Skouras' Pro-Industry Pitch in Communique To 20th's Stockholders

Twentieth-Fox prez Spyros P. Skouras last week conceded that the film industry "has genuses on its payroll" but said they take no part in business matters. Inaugurating a new service to company stockholders via a personalized brochure outlining the position of the industry and of 20th, Skouras declared the film industry "is as complex as any other major American business and more so than most" and thus "its business decisions are made by business men for business reasons."

Brochure, which included the company's already-published first quarter earnings statement, represented more of a pitch for the entire industry than for 20th. Skouras outlined the function of American films as goodwill envoys for the U. S. and their importance in the worldwide market. He said American producers welcome competition from foreign films because they "act as a stimulant to new patronage, not only in the American market but throughout the world markets, and particularly where foreign films are being produced."

He detailed the position of the local cinema as the hub of community activity and the way the industry disciplines itself via the Production Code but "constantly fights for freedom of expression for all and against any form of censorship." On the subject of television, Skouras reiterated his conviction that TV development "can go forward only as part of the motion picture field," adding that the "great commercial success of television will come through the theatre, because all the theatres of the country some day will be equipped with large television screens."

Skouras is now halfway through an eight-week trip abroad, during which he will visit most of the countries in Europe and the Near East.

Col's Selective Dating On 'Jolson' Sequel Pic

Hollywood, June 28. Columbia's releasing strategy for its big musical, "Jolson Sings Again," designed to gain a maximum word-of-mouth for the opus before general release, is to play a Broadway showcase for a six-month stretch without taking any other bookings. Likely house is the Astor some time in August.

Col would then book the film in a dozen or two key-city deluxe, each for a shorter run of a month to six weeks. All prelim showings would be on a roadshow, advanced price basis.

General release at regular admission scales is set to follow completion of the key-city bookings. Col is figuring it can get as high as 60% rental on "Jolson" once the word-of-mouth is built up enough.

Harry Cohns Sailing. Col prexy Harry Cohn and his wife, in company with Arnold Grants, sail tomorrow (30) on the Queen Elizabeth for 4-6 weeks on European business.

N. Y. to Europe

Mrs. Martin Beck
Jerry Berns
Warren Caro
Harry Cohn
A. J. Cronin
Clifford C. Fisher
Donald Flamm
Mrs. Henry Ginsberg
Arnold Grant
Jed Harris
Dr. Paul Koretz
Bob Kriendler
Richard Ney
William S. Paley
Anne Pinkus
Samuel Schneider
Arthur H. Schwartz
Barbara Smith
Richard Widmark
Darryl F. Zanuck

Schine's Unloading

Buffalo, June 28: Following is the list of properties the Schine circuit is required to unload within three years under the anti-trust consent decree judgment filed with the Federal court here Friday (25). Except where specified the properties must be sold to those who intend to use them for picture theatres.

| Town | Theatre |
|---------------|--|
| Auburn | Jefferson |
| Canandaigua | Lake |
| Carthage | A bank property, and the former State theatre property. (Not equipped or adaptable for theatres now and may be sold for any purpose.) |
| Corning | State |
| Cortland | Temple |
| Geneva | Regent. Also Temple theatre, if Schine fails to operate it regularly during the major part of the year. |
| Herkimer | Richmond |
| Little Falls | Hippodrome |
| Lockport | Palace or Rialto |
| Malone | Plaza |
| Newark | Crecent (may be sold for other than theatre use). |
| Ogdensburg | Pontiac |
| Oneonta | Palace or Oneonta |
| Oswego | Strand. Capitol, if not regularly operated during the major part of each year. |
| Perry | Vacant lot (may be sold for any purpose), Madison or Monroe; and Riviera or Liberty. |
| Salamanca | Andrews |
| Seneca Falls | Seneca (need not be sold for theatre purpose). |
| Watertown | Palace |
| Ashland | Palace |
| Bellefontaine | Strand |
| Bucyrus | Southern |
| Delaware | Star |
| Kent | Opera House |
| Ravenna | Ohio (in lieu of disposing of one theatre each in Kent and Ravenna, Schine may elect to sell two in either town.) |
| Piqua | Miami or Piqua. In addition, if the Bijou is not reopened within three months and operated during the major part of each year, it must be sold but need not be sold to be used as a theatre. |
| Van Wert | Strand |
| Wooster | Opera House, or Wayne, or Wooster, at buyer's option. |
| Tiffin | Ritz or Tiffin (unless the Schine defendants no longer have any interest in, or control over, any theatre in Fostoria). |
| Mt. Vernon | Vine (unless Vernon or Memorial theatre should be sold). |
| Norwalk | Moose. (Need not be sold for theatre use.) |
| Corbin | Kentucky |
| Lexington | Kentucky or Strand and one other, but not the Ada Meade. |
| Maysville | Hollywood |
| Paris | Bourbon |
| Cambridge | Arcade or State |
| Easton | Avalon or New Easton. (In lieu of selling either theatre in Cambridge, Schine may sell both in Easton). |
| Cumberland | Liberty |
| Salisbury | (In accordance with the order of Judge Knight.) |

TOAers Set L. A. Plans

Hollywood, June 28.

Ted Gamble, board chairman of the Theatre Owners of America, Gael Sullivan, exec TOA director, and his aide, Stanley Prenosil, are slated to arrive here tomorrow (Thurs.).

Trio will huddle with Charles P. Skouras, National Theatres chief, who is chairman of TOA's convention committee, on plans for the gathering. It is slated for Los Angeles Sept. 28-30.

N. Y. to L. A.

Keith Andes
Lemuel Ayers
Benny Baker
Jack Benny
George Burrows
Ken Englund
Jimmy Fidler
Anne Jeffreys
Al Jolson
Mrs. Jack Kapp
B. D. Kranz
Otto Kruger
Harry Kurnitz
Professor Lamberti
William Norton
Mr. & Mrs. Glen Osser
Marc Platt
Dore Scharf
Milton Shubert
Herbert T. Silberberg
Louis Sobol
Saint Subber
Lana Turner
Julie Wilson

Europe to N. Y.

Isobel Baillie
John Paddy Carstairs
Cora Goffin
Patricia Knight
Emile Littler
June Lockhart
Joseph A. McConville
Joseph H. Seidelman

L. A. to N. Y.

Irving Allen
Buddy Baer
Scotty Brown
Bill Cannon
Mrs. Eddie Cantor
Bonnie Cashin
Cyd Charisse
Peggy Cummins
Cass Daley
Frank DeVol
Irene Dunne
George Englund
William Gargan
Henry Ginsberg
Paulette Goddard
Jon Hall
Oscar Hammerstein 2d
Cy Howard
Charles Hunt
Jose Iturbi
Patrick Jackson
Dave Kapp
Frank Koppella
Howard Koch
Burton Lane
Frances Langford
Mervyn LeRoy
Leon Levine
Alan Lipscomb
Rouben Mamoulian
Marusia
Louis B. Mayer
Mike Mazurki
Rosemary Pettit
Walter Pidgeon
M. R. Radmil
Ruby Rosenberg
Charles Rosher
Charles Ruggles
Gradwell Sears
Jack Smith
Kate Talbot

N. Y. TO B'KLYN

Henry Morgan

EXHIBS PREP H'WOOD INVASION

Fabian's Setup Via FC?

Possibility is seen that the new National Exhibitors Film Co., indie production financing unit set up by exhibs headed by Si Fabian, may become a factor in Film Classics. Confabs between Fabian and Joe Bernhard, prez of FC, have continued during recent weeks. Bernhard is not ready to make a deal yet, however, until divorcement of Film Classics from Cinecolor, which was approved by stockholders a couple weeks ago, becomes complete. Details are expected to be wound up in 10 days or two weeks.

Deal being talked by Bernhard and Fabian looks toward a group of exhibs buying a stock interest in FC and financing some of its production. Whether this would be a separate Fabian operation or undertaken by NEFC hasn't been determined, but NEFC is admittedly looking for larger fields to conquer and this might be one. In any case, Bernhard would not give up his controlling interest in FC. Company needs about \$100,000 a week in billings to cover its nut of near \$35,000 and in a number of recent weeks has been hitting the break-even point.

Goldman's New First Runs, Faster Playoffs, Snarl Dates in Philly Nabes

Philadelphia, June 28.

A releasing snarl threatens the neighborhood situation here, with clearance dates and subsequent runs rapidly getting fouled up as the result of quick turnover of product in the local first-runs during the last two months. The nabe pileup stems from the fact that Philly midtown houses, which normally release two, maybe three films a week to the keys and subkeys, are now running through new product at the rate of four and five films a week.

A number of factors are responsible but two things that did most to bring it on are William Goldman's entry into the first-run setup here and the general decline in biz. Backed by the sanction of his court victory against the majors, Goldman has bid successfully and generally snagged the cream of the product and played it in his three theatres—the Goldman, Kariton and Keith's.

The Goldman houses have managed through generally superior product to get runs of five to seven (Continued on page 16)

Spitalny's \$600,000 Suit Avers WB Pic Infringes His 'Hour of Charm' Orc

Bandleader Phil Spitalny filed a \$600,000 suit in N. Y. supreme court last week against Warner Bros., charging that an all-girl band, called "Hour of Enchantment," in the defendant's film, "My Dream Is Yours," represents unfair competition to his "Hour of Charm" organization. Batoner contends the word enchantment, according to Webster, is merely a synonym for charm, and therefore the picture's all-girl band, led by Ada Leonard, constitutes infringement under the "enchantment" moniker.

Spitalny seeks high damages, since he asserts that the allegedly infringing sequences in Warner's "Dream" will kavo any likelihood of a future film version for his "Hour of Charm." Released in April, "Dream" was produced by Michael Curtiz and stars Jack Carson, Doris Day and Lee Bowman. Picture has a comedy-song pattern and revolves around the Cinderella ascent of Miss Day as a radio singer. Henry Jaffe reps Spitalny.

HIGH COURT NIXES MOMAND REHEARING

Washington, June 28. Supreme Court yesterday (27) nixed for the second time an A. B. Momand Theatres petition that it rehear Momand's suit against M-G-M distributing Corp., Loew's, Universal Exchanges, 20th-Fox, Vitaphone, Columbia and RKO Distributing Corp. Second petition was filed in May.

Boston Court of Appeals threw out Momand's anti-trust suit against the majors after Momand had won a verdict in the trial court. Case has been dragging on for years. Action of the Supreme Court terminates it.

Chaplin Sued

Los Angeles, June 28.

Robert E. Arden, radio broadcaster, filed suit for \$9,700 against Charles Chaplin in Federal court here, charging breach of contract.

Plaintiff declared he had an agreement with Chaplin to exploit the picture, "Monsieur Verdoux" in the South American market for \$10,000 but had received only \$300.

Extras Win Right To Jobless Pay

Sacramento, June 28.

Screen extras out of work are entitled to unemployment insurance under a ruling handed down by the California Unemployment Insurance Appeals Board. Ruling is hailed as a major victory by atmosphere players on the film lots, who had been virtually wiped off the labor map through a prior decision by Howard Horn, a State Department of Employment referee in Los Angeles.

The case involved four film studio employees: Frank Mitchell, 64, an extra for 36 years; Oscar Freeburgh, Fannie E. Drabin and Florence H. Stanton.

Horn's ruling supported the contention of the picture companies that extra players must go out and look for other jobs when film business grows slack, under penalty of losing all job insurance benefits. His idea was that any unemployed extra must apply for any sort of work, even as a trainee, regardless of age or experience.

In the case of Miss Stanton, the Appeals Board held that the extra "stood squarely in the labor market in which there existed a reasonable likelihood of employment in her usual occupation." Horn's contention was that an extra is only a casual laborer, not to be considered under the unemployment insurance law.

Richard H. Gordon, president of the Screen Extras Guild, declared: "This is a tremendous victory but it does not mean that all the unemployment insurance problems of the extra players are solved. The Guild is still fighting to gain unemployment payments for extras who refuse to accept job calls in a pay classification lower than the scale in which they are normally employed."

Kaycee Theatre Sues Majors for \$2,700,000

Hollywood, June 28.

Brookside Theatre Corp., Kansas City, has filed \$2,700,000 suit against the Big Five, Universal and UA in federal court here. Action alleges unlawful combination and conspiracy to restrain and monopolize interstate trade, commerce in films.

Since '37 defendants' allegedly monopolistic first-run booking systems have caused \$750,000 loss, according to complaint.

NEW SYNDICATE AS PROD. FORCE

Formation of the National Exhibitors Film Co. with an initial bankroll of \$10,000,000 for indie production, is viewed as the opening wedge in a new invasion of Hollywood by exhibition. Patterned to some extent on the First National Pictures setup of two decades ago, the new unit which Si Fabian now heads will obviously throw its weight around in dictating the kind of film and its budgeting turned out by indie producers. It differs from First National in that it will not have its own distribution organization.

Fast decision to form the new company came over the past weekend when 40 exhibs, repping 23 big circuits, agreed to subscribe to stock in a series of meetings at the Waldorf-Astoria, N. Y. The \$10,000,000 already said to be committed by circuit ops will be available for production within one month or so when the company's formation will be completed.

Presaging stronger intervention by exhibs in Hollywood are the rules laid down by the new company. It will back any established indie filmmaker with first or second money providing its revolving committee of exhibs can pass on story, cast and budget. Ultimate extension to the affairs of majors is not ruled out by either Fabian or Sam Pinsanski, another stalwart behind NEFC.

Pinsanski declared this week: "If this thing gets big enough, we may even be called on to help a major company." New England circuit op added: "It is about time the retail end of this business is heard. We are consulted very little about trends and we think we can make a real contribution to producers by telling them what people are thinking."

By taking this big step, Pinsanski said, exhibs were meeting the obligation (Continued on page 22)

ALFRED CORWIN SHIFTS INTO TOM WALLER SPOT

Post of New York publicity rep for the Motion Picture Assn. of America will be taken over July 11 by Alfred Corwin. He succeeds Tom Waller, who leaves Friday (1) in an economy move that swept out him and his aide, Larry Beiler. Corwin will have no assistant in the job.

Succeeding Corwin as publicity topper for the Motion Picture Export Assn., post from which he resigned last Friday (24) to accept the MPAA job, will be his assistant, Bernard Mazer. Corwin, who, incidentally, is a brother of radio writer Norman Corwin, is taking a vacation before starting at the MPAA.

Corwin has been with the MPEA since it started more than three years ago. Publicity chore there will be gradually diminishing in importance as various territories now serviced by the major-company co-op revert to individual company control. That has already happened in Holland, will occur in Germany and very likely in Indonesia next Jan. 1, and may happen in the case of Japan the same date.

SEE MORT NATHANSON IN WASHER'S PAR SPOT

Ben Washer, Paramount's eastern publicity manager, submitted his resignation yesterday (Tues.) to Max Youngstein, recently-named ad-pub chief. Indications are that Mort Nathanson, currently in charge of the publicity-planting dept., will be upped to fill the vacancy. Nathanson came from Liberty Films at the time Par absorbed that unit.

Washer checks out Friday (1). He has no immediate plans but will first spend a summer vacation at his Westhampton (L.I.) home before announcing a new connection.

MPAA Calls All-Industry Conclave In Aug. to Push Pub Relations Plan

Sweetness and Light

Indie exhibitors, after careful scrutiny of the new 20th-Fox sales policy which promises them many benefits, are kidding referring to 20th as the "affectionate company." Gag label is a parody, of course, on Metro's self-imposed cognomen, "The friendly company."

Chief reason for the 20th plug is the company's stated policy of permitting exhibitors to buy product either on percentage or flat deals, something for which they have been angling for years.

Test Drive-Ins' 'Parking Charge'

Another court battle involving the film industry—this time over admission taxes levied against the mushrooming drive-in boom—became a certainty this week in the wake of an adverse ruling by George J. Schoeneman, Federal Commissioner of Internal Revenue. The high revenooer outlined a new regulation which applies the full admission bite to the owners regardless of whether part of the admission price is segregated as a "parking charge" on cars.

Operators of drive-in circuits declared on the heels of the declaration that they would not take the regulation lying down. Movement is already taking shape to put Schoeneman's ukase to the legal test in the tax courts. It is thought that several, in various parts of the country, will hit the test road in short order.

New tax regulation reversed a previous one which held that the bite would not apply to the parking charge if, in addition, operator had a bona fide charge for single admissions. In a letter to Gael Sullivan, exec director of (Continued on page 22)

WB Would Ride Herd On Argentine 'White Horse'

Warner Bros. is currently laying the ground for legal retaliation against the Emelco studios in Argentina for alleged infringement of its ownership of the musical play, "White Horse Inn." Produced in 1948, the Argentine pic, titled "La Hosteria Del Caballito Blanco," was one of the all-time record grossers in that country.

In recent advertisements in the foreign film trade press, Warners is giving notice of its sole ownership of all motion picture rights in the play under a deal with Felix Bloch Erben in 1936. The agreement was ratified by Dr. Ralph Benatzky, composer; Robert Gilbert, lyricist; and Hans Muller, author of the book.

Formal notice declares Warners intends "to protect our rights in legal musical play and will take all legal action against all parties who engage in the production, distribution or exhibition of any motion picture derived from said musical play." Although no mention is made of the Emelco studios, it's understood the ad is aimed at establishing a legal claim against the latter company.

RKO Renews Tarzan

Hollywood, June 28.

Sol Lesser's releasing deal with RKO was renewed for three years, calling for the distribution of his "Tarzan" pictures under the same terms which had prevailed since 1942.

"Tarzan" series, currently starring Lex Barker, is going into its 31st year, with Lesser holding production rights for the last seven years.

Next major action in the Motion Picture Assn. of America's campaign to improve intra-industry relations—which it is hoped will lead eventually to a public relations campaign—will be an all-industry meeting in August. Ned E. Depinet disclosed to VARIETY yesterday (Tuesday). Depinet, RKO proxy, is chairman of the MPAA's exhibitor and community relations committee.

By the time of the August session, Depinet said, it is hoped that the MPAA committee will have met with a variety of other industry factions, including the producers, and lined up their promise to send a delegation to the meeting.

Conclave will not be held in New York or Hollywood, Depinet declared, "but somewhere out in America where there are few phones and no pressure." MPAA will go into this meeting, he explained, with no plan to sell other than an invitation to those present to "find some non-controversial industrywide problems in which we can have common interests and which can be helped to solution by our organizing."

Initial item on which he feels there can be such agreement, RKO topper declared, is public relations. In answer to some industry skepticism that anything of this nature can be accomplished by an industrywide group, Depinet as- (Continued on page 16)

Ed Small Wants His UA 'Black Magic' Coin To Stay in the Black 100%

Edward Small is insisting on a unique clause in a new contract with United Artists covering distribution of his "Black Magic." It provides that UA keep all income from the pic, both foreign and domestic, in a separate account segregated from UA's general funds.

Distrib has put up no squawk, readily according to Small's demand. However, the mechanics of separating the producer's coin from other income as soon as it arrives at the homeoffice in New York provide so many difficulties that the signing of the contract has been delayed while these details are being worked out. UA, in the meantime, is going ahead with the selling of the pic.

Small's demand for the segregation of funds is a hedge against difficulties run into by UA. Under the new clause in his contract, all income, as soon as it arrives in New York, would definitely belong to him and not be affected by any untoward legal proceedings.

Small's demand for the new clause follows a move by Eagle Lion as of Jan. 1 of this year. At that time, at the request of banks financing indie distributing through the company, it set up a new system whereby every producer's coin went into a segregated fund.

UA SELLING LOEW'S ON 'MAGIC' OUTSIDE OF N.Y.

United Artists, which has been in a hassle for some time with Loew's over bookings in the New York area, is not letting that interfere with out-of-town engagements. It has just succeeded in making a deal for day-and-date openings of Edward Small's "Black Magic" in virtually all of Loew's first-run towns.

Pic will open around Aug. 19 in 29 of the company's houses in this country and two in Canada. This includes almost all possible situations except in New England where Loew's is partnered with Poli.

Small, who is spurling on the national ad-publicity campaign for the film, has built up a formidable staff to handle it. He now has Joel Rose working on column publicity, William Danziger on exploitation in the New York office, Claude Morris on field exploitation and Lew Melamed on radio publicity.

Finale of Life's Panel on Pix Biz Supports H'wood; Exhib the Heavy?

Most industryites in Hollywood and New York were rather pleased with the "Round Table on the Movies" which Life magazine published this week following two days of sessions (May 13-15) at Arrowhead Springs, Cal., with 14 film names. Prepared for the usual drubbing growing out of preconceived notions of Hollywood, which has practically become customary magazine treatment, trade observers were pleasantly surprised to find that Eric Hodgins, who put the "Round Table" yarn together, has gained sympathy and understanding for the problems of the filmmakers during his sessions with them.

The hope is now that Life's own editors—and the many other writers who have so frequently been critical of Hollywood without adequate knowledge on the subject—will profit by what Hodgins learned in the more than 100,000 words spoken at the Round Table. Hodgins apparently realized clearly that if all Hollywood product is not up to top standard there are many mitigating reasons and no lack of effort that the creative people in films are not the boobies they've been caricatured, that "Hollywood censorship" is not imposed because film people like it, and that the "star system" is not something altogether heinous and has some good reason.

One important conclusion that Hodgins draws, and that industryites feel should not be lost on other writers and commentators, is that "there is no such thing as 'Hollywood,' because there are dozens of Hollywoods. The word is too convenient to be lost, but it works an unfairness, just the same. 'The press' is not blamed for a bad newspaper, nor even for a dozen. If one movie, or a dozen movies, stink, let them be called stinkers; but it is not right to dredge up a 'Hollywood' whose universal practices are supposedly responsible. Hollywood, like everything else, is good, bad and indifferent."

Hodgins also found "that the moviemakers, as the Life Round Table Editors met them, were earnest and thoughtful men, who represented the good Hollywood and felt genuine concern with serving their publics as well as possible." Hodgins and the Round Tableites agreed that Hollywood needs "more men of talent" and "more freedom for men of talent."

Joe Mankiewicz Vs. Exhibs

Villain of the piece proved to be the exhibitor, who was excoriated particularly by producer Joseph Mankiewicz, with assists from others. Asking "Who controls the movies?" and answering it himself, Mankiewicz declared: "Isn't it true that a real estate operator whose chief concern should be taking gum from off carpets and checking adolescent love-making in the balcony—isn't it true that this man is in control? Isn't it true that when he gives you 40% of what he takes in out of the picture you have made and keeps 60%, he thinks he is giving you a hell of a fine deal?"

"The chief thing that keeps an independent from making a picture is that he doesn't get back an equitable share. I cannot afford to go to a theatre chain or exhibitor and have him say to me, 'All right, bub, you get 30%.' If it's a great picture, I'll give you 35%." Here is the really incredible power of the real undercover man, in my opinion the exhibitor. Here is the God-given right of the real estate owner to make this fantastic profit just by virtue of the fact he owns an enormous barnlike structure with seats in it."

Jerry Wald added to the bitterness felt about the exhib. declaring "he has done very little to encourage good pictures. He says he doesn't want psychological pictures, so, if you listened to him, there wouldn't have been 'The Lost Weekend.' He doesn't want message pictures, which would rule out 'Gentleman's Agreement.' If you were to ask an exhibitor would he want to see a picture about a deaf-mute, he'd say no; so you wouldn't make 'Johnny Belinda.' He'd be sure he didn't want a picture in which one of the principal characters is a boy with no hands; so in that case you wouldn't make 'The Best Years of Our Lives.' A year or more ago I told a big exhibitor that 20th-Fox was making a picture called 'The Snake Pit.'"

He said 'for God's sake, change the title—who wants to see a picture about snakes?' When 'The Snake Pit' was released, I noticed his theatre had done tremendous business with it, so I wrote and asked him, 'Now what do you think of it?' His answer came back, 'Great, but don't make any more like it.'"

Pressure Groups

Hollywood's Production Code was recognized as a necessity for keeping films from worse censorship by local groups. Legion of (Continued on page 18)

Collarites, Flacks Envision More Cuts With Divorcement

Continuing to push their economy drives launched two years ago, the major companies have cut back their annual payrolls by about \$1,000,000 per year in home offices during the last 12 months. Savings were made by pruning h.o. staffs in all echelons from 15 to 20% in the last period through a process of departmental reorganizations and, in some cases, by outright elimination.

In the previous 12-month period the companies lopped off approximately the same percentage of employees but wound up without saving any coin. Agreements with various white-collar unions provided for wage increases ranging up to 20% which wiped out the economies resulting from personnel cuts. This year, however, the \$1,000,000 will actually remain in the exchequers since the companies, so far, have successfully bucked labor pressures for pay boosts.

Company-by-company breakdown of personnel cuts shows United Artists in the economy lead. With approximately 230 white-collarites employed last September, UA now is down to 170. Most of companies show similar substantial reductions. In the same period Paramount has dropped 40 white-collarites; 20th-Fox, 50; Metro, 30; Warners, 30; Columbia, 15; in addition to deep cutbacks at Eagle Lion and scattered savings at Universal and National Screen Service. Among the majors, RKO alone has maintained its collarite staff virtually intact.

Even more drastic cutbacks have been incurred in the h.o. flackery departments. Through layoffs and failure to fill posts vacated by resignations, publicity staffs have been sheared by about 35% in the last period. Typical savings show Warner Bros. down from 39 to 38 publicists; 20th from 66 to 39; Universal from 26 to 18 and UA from 22 to nine.

Additional personnel cuts are expected to follow in the wake of companies' divorcement from their exhib wing. It's expected that theatre operations will be decentralized with loss of jobs in the New York area. This process is already taking place in Paramount, and is slated at RKO.

APRIL-MAY UPSWING IN AMUSEMENT BIZ

Washington, June 28. April saw an upswing at the box-office, on the basis of admissions tax figures released this week by the Bureau of Internal Revenue. Uncle Sam's May take amounted to \$30,440,911, over \$4,000,000 ahead of the preceding month and about \$2,000,000 over the same month in 1948. An estimated 80% of all the taxes come from picture exhibition.

The 20% bite on nitery tabs, while not good, was an improvement over the preceding month. The Government received \$3,707,311 from this source, or about \$120,000 over the preceding month, although \$5,000 under the same month of 1948.

The admissions tax reflecting April biz in New York's Broadway sector tapered off slightly. Uncle Sam's 20% share amounted to \$4,968,950 from the 3rd Internal Revenue District of New York, all of Manhattan above 23rd street. This was about \$260,000 under the previous month. Broadway's nightclub trade was off even more. The tax amounted to \$341,901, which was \$100,000 under the month before.

Disney Lot Jumping

Hollywood, June 28.

Walt Disney Studio is busier than at any previous time this year, although Disney himself is currently in England supervising the live-action filming of "Treasure Island." Working on the home lot are Ed Wynn, doing an off-screen vocal chore for "Alice in Wonderland," and Bing Crosby's four kids—Phillip, Dennis, Gary and Lindsay—doing soundtrack stuff for "Ichabod and Mr. Toad."

Other cartoon features in work are "Cinderella," "Peter Pan" and "Hiawatha."

SPG GOING TO NLRB TO BOLSTER ITS POSITION

In move to strengthen its bargaining position against the major companies, Screen Publicists Guild has filed a petition with the National Labor Relations Board for union shop elections in the home offices on an industry-wide basis. While the companies have not challenged SPG's jurisdiction, elections are designed to demonstrate SPG's solid membership support. It's expected that elections will take place in two weeks.

SPG, meantime, scored a marker against the raiding attempts by the Sign Painters Union, Local 230, AFL, at RKO. Local 230's petition for an election in RKO's ad-publicity department was turned down this week by the NLRB, ending possibility of intra-labor battle for control of the h.o. flacks.

Both SPG and Screen Office & Professional Employees also received pledges of support from N. Y. City's CIO Council, representing group of major unions. Following through on his recent ultimatum to the industry to negotiate new contracts with the white-collarites, Mike Quill, Council's prexy, put all RKO and Loew's theatres on "an unfair labor list." SOPEG also has been attempting to enlist the support of the National Assn. for Advancement of Colored People and other community organizations on grounds of alleged discrimination by the industry in the hiring of Negro employees.

Fox News' Format Switch, But Not Because of TV

Fox Movietone News plans to incorporate new methods of presentation in the 104 reels to be released during the 1949-50 season as an attempt at modernization and not because of any competition from television, according to 20th-Fox shorts sales manager Peter Levathes. He also disclosed 20th will release 57 shorts during the year.

Levathes, who is also 20th's video manager, declared there is no competition between the theatrical newsreel and TV reels because the two are entirely different. While video reels can be up to the minute on news presentation, theatrical reels, because they're issued twice a week, are intended only to present the news in feature form. Thus, Levathes said, they have a particular function as an adjunct to feature films, and so do not compete with TV.

As an example of the new formats being attempted, Levathes pointed to a current Movietone issue. One story features a girl who is planning to swim the English Channel in the near future. To provide background for the story and present a well-rounded feature, Movietone has included clips showing Gertrude Ederle as the first woman to swim the Channel.

Shorts program for 1949-50 includes the following subjects to be produced by Movietone: 12 sports reels, three name-band musicals, two Lew Lay comedy reels, two Movietone Adventures and one specialty reel. In addition, there are to be 13 March of Time issues and 24 Terrytoons in Technicolor, four of which will be reissues.

DISNEY'S FRENCH KUDO

London, June 28.

Walt Disney planned to Paris today (Tues.) to accept the Victoire award at a luncheon in his honor at the Ministry of Commerce and Industry building.

Prize is based on the combined vote of French exhibs and the public for meritorious film productions.

Exhibs Resent Life's 'Slurs'

Bigtime circuit operators are burning over the "Movie Roundtable" forum on the film industry presented in the current issue of Life magazine. Resenting the slur that exhibs have played the heavy in purportedly deflating the quality level or pix, both Si Fabian, head of the Fabian circuit, and Sam Pinanski, former Paramount partner who now runs the American Theatres chain, have lashed out against the mag's conclusions. Duo fired away at the forum in the course of announcing formation of National Exhibitors Film Co., new exhib-sponsored outfit which will bankroll production.

What both resented most was the implication that they are simply in the brick-and-mortar business and ought to keep their noses out of production. Pinanski declared that "in no other business in the world would such a forum be possible." He supplemented: "We're getting tired of being told that we don't know our own business. Every cent that goes to Hollywood comes from our boxoffices."

Both nipped at Life for taking exhibs' \$1,900,000,000 investment in theatres as though it had no relationship to what Hollywood produces. "I suppose we should have no concern whether that investment is backed with the right kind of product," Pinanski remarked.

Creation of NEFC is the exhibs' answer to Life and industry critics, they declared. "We're willing to risk our money so that the right kind of films come out of Hollywood," they said.

MPAA Thinking on ASCAP Issue Divided; Make a Deal or Hold Out?

MPPA's Proviso

Music Publishers Protective Assn. is now offering film producers options on performing rights for the tunes to which they buy recording privileges. Contracts under which studios now purchase the privilege of putting music on films have recently had a clause added stating, in effect, that if the publisher should subsequently obtain performing rights, too, he'll issue them to the studio, if it desires, at such-and-such a price.

This is a result of the current impasse between the film industry and ASCAP, which in the past has controlled performing rights. MPPA acts as an agency for the publishers in selling the studios recording rights.

With ASCAP now in the courts, issue is not clear yet as to whether it will continue to have performing rights for films. New clause in the MPPA pact has been added, therefore, in prospect that ASCAP may not continue to hold them and they'll pass, back to the individual publishers, who will sell them via MPPA.

Certain Secondary Houses in a Spot Because Denied A's

Elimination of B pictures by most of the major studios has taken a severe toll of exhibitors who formerly relied on such product. Many of them are now attempting to convert their houses to an A film policy. Majors thus far have issued a flat nix to such ideas, which has resulted in some exhibs deciding to shutter.

Exhibs claim they could operate profitably when the majors turned out low-budgeted pictures, since the films were always good enough to generate boxoffice activity. With that product now cut off, the low-budgeters still available, turned out by the lesser studios, do not have any b.o. draw, even in the key city nabes and small town situations. As a result, such exhibs are pitching for A product either on a first or subsequent run policy, depending on their situation.

Majors, in refusing to do business with them, claim they can't chance opening up their costly product to theatres which established their reputations as "slough-off" houses. Customers who would pay to see the A features in a large first-run house or a deluxe nabe will refuse to patronize theatres which formerly catered to western fans and kids.

Exhibs putting in for the A films have gone so far as to guarantee extended playing time. For example, theatres that formerly operated on a split-week policy are willing to guarantee a full week's booking to all features, hoping in that way to convince the majors the idea will pay off for all concerned. Distributors, however, refuse to give in and the situation right now is at an impasse.

Major companies continue to be divided into two schools on the attitude to be taken toward the American Society of Composers, Authors & Publishers in current negotiations. Copyright committee of the Motion Picture Assn. of America, which has had the ASCAP situation under consideration for some months, is divided between those who feel that the industry's most practical course would be to come to an immediate agreement with the Society, and those who feel that they've got ASCAP on the run and it would be best to wait the situation out.

ASCAP, in the meantime, is simultaneously trying to get the film producers to agree to terms and to get the Dept. of Justice to modify the 1941 consent decree under which the performing rights outfit is now operating. It apparently figures that it can win D. of J. approval for joint signing of a deal with the majors if it can show the Attorney General that the film companies want such a deal because it is more practical for them to do business with a single source than with individual publishers.

At issue is the right to perform in theatres music recorded on film. Studios in the past have only purchased the recording rights, leaving performing rights to be worked out in deals between ASCAP and individual theatres. New York court decision recently enjoined ASCAP from collecting from theatres and the Society is now endeavoring to get the \$1,300,000 yearly which it formerly got from that source from the studios. It is understood ASCAP will take slightly less than that figure because of the saving of administrative costs in dealing with a handful of studios instead of thousands of theatres.

Less music is currently being used in films than in the past. It was disclosed in a check by industry legalities this week, which is doing double damage to ASCAP members, since they are losing out on recording rights coin, too. Because of this and the general difficulties ASCAP is having in the courts, some MPPA members feel that ASCAP will get into a progressively poorer bargaining position and should be waited out.

Others, feel that the problems of dealing with individual publishers and chancing lawsuits on clearing music rights makes it profitable to close a deal with ASCAP at once. Partially governing thinking is the fact that Warner Bros., Metro, 20th-Fox and Paramount, are in the dual position of being music users and music owners via their interests in publishing companies. However, it is said that disagreement within the copyright committee are not strictly along these lines since some of the four distributers with publishing-affiliates feel that by not paying performing rights to ASCAP they could save more than they'd make if an industry-wide deal were made.

GODDARD'S 'ENAMORADA'

Hollywood, June 28.

Paulette Goddard leaves for N. Y. Wednesday (29), stopping off in Chi.

Late in July she goes to Mexico to co-star with Pedro Armendariz in Peter Rathvon's indie, "Enamorada."

25-40 MORE PIX IN 1949-50

Schwalberg Won't Disclose 'Sacred' Bidding Info—It Would Tip Off Rivals

Tabbing competing bids for product as "sacred," Alfred W. Schwalberg, Paramount's distribution v.p., yesterday (Tues.) declared his company has no intention of disclosing a winning bid to exhibitors who lose out in the shuffle. "Any man who submits a bid in effect gives me an index to his capacity and the inside of his business. As to the losing bidder, if the shoe was reversed, I don't think they would want their bid disclosed."

Schwalberg's comment was directed towards a demand for disclosure of bids which was first voiced recently by Elmer C. Rhoden, head of Fox-Midwest theatres and thereafter taken up by several Allied groups. As added reasons for his stand, Schwalberg said it would permit competitors to outbid one another by bettering previously successful price offers by only fractional difference. "It would destroy the fundamental basis of what the courts intended and we won't do it unless told to by legal authority," Schwalberg said flatly.

Paramount will release 10 pix plus one reissue, "Holiday Inn," between July 4 and the end of the year, company sales chief disclosed. Releasing rate equals but does not exceed that of last year. There are no plans for upping the pace, he said, because he doesn't believe you can fix a tempo in advance.

"It all depends on the quality of the pictures," Schwalberg explained. (Continued on page 20)

O'Donnell

Continued from page 3

just don't deliver top product. Whenever they do, we treat those pictures the same as any others; book them in our theatres and pay top terms."

Having booked "Home of the Brave" (UA) in Interstate theatres in Dallas and Houston, O'Donnell expects trouble in Houston because of the pic's blast against anti-Negro discrimination. He is using those two cities as a test because he "wants to see how playing such a film works out." O'Donnell intends standing behind his decision to play the controversial pic and has already grooved it for 12 other situations. In the first bookings below the Mason & Dixon line, ad copy in both locales "is in no way ducking the issue."

Showmanship Upbeat

In his peregrinations throughout the country, O'Donnell has seen a great revival of showmanship among exhibitors. "They are getting behind films with greater energy now than at any time since the war began," he said. Interstate, for its part, is staging a statewide square-dancing contest in Texas with automobiles posted as prizes. A jingle contest has also been launched to drumbeat for theatre attendance.

O'Donnell is firmly opposed to competitive bidding although there is none in first-runs in Texas and only a few in subsequent situations. Moreover, he backs Elmer C. Rhoden, Fox-Midwest topper, in the latter's demand that all bids be made open by distributors. "There is no reason why all bids should not be disclosed and the entire matter kept above-board," he said. "It would prove whether the winning bid is sincere. Frequently, I suspect, it is not."

Circuit op has no complaint on the quality of Hollywood output because "everyone has to make a mistake now and then." By and large, he believes films coming from the Coast now are as good as those made in the past. Interstate's business is even or a little better than it was last year, he said, but then again "we're operating in Texas and that's an unusual state."

O'Donnell and his wife planned for Dallas yesterday (Tues.) after a New York visit. He expects to return within two weeks.

SHOULD MEET EXHIB NEEDS

By MIKE CONNOLLY

Hollywood, June 28. Between 25 and 40 more pictures are slated to be turned out in the 1949-50 studio schedule than in 1948-49. Of course, the total won't excite anybody—which is to say that it will in no way approximate the 500 a year or more of prewar days, when B's surpassed A's two to one.

The record shows 199 pictures in the backlog, compared with 178 at this time a year ago. There are another 49 in front of the cameras—up eight from a year ago. There are 222 in preparation—a staggering leap of 84 over the number that were in the hopper at this time in 1948.

Figure will surprise the many who have heeded the wails from the mourners' bench. It means that the cameras will be cranking harder than they have for six years—and this despite the threat of television, the lag in independent production, the reduced foreign revenues and the shadow of divorce-ment.

Better Quality

It all means better pictures, and there's no doubt that producers are striving for them, as evidenced by the signing of top outside talent on one- and multiple-picture deals by the majors. The gargantuan task of matching quality with quantity.

(Continued on page 18)

GOLDWYN SELLS HIS 3 FOR \$100,000 IN ARG.

Despite an impasse which has kept all major company product out of Argentina for months, Samuel Goldwyn Productions has closed a deal for three pix for that territory. They are "Walter Mitty," "Song Is Born" and "Enchantment."

Pix were sold outright to a Latin American syndicate for a total reported to be approximately \$100,000 for the Argentine territory. This is believed to be the first outright sale of important product for the Peron era.

"Mitty" prints are already in Argentina and the arrangements have been made for shipment of the other two pix. Deal was consummated by Alfred Crown, Goldwyn v.p.

Metro's Casting Problem With Lawrenceville Prep

Those Brooklyn and Bronx accents are murder, Metro is finding in its search for a 14-year-old actor for the "Dink" Stover role in its forthcoming filmization of Owen Johnson's "The Varmlint." Yarn concerns life at swank Lawrenceville Prep in Lawrenceville, N. J., and the studio doesn't feel that the New York speech mannerisms are in keeping with the average devilish American boy type it has in mind.

Search has taken on some of the aspects of the famed hunt for a "Scarlett" in "Gone With the Wind." Al Altman, Metro's eastern talent chief, has interviewed some 90 kids in the 14-year-old category without finding a satisfactory candidate. Carey Wilson, who will produce the picture, was in New York himself a few weeks ago for pore of some of the prospects. Dore Scharf, Metro production chief, took a look at others while east last week.

Among those Scharf saw were a couple lads from Lawrenceville itself. They were okay in the accent department, but Scharf felt they didn't physically fit the role. That's been the story right along. If the youngsters were suitable on one score, they missed on another.

Metro prefers a pro actor for the part, in any event, rather than attempting to break in an untrained kid. Studio is being especially careful in its choice, since a series of films based on the Johnson books is in prospect, carrying "Dink" Stover through prep school and on to Yale.

Offset on 'Red Shoes' and 'Quartet' Earnings in U.S. Keys Another Row

Giveaways Go Over Big With Denver Circuits

Denver, June 28. Denver is again in the throes of summer giveaways, with two groups of theatres going at it in a big way. Fox Theatres, 10 houses, is giving away a Hudson sedan every week for six weeks, with the winner, at his option, being flown to Detroit to be entertained and to pick up his car at the factory.

The Wolfberg Theatres (six) are offering money, with \$1,000 starting the jackpot whenever it is knocked off, and \$500 added when not claimed.

Goldwyn, DOS Say Metro Cut Holes in 'B' Pool

Gauntlet was thrown right back at the majors this week by the two indies who have been accused of starting the breakdown of the so-called "B" pool set up under the Anglo-U. S. agreement. Into the pool goes earnings of British pix in the U. S. for divvy among American companies as a bonus in excess of the \$17,000,000 yearly they are allowed to remit from Britain.

Reps of Samuel Goldwyn and David O. Selznick, who were charged with devising deals permitting them to evade throwing earnings into the pool, declared that it was Metro that was principally responsible for the loophole now existing.

Metro was the leader in Motion Picture Assn. of America meetings in setting up the principle that earnings in this country of films made in England by American companies with frozen coin should not go into the pool.

In other words, when Metro makes "Edward, My Son" in England with its impounded sterling, rule is that all the U. S. income of that picture goes to Metro. Had the company not insisted on this arrangement, the income would have gone into the "B" pool and Metro would get back a pro share based on the earnings of its films in England.

The rule, as the American companies set it up, is that earnings of pictures which are owned by a U. S. company do not go into the pool, while the earnings of pictures (Continued on page 20)

MCCARTHY SAILS FOR LONDON COIN TALKS

John G. McCarthy, managing director of the international division of the Motion Picture Assn. of America, sails for London tomorrow (Thurs.) to persuade British authorities to correct present loopholes in the "B" pool. Pool is the fund of British-earned coin in the U. S. which is distributed to American distributors under Anglo-U. S. agreement.

With several American distributors and Indies making deals to circumvent the pool's divvy arrangements, McCarthy wants the British government to compensate for these losses by remitting an equal amount of hard cash for U. S. distributors. McCarthy's negotiating strategy was outlined at a board meeting of the Motion Picture Export Assn. yesterday (Tues.) in N. Y.

McCarthy will make a brief stop in London initially before proceeding to Paris, the Scandinavian countries and Germany. He'll return to London on the final leg of a five-week junket to iron out routine problems in each area. In England McCarthy will skip discussions of the quota itself and will confine his activities to the "B" pool.

The Bank of England has approved a deal between Eagle Lion and J. Arthur Rank which permits a substantial offset of earnings of "The Red Shoes" and "Quartet" in the U. S. against the British take of "Tulsa" and the residual on six or seven other EL releases. Approval by the bank is already intensifying the battle over the "B" pool among the majors and indie companies such as EL. Word of the okay touched off another dispute at a meet of company prexies held under Motion Picture of America's auspices this week.

The "B" pool was created as a receptacle for the earnings of all British pix in the U. S. intended as a bonus to U. S. companies under the Anglo-American film pact along with the \$17,000,000 allowed annually from Britain as the "A" pool. Battle among the companies has been waged for a number of months because the "B" fund is down to nothing. Its depletion is due to a number of special deals which have routed coin around the pool.

Latest EL-Rank agreement is viewed by many of the majors as the last straw. Earnings of "Shoes," already past the \$1,000,000 marker, had been counted on to fatten what the companies would get from Britain this year. Agreement takes the form of an exchange of guarantees. EL insures Rank that his two pix will do \$1,400,000 in the U. S. market. In return, British producer guarantees 350,000 pounds (\$1,400,000) on future earnings of "Tulsa" and the other pix.

How It Works Out

The two guarantees offset each other. Hence, EL need not turn over any dollars to the "B" pool but merely pockets the take. Rank, on his part, pockets the earnings of the EL pix, which are thereby kept out of the "A" pool set up in Britain.

MPAA meet charged EL reps with "bad faith" because of the special deal. In answer, major company officials were challenged to name where the company had deviated from a course of fair conduct. Since EL is not a member of the MPAA, it claims that it is not bound by the rules set up for carrying out the Anglo-American pact.

The "last straw" pact of EL is expected to shove Universal into actual rebellion. U has been balking on turning over the U. S. proceeds of "Hamlet," another Rank pic, to the pool because of the special deals by other companies. It maintains that it is being made the fall guy while other companies duck the pool's requirements.

U has the right to arrange for similar offsets under its contract with Rank. It is said to have waived that privilege when the Anglo-American pact was signed.

BEНОIT-LEVY EXITS UN TO RESUME DIRECTING

Jean Benoit-Levy, director of United Nations film division, will exit his UN post July 6 to resume work as a director of feature films. Benoit-Levy worked on several pre-war French films, including "La Maternelle" and "Ballerina," and authored a book, "The Art of Motion Pictures."

His resignation was disclosed yesterday (Tues.), at a testimonial luncheon to him at the Harvard Club, N. Y. Under his stewardship, the UN produced 19 documentaries since the establishment of the film division in 1946. Benoit-Levy will continue as advisor to the UN department of public information.

Pointing up a closer tie between the UN and commercial film producers, Benoit-Levy announced last week at the eastern Screen Directors Guild forum in N. Y., that Mogens Skot-Hansen had been appointed as liaison agent with Hollywood.

Hope's 'Sorrowful' Brightens L. A. At \$43,000; 'Fountainhead' Good \$54,000, 'Crooked' 26G, 'Barkleys' Hep 39G, 2d

Los Angeles, June 28.

Summer boxoffice lag is in full swing here and keeping grosses down. Preponderance of holdovers also is contributing to the offish pace. Of the five new bills, only two are showing any strength. "Sorrowful Jones" shapes as stand-out with fancy \$43,000 in two Paramount theatres while "The Fountainhead" is heading for good \$54,000 in three Warner locations. "Crooked Way" is only fairish \$26,000 in five houses. "Judge Steps Out" and "Green Promise" looks dim \$19,000 in two spots.

Second frame of "Barkleys of Broadway" is doing okay \$39,000 in three sites. Fourth session of "Home of Brave" is strong enough at \$19,000 in four locations to stay five weeks.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834; 902; 1,106; 512; 55-\$1)—"Home of Brave" (UA) (4th wk). Near \$19,000. Last week, big \$28,700.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-\$1)—"Happens Every Spring" (20th) and "Rustlers" (RKO) (2d wk). Down to \$19,500 in 6 days. Last week, mild \$36,700.

Downtown, Hollywood, Wilmett (WB) (1,757; 2,756; 2,344; 60-\$1)—"Fountainhead" (WB). Good \$54,000. Last week, "Colorado Territory" (WB) (2d wk-6 days). \$21,300.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-\$1)—"Barkleys Broadway" (M-G) (2d wk). Okay \$39,000 or better. Last week, solid \$58,500.

Orpheum (D'town) (2,210; 60-\$1)—"Crooked Way" (UA) and "Daring Cavaliero" (UA). Fairish \$13,000, with \$26,000 in 5 day-daters. Last week, "Mourning Becomes Electra" (RKO), \$8,400, with \$20,700 in 5 situations.

Pantages, Hillstreet (Pan-RKO) (2,812; 2,890; 50-\$1)—"Judge Steps Out" (RKO) and "Green Promise" (RKO). Dim \$19,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues) (5 days), okay \$18,700.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-\$1)—"Sorrowful Jones" (Par). Fancy \$43,000. Last week, "Red Menace" (Rep) and "Flaming Fury" (Rep) (2d wk), \$12,500.

United Artists, Ritz (UA-FWC) (2,100; 1,370; 60-\$1)—"Ride 'Em Cowboy" (U) and "Flying High" (U) (reissues). Slow \$13,000 here, with \$21,000 in 5 sites. Last week, "Illegal Entry" (U) and "Alimony" (EL) (2d wk-3 days), \$6,100 here with \$9,500 in 5 day-daters.

Flamingo Arts (FWC) (679; \$1.20-2.40)—"Red Shoes" (EL) (26th wk). Near \$5,000. Last week, neat \$5,300.

Four Star (UA-WC) (900; 60-\$1)—"One Woman's Story" (U) (2d wk). Only \$2,200. Last week, light \$3,700.

Laurel (Rosener) (890; 85)—"Quartet" (EL) (5th wk). Pleasing \$5,500. Last week, neat \$6,100.

'Barkleys' 18G, Toronto

Toronto, June 28.

Sock hit here this week, "Barkleys of Broadway" is town's current top grosser, with "Blonde of Bashful Bend" also showing a late week pickup to warrant unexpected hold-over. Other major spots are light.

Estimates for This Week

Downtown, Glendale, Scarborough, State (20th Cent) (1,059; 955; 698; 694; 36-60)—"The Lodger" (20th) and "Hangover Square" (20th) (reissues). Good \$11,000. Last week, "Impact" (UA) and "Gay Amigo" (UA), \$10,000.

Imperial (FP) (3,373; 40-70)—"Blonde Bashful Bend" (20th) (2d wk). Oke \$8,500 after last week's \$10,000.

Loew's (Loew) (2,096; 40-70)—"Barkleys Broadway" (M-G). Smash \$18,000. Last week, "Outpost in Morocco" (UA). Oke \$8,500.

Odeon (Rank) (2,390; 35-\$1.20)—"Bad Lord Byron" (EL). Light \$5,000. Last week, "Big Cat" (EL), \$7,000.

Shea's (FP) (2,386; 40-70)—"We Were Strangers" (Col) (2d wk). Okay \$7,500 after last week's \$8,500.

University (FP) (1,556; 40-70)—"Adventure Baltimore" (RKO) and "Green Promise" (RKO). So-so \$5,500. Last week, "South of St. Louis" (WB), \$5,000.

Uptown (Loew) (2,743; 40-70)—"Lady Gambles" (U). Dim \$5,000. Last week, "Calamity Jane" (U), about same.

Broadway Grosses

Estimated Total Gross
This Week \$492,000
(Based on 18 theatres)
Last Year \$642,000
(Based on 16 theatres)

Hope Hypoes Pitt Via Smash \$21,000

Pittsburgh, June 28.

Like old times again at the Stanley this week with "Sorrowful Jones," which is giving WB deluxe its best biz in months. Could easily hold-over but locked booking on "Fountainhead" for Fourth of July stanza will force Bob Hope starrer into Warner on Friday (1). "Edward, My Son" is a disappointment at Penn in view of excellent notices and marquee names. Double bill of "The Window" and "Judge Steps Out" doing better than the average twinner at Warner.

Estimates for This Week

Harris (Harris) (2,200; 45-80)—"We Were Strangers" (Col). Only fair \$11,500. Last week, "Lady Gambles" (U). fell off sharply after fair start to hit dim \$9,000.

Penn (Loew's-UA) (3,300; 45-80)—"Edward, My Son" (M-G). Weak \$13,000. Last week, "Champion" (UA), strong \$16,000, over hopes.

Stanley (WB) (3,800; 45-80)—"Sorrowful Jones" (Par). This deluxe hasn't enjoyed such prosperity in months. In fact, not since the last Bob Hope picture. His new laugh hit is running ahead of everything so far this season at sock \$21,000 or close. Last week, "Colorado Territory" (WB), fair \$12,500.

Warner (WB) (2,000; 45-80)—"Window" (RKO) and "Judge Steps Out" (RKO). Better than most twinnings this house has played lately at excellent \$8,000. Word has apparently gotten around that "Window" is a sleeper, and they're buying it. Last week, "Manhandled" (Par) and "Special Agent" (Par), draggy \$5,500.

Kaye Lifts 'Let's Live' To Sturdy \$26,000, D.C.; 'Din'-Patrol' Hot 15G

Washington, June 28.

General level of biz continues in the doldrums here, although there are a few bright spots currently. "Let's Live a Little" is upping the town's level, thanks to Sammy Kaye band, sturdy at Capitol. Heat wave and general slump is hurting all over. Pair of oldies at RKO Keith's, "Gunga Din" and "Lost Patrol," is running ahead of recent weeks.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Let's Live a Little" (EL) plus Sammy Kaye orch onstage. Sturdy \$26,000, but below usual take for name band. Last week, "City Across River" (U) plus vaude, \$21,000.

Keith's (RKO) (1,939; 44-80)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Hot \$15,000 for pair of oldies, and well above recent takes. Last week, "Johnny Allegro" (Col), \$8,000.

Metropolitan (WB) (1,163; 44-74)—"Big Cat" (EL). Slim \$5,000. Last week, "G-Men" (WB) (reissue), okay \$6,000.

Palace (Loew's) (2,370; 44-74)—"Edward, My Son" (M-G) Disappointing \$15,000. Last week, "Streets of Laredo" (Par), \$14,000.

Playhouse (Lopert) (432; 50-85)—"Quartet" (EL) (8th wk). Dropped to \$4,500 from hefty \$6,000 last week. Holds again.

Warner (WB) (2,164; 44-74)—"Bride of Vengeance" (Par). Sluggish \$11,000. Last week, "Colorado Territory" (WB), \$12,000.

Trans-Lux (T-L) (654; 44-80)—"Tulsa" (EL) (3d wk). So-so \$5,500 after satisfactory \$6,000 last week. Stays on.

Mpls. on Skids Albeit 'Violence' Mild \$9,000

Minneapolis, June 28.

Topped by "Edward, My Son," current film line-up holds no large amount of boxoffice power, weather factors and the present downward trend operating to hold down takings. Other major newcomers are "Act of Violence," "Impact" and "The Younger Brothers," and none calculated to cause turnstiles to work overtime.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Impact" (UA). Tepid \$4,500. Last week, "Happens Every Spring" (20th) (2d wk), mild \$4,600.

Pix (Corwin) (300; 50-70)—"Happens Every Spring" (20th) (3d wk). Fair \$1,500 for third, downtown week. Last week, "Belvedere to College" (20th) (6th wk), okay \$1,900.

Radio City (Par) (4,000; 50-70)—"Edward, My Son" (M-G). Mild \$12,000, looks about all. Last week, "Neptune's Daughter" (M-G), fair \$14,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Younger Bros." (WB). Moderate \$9,000 sighted. Last week, "Johnny Allegro" (Col), same.

RKO-Pan (RKO) (1,600; 50-70)—"Jungle River" (U) and "Arctic Manhunt" (U). Slow-paced \$6,000. Last week, "Adventure Baltimore" (RKO), \$6,500.

State (Par) (2,300; 50-70)—"Act of Violence" (M-G). Mildish \$9,000. Last week, "Champion" (UA), good \$12,500.

'Jones' Paces Hot K.C., Great \$18,000

Kansas City, June 28.

Stronger films are on hand this week and grosses are perking up a bit despite sultry temperatures and intermittent rains. "Sorrowful Jones" at Paramount is out in front with great session. "Edward, My Son" at the Midland, also is stout. "Lady Gambles" at Tower-Uptown-Fairway is only medium.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Guadalcanal Diary" (20th) and "Pulp Heart" (20th) (reissues). Average \$3,500. Last week, "Palsan" (Indie) (2d wk), \$4,000.

Kimo (Dickinson) (550; \$1.20-\$2.40)—"Red Shoes" (EL) (10th wk). Oke \$2,500. Last week, \$2,800.

Midland (Loew's) (3,500; 45-65)—"Edward, My Son" (M-G) and "Mutineers" (Col). Stout \$17,000. Last week, "Africa Screams" (UA) and "Lucky Stuff" (UA), \$13,000.

Paramount (Par) (1,900; 45-65)—"Sorrowful Jones" (Par). Great \$18,000, best house has had in many weeks. Cinch to hold. Last week, "Colorado Territory" (WB), \$11,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Lady Gambles" (U). Moderate \$14,000. Last week, "Belvedere to College" (20th) (3d wk), fairish \$10,000 in 6 days.

'Menace' in Black With 11G, Seattle; 'Gold' Lush 15G, 'Neptune' Fast 16G

Seattle, June 28.

Well balanced bill headed by "Neptune's Daughter" offers magnet at Fifth Ave. this week. Other new shows include "Colorado Territory" at Orpheum, "One False Step" at Paramount, "Lust for Gold" at Liberty, and "The Red Menace" at Coliseum, nearly all doing well.

Estimates for This Week

Coliseum (H-E) (1,877; 50-84)—"Red Menace" (Rep) and "Amazon Quest" (FC). Nice \$11,000 or near. Last week, "Illegal Entry" (U) and "Susanna Pass" (Rep), fair \$7,300.

Fifth Avenue (H-E) (2,349; 50-84)—"Neptune's Daughter" (M-G) and "Man About House" (20th). Strong \$16,000 or near. Last week, "Edward, My Son" (M-G) (2d wk), \$4,300 in 6 days.

Liberty (Theatres, Inc.) (1,650; 50-84)—"Lust for Gold" (Col) and "Kazanka" (Col). Socko \$15,000. Last week, "Barkleys" (M-G) and "Mutineers" (Col) (4th wk), good \$5,300 in 6 days.

Music Box (H-E) (850; 50-84)—"Ma, Pa Kettle" (U) and "Homicide" (WB) (5th wk). Down to \$3,500 after big \$4,000 last stanza.

Music Hall (H-E) (2,600; 50-84)—"Happens Every Spring" (20th) and "Night Unto Night" (WB) (2d wk). (Continued on page 18)

'Jones' Happy \$32,000 Paces Det. Straight Pix; Carle Ups 'Cat' to 45G

Key City Grosses

Estimated Total Gross
This Week \$2,367,000
(Based on 24 cities, 198 theatres, chiefly nrst runs, including N.Y.)
Last Year \$2,591,000
(Based on 22 cities, 206 theatres)

Hope Huge \$21,000 Cincy Pacemaker

Cincinnati, June 28.

Smash "Sorrowful Jones," the town's topper, and sugary "Neptune's Daughter" are giving lots of bounce to the overall count this week, marked by policy change to first-run duals at Albee and Shubert. RKO's largest downtown houses, "Johnny Allegro" is very modest at Palace. "Calamity Jane and Sam Bass" is all right at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Sorrowful Jones" (Par) and "Crime Doctor's Diary" (Col). Gigantic \$21,000 for Bob Hope comedy. Last week, "Wizard of Oz" (M-G) (reissue), pleasing \$12,500.

Capitol (RKO) (2,000; 55-75)—"Neptune's Daughter" (M-G). Sugary \$14,500. Last week, "Edward, My Son" (M-G), \$9,500.

Grand (RKO) (1,400; 55-75)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Sturdy \$8,500. Last week, "Night Unto Night" (WB), slim \$5,500.

Keith's (City Inv.) (1,542; 55-75)—"Calamity Jane, Sam Bass" (U). All right \$7,000. Last week, "Nick Beal" (Par), same.

Palace (RKO) (2,600; 55-75)—"Johnny Allegro" (Col) and "Make Believe Ballroom" (Col). Very modest \$10,000. Last week, "Blonde Bashful Bend" (20th), \$14,000.

Shubert (RKO) (2,100; 55-75)—"Blonde Bashful Bend" (20th) (m.o.). Fairish \$4,500. Last week, "Happens Every Spring" (20th) (m.o.), balmy \$6,000.

Long Hot Spell Sinks Hub; 'Gold' Not Bright 19G, 'Jane' Thin 12G

Boston, June 28.

Protracted heat wave is the villain around the Hub this stanza, with grosses down all around. Hold-overs, "Stratton Story" at State and Orpheum and "Sorrowful Jones" at Met doing okay but with a break in the weather would have had sock sessions. "Lust for Gold" is fair at Memorial. Not much activity at other houses.

Estimates for This Week

Boston (RKO) (3,200; 40-80)—"Calamity Jane" (U) and "Just Will's Luck" (UA). Thin \$12,000. Last week, "Ride 'Em, Cowboy" (U) and "Keep 'Em Flying" (U) (reissues), \$9,000.

Exeter (Indie) (1,100; 45-75)—"Mr. Perrin, Mr. Trail" (Indie) and "Miranda" (Indie) (2d wk). Down to \$4,000 after nice \$5,500 for first.

Fenway (NET) (1,373; 40-80)—"Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Mild \$5,000. Last week, "Younger Bros." (WB) and "Mississippi Rhythm" (Mono), about same.

Memorial (RKO) (3,000; 40-80)—"Lust for Gold" (Col) and "Lone Wolf Lady" (Col). Fair \$19,000. Last week, "Happens Every Spring" (20th) and "This Was a Woman" (20th) (2d wk), \$12,500 in 6 days.

Metropolitan (NET) (4,367; 40-80)—"Sorrowful Jones" (Par) and "Daughters of West" (FC) (2d wk). Nice \$19,000 after solid \$24,000 for first.

Orpheum (Loew) (3,000; 40-80)—"Stratton Story" (M-G) (2d wk). Holding nicely at \$19,000 after smash \$24,600 first.

Paramount (NET) (1,700; 40-80)—"Lonesome Pine" (Par) and "Geronimo" (Par). Only fair \$9,500. Last week, "Younger Bros." (WB) and "Mississippi Rhythm" (Mono), \$9,300.

State (Loew) (3,500; 40-80)—"Stratton Story" (M-G) (2d wk). Okay \$11,500. Last week, neat \$14,200.

Biz here is getting a powerful shot in the arm via the Frankie Carle stageshow and "Big Cat" at the Fox. Combo looks in for great week. "Sorrowful Jones" at Michigan is stand-out straight-film bill with sock week. "Barkleys of Broadway" is doing well in second round at the Adams.

Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Big Cat" (EL) and Frankie Carle orch onstage. Great \$45,000. Last week, "Cover Girl" (Col) and "Never Lovellier" (Col) (reissues), good \$22,000.

Michigan (United Detroit) (4,000; 70-95)—"Sorrowful Jones" (Par) and "C-Man" (Rep). Terrific \$32,000. Last week, "Colorado Territory" (WB) and "Secret St. Ives" (Col), good \$17,000.

Palms (UD) (2,900; 70-95)—"Younger Bros." (WB) and "Sky Dragon" (Mono). Oke \$16,000. Last week, "Johnny Allegro" (Col) and "Rusty Leads Way" (Col), dull \$12,000.

United Artist (UD) (2,000; 70-95)—"Wizard of Oz" (M-G) (reissue) and "Song of India" (Col). Fair \$14,000. Last week, "Judge Steps Out" (RKO) and "Green Promise" (RKO), \$10,000.

Madison (UD) (1,800; 70-95)—"Lady of Burlesque" (UA) and "Guest in House" (UA) (reissues). Dim \$6,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), fine \$12,000.

Adams (Balaban) (1,700; 70-95)—"Barkleys of Broadway" (M-G) (2d wk). Good \$11,000. Last week, solid \$15,000.

Downtown (Balaban) (2,900; 70-95)—"Stratton Story" (M-G) (2d wk). Off to \$8,000. Last week, fancy \$11,000.

'Din'-Patrol' LUSTY \$16,000 LEADS CLEVE.

Cleveland, June 28.

Hot weather here is putting skids under business in general. Pacing field is reissue combo of "Gunga Din" and "Lost Patrol" at RKO Palace with strong session. "Edward, My Son" shapes dull \$15,500 at State.

Estimates for This Week

Allen (WB) (3,000; 55-70)—"Not Wanted" (FC). Good \$14,500. Last week, "Cover Girl" (Col) and "Never Lovellier" (Col) (reissues), okay \$9,000.

Hipp (WB) (3,700; 55-70)—"Lady Gambles" (U). Mild \$13,000 or slightly better. Last week, "Blonde Bashful Bend" (20th), \$15,000.

Palace (RKO) (3,300; 55-70)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Surprisingly strong \$16,000. Last week, "Johnny Allegro" (Col), \$15,000.

State (Loew's) (3,450; 55-70)—"Edward, My Son" (M-G). Not so hot \$15,500. Last week, "Streets of Laredo" (Par), \$14,500.

Stillman (Loew's) (2,700; 55-70)—"Calamity Jane" (U). May hit neat \$7,000 or close. Last week, "Champion" (UA), \$8,000.

Howard Swinging 'Fan' At Solid \$21,000, Omaha

Omaha, June 28.

Despite unsettled weather, grosses currently are up from their lows of the past month. "The Fan," plus Eddy Howard's band-revue at Orpheum is solid, and best stage show biz in some time. "Blonde From Bashful Bend" at Paramount, shapes neat \$1,000. State is oke with "Force of Evil" and "Caught."

Estimates for This Week

Orpheum (Tristates) (3,000; 20-80)—"The Fan" (20th) and Eddy Howard stage revue. Solid \$21,000. Last week, "Act of Violence" (M-G) and Blue Barron stageshow, not-so-heavy at \$17,500.

State (Goldberg) (865; 16-65)—"Force of Evil" (M-G) and "Caught" (M-G). Lively \$5,000. Last week, "Big Jack" (M-G) and "Slippy McGee" (Rep), fair \$3,800.

Paramount (Tristates) (2,800; 16-65)—"Blonde Bashful Bend" (20th). Nice \$11,000, best in weeks. Last week, "Happens Every Spring" (20th), good \$10,000 and moveover.

Brandeis (RKO) (1,500; 16-65)—"Night Unto Night" (WB) and "Riders Whistling Pines" (Col) split with "Casablanca" (WB) and "G-Men" (WB). Mild \$6,000. Last week, "Lust for Gold" (Col), \$7,500.

Despite H.O.'s, Chi Biz Shapes Better; Bob Crosby, Peggy Lee Tilt 'Neptune' To Rousing \$63,000, 'Colorado' 18G

Chicago, June 28. Things look a little brighter on the Chi boxoffice scene currently with the Chicago finally perking up. "Neptune's Daughter" plus Peggy Lee, Dave Barbour, and Bob Crosby orch onstage. Shapes hefty \$63,000, or over. With the exception of "Colorado Territory" at the State-Lake, passable 18,000, the State-Lake, passable 18,000, and few other strong. Garrick might get a light \$5,000 with "Desperadoes" and "Renegades" while Rialto may catch a fairish \$8,500 with "Conflict" and "Adventure's End." Palace continues below par with "Gunza Din" and "Lost Patrol," a week \$8,000.

In the holdover section, "Home of Brave" seems to continue strong at \$18,000 for fifth stint. "Barkleys of Broadway" at Oriental with Gordon MacRae and Joey Bishop onstage should wind up third week with fine \$35,000. For second weekers, "Streets of Laredo" at Roosevelt is getting fast \$14,000. "Lady Gambles" at Palace should hold to crisp \$10,000.

Estimates for This Week
Chicago (R&K) (3,900; 50-98)—"Neptune's Daughter" (M-G) with Peggy Lee, Dave Barbour, and Bob Crosby orch onstage. Lush \$63,000. Last week, "Blonde Bashful Bend" (20th) with Joan Edwards and Al Trace orch onstage (2d wk), \$30,000.

Garrick (B&K) (900; 50-98)—"Desperadoes" (Col) and "Renegades" (Col) (reissues). Passable \$5,000. Last week, "C-Men" (FC) and "Daughter of West" (FC), same.

Grand (RKO) (1,500; 50-98)—"Lady Gambles" (U) (2d wk). Bright \$10,000. Last week, \$15,000. Oriental (Essaness) (3,400; 50-98)—"Barkleys of Broadway" (M-G) with Gordon MacRae and Joey Bishop topping big vaude (3d wk). Net \$35,000 for last stanza. Last week, big \$44,000.

Palace (RKO) (2,500; 50-98)—"Gunza Din" (RKO) and "Lost Patrol" (RKO) (reissues). Light \$8,000. Last week, "Illegal Entry" (U) and "Rusty Saves Life" (U), \$9,000.

Rialto (Indie) (1,700; 50-98)—"Conflict" (U) and "Adventure's End" (U) (reissues). Not-too-bad \$8,500. Last week, "Lady of Burlesque" (UA) and "Guest in House" (UA) (reissues), \$8,000.

Roosevelt (B&K) (1,500; 50-98)—"Streets of Laredo" (Par) (2d wk). Excellent \$14,000. Last week, \$18,000.

Selwyn (Shubert) (1,000; \$1.20; 24-40)—"Red Shoes" (EL) (27th wk). Okay \$5,000. Last week, \$5,800.

State-Lake (B&K) (2,700; 50-98)—"Colorado Territory" (WB). Passable \$18,000. Last week, "Edward, My Son" (M-G) (2d wk), \$9,000.

United Artists (B&K) (1,700; 50-98)—"Wizard of Oz" (M-G) (reissue) (2d wk). Dandy \$13,000. Last week, \$18,000.

Woods (Essaness) (1,073; 98)—"Home of Brave" (UA) (5th wk). Staunch \$18,000. Last week, fancy \$22,000.

Indpls. Again Sluggish; 'Spring' Slow at \$9,000

Indianapolis, June 28. Biz is sluggish at firstruns here again this week. It's a snail's race between "It Happens Every Spring" at Indiana, and "Edward, My Son" at Loew's, for top money. "Colorado Territory" at Circle is a poor also-ran.

Estimates for This Week
Circle (Gamble-Dollie) (2,800; 44-65)—"Colorado Territory" (WB) and "Night Unto Night" (WB). Thin \$7,500. Last week, "Wonderful Spring" (20th) with Dick Contino unit onstage, sock \$24,500 at 50c-90c scale.

Indiana (G-D) (3,300; 44-65)—"Happens Every Spring" (20th) and "Kidnapped" (Mono). Dull \$9,000. Last week, "Red Canyon" (U) and "Act of Murder" (U), \$9,500.

Loew's (Loew's) (2,450; 44-65)—"Edward, My Son" (M-G) and "Mutineers" (Col). Office \$9,000. Last week, "Stratton Story" (M-G) and "Make-Believe Ballroom" (Col) (2d wk), oke \$8,000 after big opener.

Lyric (G-D) (1,600; 44-65)—"Cover Girl" (UA) and "Last Bandit" (Rep). Thin \$4,000. Last week, "Big Cat" (EL) and "G-Man" (EL), \$4,500.

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

H.O.'s Hit Philly; 'Window' \$18,500

Philadelphia, June 28. Record temperatures over the weekend resulted in air-conditioning at the theatres being as much a draw as the product. Plethora of holdovers is a handicap currently, and two entries obviously are being hurt by the heat. Best newcomer is "The Window," sturdy at the Boyd. "Forbidden Street" shapes mild at Fox.

Estimates for This Week
Aldine (WB) (1,303; 50-98)—"Wizard of Oz" (M-G) (reissue). Nifty \$12,000. Last week, "Judge Steps Out" (RKO), \$8,000.

B. d. (WB) (2,360; 50-98)—"Window" (RKO). Trim \$18,500 or near. Last week, "Green Promise" (RKO), \$10,000.

Earle (WB) (2,700; 50-98)—"Undercover Man" (Col) (2d wk). Down to \$13,000 after brisk \$22,000 opener.

Fox (20th) (2,250; 50-98)—"Forbidden Street" (20th). Fair \$17,000. Last week, "Gai Sal" (20th) (reissue), \$14,000.

Goldman (Goldman) (1,200; 50-98)—"Neptune's Daughter" (M-G) (2d wk). Okay \$15,000 after fine \$20,000 initial splash.

Karlton (Goldman) (1,000; 50-98)—"Edward, My Son" (M-G) (2d wk). Strong \$12,000 after \$16,000 tee-off.

Mastbaum (WB) (4,360; 50-98)—"Lady Gambles" (U) (3d wk). Down to \$13,000. Last week, dull \$16,000.

Stanley (WB) (2,950; 50-98)—"Colorado Territory" (WB) (2d wk). Slow \$14,000. Last week, solid \$21,000.

Stanton (WB) (1,475; 50-98)—"Casablanca" (WB) and "G-Men" (WB) (reissues). Good \$9,000. Last week, "Murder in Reverse" (Indie), ditto.

Trans-Lux (T-L) (500; \$2.40; 15-20)—"Red Shoes" (EL) (27th wk). May hit \$7,000. Last week, fine \$6,000.

HEAT SLOUGHS PROV.; 'EDWARD' OKE \$16,000

Providence, June 28. More than two weeks of continuous hot, humid weather, is hurting all stands, currently. Two pix are doing very well under the circumstances. State's "Edward, My Son" is passable while Albee's "Johnny Allegro" shapes fair.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Johnny Allegro" (Col) and "The Rustlers" (RKO). Fair \$11,000. Last week, "Hitler's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues), good \$10,000.

Fay's (Fay) (1,400; 44-65)—"My Gal Sal" (20th) and "House on 92d Street" (20th) (reissues). Slow \$6,000. Last week, "Ma, Pa Kettle" (U) and "Last Bandit" (Rep), \$5,500.

Majestic (Fay) (2,200; 44-65)—"City Across River" (U). Disappointing \$8,000. Last week, "Happens Every Spring" (20th) and "C-Man" (FC), swell \$15,000.

Metropolitan (Snider) (3,100; 44-65)—"Since You Went Away" (EL) and "Open Secret" (EL) (reissues). Dying at \$4,500. Last week, "Penitentiary" (Col) and "Women in Prison" (Col) (reissues), same.

State (Loew) (3,200; 44-65)—"Edward, My Son" (M-G) and "Jigsaw" (M-G). Only houses claiming any biz, but only oke \$18,000. Last week, "Faire of Evil" (M-G) and "Lucky Stiff" (M-G), \$15,000.

Strand (Silverman) (2,200; 44-65)—"Cover Girl" (Col) and "You Were Never Lovelier" (Col) (reissues). Opened Monday (27). Last week, "Lust for Gold" (Col) and "Lost Tribe" (Col), so-so \$9,000.

'Barkleys' Brisk \$16,000 As Rain Dims Denver

Denver, June 28. "Barkleys of Broadway" stands out in current session, one of the weakest here in some time. Heavy rains discouraged regular theatre patronage. "Undercover Man" shapes moderate in two houses.

Estimates for This Week
Broadway (Wolfberg) (1,500; 35-73)—"Colorado Territory" (WB) (4th wk). Down to \$4,000, thin. Last week, \$5,500.

Denham (Cockrill) (1,750; 35-70)—"Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Light \$8,000. Last week, "Bride of Vengeance" (Par) (2d wk), dim \$6,000 in 5 days.

Denver (Fox) (2,525; 35-74)—"Happens Every Spring" (20th) and "Homicide" (WB) day-date with Esquire. Mild \$14,000. Last week, "Lady Gambles" (U) and "Tuna Clipper" (Mono), \$13,000.

Esquire (Fox) (742; 35-74)—"Happens Every Spring" (20th) and "Homicide" (WB), also Denver. Fair \$2,800. Last week, "Lady Gambles" (U) and "Tuna Clipper" (Mono), \$2,500.

Orpheum (RKO) (2,600; 35-74)—"Barkleys of Broadway" (M-G) and "Home San Antonio" (Col). Nice \$16,000 or better. Last week, "Little Women" (M-G) and "Brothers in Saddle" (RKO) (2d wk), \$10,000.

Paramount (Fox) (2,200; 35-74)—"Undercover Man" (Col) and "Make Believe Ballroom" (Col). Day-date with Webber. Thin \$9,000. Last week, "Bad Boy" (Mono) and "Bad Men of Tombstone" (Mono), \$7,000.

Webber (Fox) (750; 35-74)—"Undercover Man" (Col) and "Make Believe Ballroom" (Col), also Paramount. Fair \$2,500. Last week, "Bad Boy" (Mono) and "Bad Men of Tombstone" (Mono), \$2,000.

'Spring' Balm \$13,000 in Port.

Portland, Ore., June 28. Good product is bringing in the coin this week. "Ma and Pa Kettle," "Neptune's Daughter" and "Happens Every Spring" are faring very well. "City Across River" also is good.

Estimates for This Week
Broadway (Parker) (1,832; 50-85)—"Ma, Pa Kettle" (U) and "Smoky Mountain Melody" (Col). Tiff \$15,000 or near. Last week, "Dream Is Yours" (WB) and "Homicide" (WB), \$15,000.

Mayfair (Parker) (1,500; 50-85)—"City Across River" (U) and "Blondie's Big Deal" (Col). Good \$5,500. Last week, "Impact" (UA) and "Shamrock Hill" (EL) (4 days), \$1,200.

Oriental (H-E) (1,750; 50-85)—"Happens Every Spring" (20th) and "Crime Doctor's Diary" (Col). Day-date with Paramount. Fine \$4,000. Last week, "Colorado Territory" (WB) and "Tuna Clipper" (Mono), \$3,600.

Orpheum (H-E) (1,750; 50-85)—"Casablanca" (WB) and "G-Men" (WB) (reissues). Solid \$6,000. Last week, "Colorado Territory" (WB) and "Tuna Clipper" (Mono), \$7,000.

Paramount (H-E) (3,400; 50-85)—"Happens Every Spring" (Par) and "Crime Doctor's Diary" (Col), also Oriental. Excellent \$9,000 or close. Last week, "Johnny Allegro" (Col) and "Highway 13" (SG), \$6,400.

United Artists (Parker) (895; 50-85)—"Neptune's Daughter" (M-G). Big \$11,000. Last week, "Edward, My Son" (M-G) (2d wk), \$5,000.

Fine Pix Up L'ville Despite Heat; 'Stratton' Stout \$14,000, 'Set-Up' 7G

Louisville, June 28. Firstrate product currently is holding its own here despite the warm weather. While off somewhat, biz is not dipping much by comparison with other years in the summer. Drive-ins are pulling big from the suburbs and outlying areas, with inducements of easy parking, which family groups appreciate.

"Stratton Story" is town's best and stout. "Set-Up" at the Strand looks neat.

Estimates for This Week
Mary Anderson (People's) (1,400; 45-65)—"Colorado Territory" (WB). Medium \$6,500. Last week, "Casablanca" (WB) (reissue), fine \$8,000.

National (Standard) (2,400; 65)—"Caravan" (EL) and "Whispering

'Silver Lining' Golden \$142,000 On B'way; 'Red Menace' in the Black With \$18,000; Palace Vaudfilm 23G

Broadway business took a beating over the last weekend and much of current week, with the record heat taking the rap for sagging trade at the deluxe picture theatres. The Street resembled a deserted village Sunday (26) being one of the worst matinees for a day in about six months; night trade tapered off earlier than usual, many houses reporting grosses far behind Saturday (25). Record millions at the beaches and traffic jams on the highways accounted for the absence of patrons.

Break in the sweltering weather Monday (27) night immediately was reflected in rising trade at most spots. Then, too, more vacationers were reported in the city, numerous managers stating that their Monday business and Tuesday (28) matinees ran ahead of the previous week, even where bills were on extended-run. The fact that straight-film firstruns were still light reflected the out-of-town trade since stage-picture fare is what most visitors seek out. End of parochial school term yesterday and with the public schools letting out later this week is expected to help recently weakish boxoffice.

The Music Hall, with "Look for Silver Lining" and Fourth of July Pageant and stagershow, is way out ahead of others this session with sock \$142,000, best in about two months for opening round. Interest in July 4 show, developed to real stature this year, probably is helping.

"Red Menace" after comparatively quiet first two days, is forging ahead to okay \$18,000 or near at Mayfair, winning a no-dover. "Take False Step" looks only fair \$16,000 at Rivoli.

Palace continues in stride, reaching for fine \$23,000 this round with "Green Promise" and eight acts of vaude. Strand still is limping along though slightly improved at about \$30,000 with "Colorado Territory" and its finale stagershow for the summer headed by Red Ingie band. "Sorrowful Jones" with Louis Prima band, which wound up third week with \$64,000 at Paramount, goes five weeks. Got a boost Wednesday (22) from TV of Charles-Walcott fight.

Six new bills tee off this week to take advantage of July 4 week-end. "Great Sinner" opens today (Wed.) at State after eight big weeks of "Barkleys of Broadway." "Lost Boundaries" comes into Astor tomorrow (Thurs.). "Any Number Can Play" with Hal McIntyre band, Bert Wheeler, Hal Le Roy, others, starts the same day at Capitol. "House of Strangers," with Janet Blair, Herb Shriner, others, starts Friday (1) at the Roxy. "Lust for Gold" goes into Criterion, Saturday (2). Palace change tomorrow brings in "One Last Thing" and new vaude.

Estimates for This Week
Astor (City Inv.) (1,300; 60-150)—"We Were Strangers" (Col) (10th-final wk). Final 8 days looks to dip to thin \$5,000 or near after \$5,500 in ninth. "Lost Boundaries" (FC) opens tomorrow (Thurs.).

Bljou (City Inv.) (589; \$1.20; 24-40)—"Red Shoes" (EL) (27th wk). Doing okay at around \$7,500 with aircoiling plant helping; 35th week was \$8,700. Continues.

Capitol (Loew's) (4,820; 80-150)—"Neptune's Daughter" (M-G)

with Alvino Rey orch, Jerry Lester. Vagabonds topping stage bill (3d final wk). Down to \$42,000 after moderate \$38,000 for second round. "Any Number Can Play" (M-G) with Hal McIntyre orch, Bert Wheeler, Hal LeRoy, Thelma Carpenter, Bob Dupont onstage opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-150)—"Cover Girl" (Col) and "Never Lovelier" (Col) (reissues) (2d wk). Off to okay \$14,000 or better after nice \$19,000 opening round. "Lust for Gold" (Col) opens Saturday (2).

Globe (Brandt) (1,500; 50-150)—"Champion" (UA) (12th-final wk). Likely wind up highly profitable run at \$9,000 after \$8,500 last week. "Movie Crazy" (MPSC) (reissue) opens Saturday (2).

Gotham (Brandt) (900; 44-99)—"Geronimo" (Par) (reissue). Real surprise for this house, climbing to near \$17,000, big. Holding, naturally. Last week, subsequent-run.

Mayfair (Brandt) (1,738; 50-150)—"Red Menace" (Rep). Excellent campaign being sabotaged by heat, but still okay at \$18,000. Holds. Last week, "Lonesome Pine" (Par) (reissue) (2d wk), \$9,000.

Palace (RKO) (1,700; 55-120)—"Green Promise" (RKO) with vaude. Looks to reach \$23,000 or near, especially fine in view of conditions. Last week, "Roughshod" (RKO) with vaude, nice \$21,500.

Paramount (Par) (3,664; 55-150)—"Sorrowful Jones" (Par) with Louis Prima orch, others, onstage (4th wk). Third week ending in Saturday (25) held okay at \$64,000 after good \$75,000 in second seven days. Now set to stay five weeks. "Great Gatsby" (Par) is in next.

Park Avenue (U) (583; \$1.20; 24-40)—"Hamlet" (U) (40th wk). Down to \$7,000 or near in 39th week after \$8,200 last session. Continues with summer scale in.

Radio City Music Hall (Rockefeller) (5,945; 80-120)—"Look for Silver Lining" (WB) and July 4 Pageant and stagershow. Soaring to sock \$142,000, best opening week here since Easter. Holds, natch! Last week, "Edward, My Son" (M-G) with stagershow (3d wk), \$106,000.

Rialto (Magle) (594; 44-98)—"Iron Crown" (Indie) (3d wk). Holding well at \$8,500 after sturdy \$9,600 for second. Holding a fourth stanza.

Rivoli (UAT-Par) (2,092; 80-125)—"Take False Step" (U). Heat wave too much for this straight-film, but just fair \$16,000 or less, but holding. Last week, "Johnny Allegro" (Col) (3d wk-9 days), dim \$7,000.

Roxy (20th) (5,886; 80-180)—"Happens Every Spring" (20th) plus stagershow topped by Andrews Sisters, leechow (3d-final wk). Down to \$60,000 or near, taking a beating from hot weather after okay \$75,000 for second week. "House of Strangers" (20th) with Janet Blair, Herb Shriner, Blackburn Twins, Martin Bros., leechow, heading stage layout, opens Friday (1).

State (Loew's) (3,450; 50-150)—"Great Sinner" (M-G). Opens today (Wed.). "Barkleys of Broadway" (M-G) (8th wk), minor \$11,000 after oke \$13,000 for seventh round.

Strand (WB) (2,756; 70-150)—"Colorado Territory" (WB) with Red Ingie orch, others, onstage. Mild \$30,000 or less looms. Holds. Last week, "Lust Unto Night" (WB) with Phil Spitalny orch (2d wk), dim \$17,000.

Victoria (City Inv.) (1,060; 95-180)—"Home of Brave" (UA) (7th wk). Continues doing profit at \$11,000 after \$12,500 last week. Stays on with "The Window" (RKO) due in early in July.

Sutton (R&B) (561; 70-120)—"Quartet" (EL) (14th wk). Thirteenth week ended last Monday (27) held very nicely at \$10,000 after big \$10,300 for 12th frame. Stays on.

Buff Bogs Down With 'Spring,' Slim \$11,000

Buffalo, June 28. With new product failing to stack up well and reissue counts in two houses, trade is way off currently. Neither "Happens Every Spring" and "Johnny Allegro" are doing as much as expected. "Stratton Story" is okay in holdover.

Estimates for This Week
Buffalo (Loew's) (3,500; 40-70)—"Stratton Story" (M-G) (2d wk). Holding well at \$11,000 after nice \$14,000 opener.

Great Lakes (Par) (3,400; 40-70)—"Happens Every Spring" (20th). Mild \$11,000. Last week, "Colorado Territory" (WB), \$11,000.

(Continued on page 18)

M-G-M IS THE ANSWER!

"EXHIBITOR
MAGAZINE"
ASKED
AMERICA'S
SHOWMEN
THESE
TWO
QUESTIONS
POINT-BLANK!



EDITORIAL

By Jay Emanuel, the
publisher of this poll.

"The result is not surprising, merit of product, fairness of terms. M-G-M won and easily too. This proves there's something more to being the friendly company besides an apt phrase."

QUESTION NO. 1:

"Which company's product has meant the most to you at the box-office?"

THE ANSWER:

| | |
|--------------|--------------|
| M-G-M | 46.1% |
| NEXT COMPANY | 20.0% |
| Next | 11.3% |
| Next | 7.0% |
| Next | 4.7% |
| etc. | |

QUESTION NO. 2:

"Which company's terms do you believe to be the fairest?"

THE ANSWER:

| | |
|--------------|--------------|
| M-G-M | 42.2% |
| NEXT COMPANY | 12.1% |
| Next | 10.4% |
| Next | 9.3% |
| Next | 8.9% |
| etc. | |

The Friendly Company is deeply grateful to the theatres of America for their overwhelming vote of confidence. M-G-M strives to merit your continued faith by offering when you need them most, the BIGGEST attractions on the market, such as "Neptune's Daughter," "Edward, My Son," "Take Me Out To The Ball Game," "Stratton Story," "Any Number Can Play," "The Great Sinner," "In The Good Old Summertime," "Madame Bovary" and many others.

Power Blackouts Bring B.O. Blues To Sydney (Aussie); Radio Also Hit

Sydney, June 14.

This key Aussie city is suffering more blackouts now than one of those oldtime burley shows. The trouble is that the Electricity Commission pundits can't generate enough "juice" with present antiquated equipment to meet the needs of the community. In this city of nearly 2,000,000, at least 1,000,000 oldtime kerosene lamps spring into action when the local generators cease functioning which is about four times nightly.

Theatres not lucky enough to have gas plants and caught short when the lights go out have to give patrons their admission money back. And that spells very sad boxoffice. Looks certain that the caught-short exhibitors will be pleading soon with distributors for rebates on these blackout nights. Fortunately most of the key cinemas have their own plants and get along okay. The only headache is whether the supply of oil from abroad will hold out long enough.

Recently in Pitt street (Fifth avenue of this city) stores were selling those old Klondyke lanterns, along with the latest merchandise from the world fashion markets. At the Minerva, King's Cross, during the current run of the legitime, "Little Lambs East Ivy," the stage crew stand by with kerosene lamps to hand to actors when the blackout arrives.

Nabe film theatres complain because patrons will not venture out on streets completely blacked out (worse than during the World War). The result is that business is taking a beating. Radio is getting a kicking around also, because when the power goes off, millions of radio sets go dark, sometimes for one hour. And sponsors aver that sales are dropping considerably because of the power nix and a failure to get their sales chatter over.

The power officials say these blackouts will continue all winter with no relief until the introduction of new equipment late in 1950.

'Animal,' London Click, Looks Set for Longrun; 'Cycles' Also Goes Big

London, June 28.

Enthusiastic reception and unanimous critical acclaim greeted the opening of "Male Animal" at the New Theatre yesterday (27). Henry Sherek is presenting the play, which was excellently produced by Roy Rich. Notable performances were turned in by the cast, with Arthur Hill, Barbara Kelly and Guy Kingsley Pointer in the principal roles.

It looks set for a comfortable run.

"Ice Cycles of 1949," transferred by John H. Harris from America, opened with a bang last Wednesday (22) at vast Empress Hall arena. The same night, Cicely Courtneidge launched "Her Excellency," overlong musical, at the Hippodrome.

The 8,000 seat arena was packed for the ice show, biggest of its kind ever in London. Warmly acclaimed, it should have little difficulty running until fall. Capable cast went over well with stand-out ballet work by Jeanne Matthews, making her debut in show. Hugh Forgie and Stig Larson in badminton match as well as Leo Loeb and Howard Sullivan, comics were also above par.

"Her Excellency" will have a tough time contending with the early heat and unfavorable notices Miss Courtneidge's performance was lauded but supporting company was undistinguished.

First Aussie TV Test

Sydney, June 22.

The first video producing outfit in Australia, International Television Services Ltd., held its initial experimental telecast last month. The company, which is associated with Television Film Production Ltd. in London, expects to take about two years before they actually start televising programs for the home.

As yet it is not decided whether the government will control video or whether it will operate commercially.

Commies Seek Control Of Nip Radio Network

Tokio, June 21.

Japan Communist Party, and the red-dominated Japan Radio Workers Union, launched a concerted drive to gain control of the Broadcasting Corp. of Japan, nation's monopoly network. Commie groups have formed the Society for the Improvement of Radio Programs. They have also adopted a slogan calling for "control of the nation's radio by the working people."

In addition to demanding more voice in the BCJ "Labor Hour," the union is insisting that the chorus of the Democratic Youth Organization (formerly the Young Communist League) sing the official union song on the BCJ "Hit Parade." The network refuses.

3 New Plays Boom Tel Aviv Legit

Tel Aviv, June 15.

Legit activity here is strong with three new plays currently being presented and two more forthcoming. Habimah is offering Jakob Horowitz' translation of the Max Zweig biblical tragedy "Shaul." The play, which has been kicking around for about five years, has not been revised and therefore overlooks certain topical problems. Nevertheless the production by Finkel is decidedly more tasteful, clean and less pathetic than former biblical plays by the same theatre.

Effort and talent fail to make the Chamber theatre's presentation of Leonid Leonov's "In the Orchards," an exciting evening of theatre. Concerning itself with life in modern Russia, the play is overcrowded with incidents and people. Performances by K. Barov, Batia Lancel and Avraham Ben Yosef are good.

The Chamber theatre, which has been rehearsing a Hebrew adaptation of Norman Krasna's "Dear Ruth," for presentation in two weeks, discovered that the current offering at the Matate, "The Negev Animals Came to Town," is similar in theme to their contemplated presentation. The play was written by Josef Lewi, who denies he ever saw the film version of "Ruth," which was shown here about a year ago.

Harold Clurman has arrived here to direct the Habimah production of "Monteserrat," which will be presented in Israel for the first time on June 25. The play was first produced in Paris last year and is scheduled for Broadway this season. A Hebrew production of "Midsummer Night's Dream" is being prepared by the London producer Julius Gellner for presentation by Habimah's young members.

Hot Weather Sloughs Show Biz in Ireland

Dublin, June 24.

With the mercury pushing up above 80 degrees biz in both film and legit houses has taken a nose-dive here. Both Abbey and Longford Productions are currently shuttered for vacations, but Illsley-McCabe Co. at the Gaiety with Arthur Macrae's "Traveller's Joy" and National Players at the Gate with "Now Barrabas" still are limping along.

Top pix of the week are "Edward, My Son" (M-G) "Red River" (UA) but they played to less than moderate biz and were yanked after one week. Easing off of tourist coin is also reported as an added reason for the drop in boxoffice biz at legit houses since they always counted on visitor coin at this time of year.

Denny's Vienna Broadcast

Vienna, June 21.

George V. Denny, Jr. will broadcast his "public debate program" Aug. 2 on Red-White-Blue station. Vienna is the fourth station used on his European tour.

Two prominent Austrian politicians and two Americans will participate, and both languages will be used.

British Dollar Crisis Hits London Pic Shares

London, June 28.

Britain's dollar crisis has caused a slump in film shares on the stock exchange, but fears of further import cuts on American films have been dispelled. Exchequer spokesmen admit that Sir Stafford Cripps is concerned with dollar drain, yet he appreciates that Britain can't live by bread alone.

Board of Trade has stated that the Harold Wilson-Eric Johnston agreement, calling for 40% quota, runs for another year and abrogation has never been suggested.

Production Code For Jap Pic Biz Framed Like U.S.

Tokyo, June 14.

Japan's first motion picture production code, patterned basically on the Johnston office code in the U. S., was officially adopted by industry leaders this week at a signing ceremony in Tokyo's Piccadilly theatre. Top execs of nearly all production, distrib and theatre operating companies in Japan fixed their signatures to the joint pact which pledges all three branches of the industry to abide by terms of the "Motion Picture Code of Ethics."

Code is applicable to contents, titles and publicity of all Japanese pic and covers some 30 specific points under the headings of nation and society, law, religion, education, manners and customs, sex, and repellent subjects. Sample provisions: revenge must be denounced; use of firearms, sword, and other weapons should be restricted to essentials and should be careful so as not to inspire others with a desire to imitate; nudity, dressing, undressing, indecent exposure, dances and bedroom scenes must be carefully presented so as not to excite baser elements.

Industry leaders also have agreed to set up a production code committee within the Japan Motion Picture Assn. Committee will examine all scripts, titles and advertising matter and will put a stamp of approval on acceptable material. Distributors and exhibitors have agreed not to handle films or display ads that do not carry the JMPA stamp and which do not conform to the code.

Adoption of the code is something of a triumph for the Motion Picture and Theatrical Branch in the occupation headquarters which has been trying for the last two years or more to persuade the Nipponese industry to adopt such self-regulating machinery. The new code, however, is not a statement of occupation policy nor does it put an end to the occupation's censorship authority to which all pic exhibited in Japan are subject.

Move should please U. S. Motion Picture Export Assn. reps here who have complained in the past that moral laxity of Japanese pic, particularly in theatre-front advertising, has placed the more circumspect American product in an unfavorable competitive position.

Noel Coward's First Film Thesping Chore Since '42

London, June 28.

Noel Coward is turning film actor again for the first time since 1942 when he played the lead in his pic, "In Which We Serve." Coward is subbing for Michael Redgrave in the top role of "The Astonished Heart," a Coward-scripted play. Reportedly, he is taking over at Redgrave's request since the latter felt he was unsuited for the part.

Coward is also associate producer-writer of the film which is being made by the J. Arthur Rank-Sydney Box unit. Celia Johnson and Margaret Leighton will share billing with Coward.

Other Foreign News On Page 13

Steady Flow of Films Out of British Studios Tips End of Prod. Crisis

London, June 28.

Aussie Producer to Use London Stars in Sydney

Sydney, June 14.

Elsie Beyer, who originally came here as biz manager for the Old Vic troupe last year with Sir Laurence Olivier and Vivien Leigh, has completed arrangements with Whitehall Productions, headed by Kathleen Robinson, Roland Walton and Richard Parry, to plane out teams of British legit stars for limited runs at the Minerva theatre here starting late this year. Miss Beyer goes to London to finalize plans.

Understood that John Gielgud and George Withers will be among the first topnotchers to come this way. Local talent will be used via agreement with the Aussie Actors' Equity.

Sadler's Wells Co. Set for U. S. Tour

London, June 28.

Deal involving an investment of \$250,000 has been set by Sol Hurok to take over the Sadler's Wells No. 1 ballet company for a 10-week season this fall in N. Y. Company flies over on Oct. 1 and opens at the Metropolitan Opera House Oct. 9. They will be in New York for four weeks and for the remaining six weeks of the tour will visit leading American cities.

Opening show of tour will be the production of "Sleeping Beauty" by Tchaikovsky, followed by "Bak's Progress," "Symphonic Variations," "Facade," "Hamlet" (also by Tchaikovsky) and "Wedding Bouquet." Choreography for a number of shows has been carried out by Robert Helpmann and Frederick Ashton.

Hurok has, meanwhile, presented Marian Anderson, the Negro songstress, in a one-night show at Covent Garden last Sunday (26). This was the star's 19th show since she began her Continental tour last month.

London Films, Wilcox's Unit Set for Canada

London, June 28.

Distribution deal by the Korda group of London Films and Herbert Wilcox's Imperia Films has been set with Eagle Lion Films of Canada. Producers covered by the new arrangement include Carol Reed, Powell and Pressburger, Lauder and Gilliat, Anatole de Gruenwald, Anthony Havelock-Alan, Anthony Asquith and Robert Donat.

First of the pix affected by the deal will be released in the Dominion before the end of the year. These will include: "The Winslow Boy," "Spring in Park Lane," "Maytime in Mayfair" and "Bonnie Prince Charlie."

Oscar Hanson will represent London Films in Canada and will have headquarters in Toronto.

Part of Drive For Canadian Dollars

Toronto, June 28.

Deal whereby Eagle Lion of Canada, Ltd., will distribute 29 Korda-Wilcox pictures in Canada was announced here by Frank Fisher, general manager of company after the arrival of James A. Cowan, J. Arthur Rank's Canadian rep. Deal comes at a time when British government is launching a major campaign for Canadian dollars. Pact involves 116 houses across Canada.

Sam Schneider Abroad

Samuel Schneider, Warner Bros. vice-prexy, sails for London tomorrow (Thurs.) on the Queen Elizabeth for confabs with Arthur S. Ables, company's managing director for Great Britain, and Associated British Pictures Corp. execs.

Schneider will also go from London to Paris for talks with Joe Hummel, WB's Continental manager.

Production crisis, which swept the industry early this year and led to wholesale dismissals and shuttering of studios, has died down and the British industry is finding its own level. A steady flow of pictures being maintained in the main studios. Majority of studios, which went dark in the peak depression period, are likely to remain closed for some time although a heartening sign is the reopening of some smaller outfits. Latest news is that Twickenham studios, third in group controlled by Shipman and King Alliance organization, likely will start rolling in the next month.

Rank organization production, since the closure of two Gainsborough studios at Shepherds Bush and Islington, has been concentrated entirely at Denham and Pinewood. To speed filming and cut budgets increased use is being made of the Independent Feature technique. The specially adapted stage at Pinewood, which has already turned out a number of modest efforts, is being used as a model for a similar stage now being constructed at Denham.

At the latter studio, five pix are in hand including John Mills' production of D. H. Lawrence's "Rocking Horse Winner" and "Give Us This Day" which Edward Dmytryk is megging for Pathemagnet. The Disney live version of "Treasure Island" starts July 4.

There is also greater activity at Pinewood where three pictures are on the floor and a fourth will start shooting when a location unit returns from Tunisia.

Altogether there are 22 productions on the floor, including a number which are obviously second features and a further 28 completed in recent weeks are due for showing. Since the 45% quota started last Oct. 1, 64 films have been previewed.

Mex Film Actor's Pay Hiked 10-33%; Studios Pledge 60 Pix a Year

Mexico City, June 2.

Pay hikes ranging from 10% to 33% were awarded Mexican film actors in a new wage pact made by the National Actors Assn. and the Producers Assn. The weekly stipend for stars has been hiked from \$150 to \$162 and featured players now get \$13 more than the \$123 they were previously drawing. Supporting players have been split into two classes with the first segment getting \$112 in comparison to the \$88 they were formerly making. The second segment has been upped from \$57.50 to \$75. Weekly obligatory overtime has been cut from 22 to 10 hours.

Stars, who were previously getting \$22.50 for a day's work were given a \$9 boost on daily jobs. Featured players have been hiked from \$17.50 to \$25 per day. Both classes of supporting players have been given a \$2.50 raise for their daily chores, with the first segment making \$17.50 and the second drawing \$15.

Other features of the pact are that no film work can be done after 8 p.m. and that the producers are pledged to make 60 pix a year. If they fall short of that number, the players have a right to cancel their contracts.

4 U. S. PIX ENTERED IN LOCARNO FESTIVAL

Zurich, June 18.

Ten pictures have been set thus far for the fourth Locarno Festival to be held July 8-17, with only four U. S. films entered. They are: "Sorry, Wrong Number" (Par); "Enchantment" (RKO); "Yellow Sky" (20th) and "Lady in Ermine" (20th). Italy's outstanding entries to date are "Ladri di Biciclette" and "Il Mulino del Po."

France has four pictures entered. Awards are for the best feature film and seven other classifications. Prizes are not to be announced until the final day. Committee to pick winners consists of six top German, French, Italian and Swiss critics.

**LOOK
AHEAD
TO
THE
START
OF**

THE

FOUNTAINHEAD

10-MILLION READERS!

STARRING

GARY COOPER

HE'S ROARK WHO LIVED BY NO RULES!

PATRICIA NEAL

SHE'S DOMINIQUE WHO HAD TO LOVE THAT WAY!

with RAYMOND MASSEY • KENT SMITH

ROBERT DOUGLAS • HENRY HULL • RAY COLLINS

Directed by **KING VIDOR** Produced by **HENRY BLANKE**

Screen Play by AYN RAND From her Novel "The Fountainhead" • Music by MAX STEINER

THIS IS THE WEEK!



**WARNER
BROS.
ARE
GEARED
TO
GO
AS
NEVER
BEFORE!**



Yanks Send Nitery Biz in Paris Soaring; 50 Spots \$200,000 Weekly

Paris, June 21.
It takes no wizard to tell whose money is currently keeping Paris showbiz out of red. The coin being brought in by American tourists is the answer. Of the spots most helped by this influx, Folies Bergere and Casino de Paris revues are the champs, with Mogador and Chatelet musicals also doing well. To catch all tourist trade, the revue houses are even forsaking the weekly rest day theatres are supposed to take. The Lido (nitery) and the Tabarin floorshows are packed nightly. When the opera has an offering that can mean something internationally, it also does business. Kirsten Flagstad with "Tristan" in German grossed about as much in one day as the take for the balance of the week.

Other houses benefiting from the seasonal influx of out-of-towners. After two years "Petite Huttie" is still playing to capacity. And the Mitty Goldin vaude house, A. B. C. very French is taking in over \$10,000 weekly, by selling the perennial Mistinguett to the hicks and to sentimental Parisians.

The 50 stages in Paris add up to slightly under \$200,000 for the week starting June 16. Biggest daily take was for Kirsten Flagstad at the Opera, \$4,500.

Folies Bergere is doing about \$3,000 daily, and the Casino near \$2,500.

Chatelet ("White Horse Inn") took about \$12,000 per week and Mogador ("Violettes Imperiales"), about \$7,000. Latter is another musical.

At the Francaise, over half of the biz came from two showings of Paul Claudel's "Satin Slipper."

Mex Film-Bank Chief Sees New, Cheaper Peso Helping Pix Industry

Mexico City, June 28.
Dollar stabilization at 8.65 pesos per dollar is certain to benefit the Mexican pic industry because it should force the production of rawstock and some apparatus in Mexico (imports of these are now at a new-high cost) and afford more coin from exports, according to Andres Serra Rojas, head of the industry's Banco Nacional Cinematografico.

He admitted that much money is necessary to produce rawfilm and make cinematographic apparatus in Mexico. He indicated that there must be government aid for both propositions. However, with much more coin for producers from exports (they only got 4.85 pesos on a dollar a year ago), the banker hopes they will form a fund to finance home production of rawstock and some equipment. The rawfilm making plant has been simmering for some time. That of manufacturing equipment in Mexico is new.

Home exhibition was cited by the banker as another monetary hope for the Mexican trade. He pointed to the leap in the gross of local cinemas from 75,000,000 pesos in 1947 to an expected 100,000,000 pesos this year. The banker also pointed to the aid which the government of President Miguel Aleman gives the Mexican pic industry.

Forecasting a new high production this year of 100, compared with 81 in 1948, Rojas admitted that 60 to 70 pic a year are about economically right for Mexico.

Geo. Griffith in U. S.

George Griffith, divisional operator for Hoyt's, the Australian theatre circuit, is in New York on a two-week once-over of American theatre operations. This is not his first U. S. visit, having been at the Roxy in the 1920s. Griffith's last N. Y. trip was in 1938.

2 Yanks Pix Players Quit Italy

Rome, June 21.
Alan Curtis and Franco Corvoso, Hollywood actors, this week quit Italy and head for the U. S. Curtis has been in Italy since November, 1948. He appeared in "Pirates of Capri," the indie starring Louis Hayward completed in April.

Corvoso, who was an Italian film star 20 years ago, returned to Italy in 1947 to play in the Gregory Ratoff production of "Cagliostro," starring Orson Welles, and "Prince of Foxes," with Tyrone Power. Both plan to return here later.

Shoot 'Fame' Italo Pic Around Injured Cerdan

Rome, June 21.
"One Night of Fame," Italian picture being made by the Producers Association in Rome, has started at Scalera Studios. It is being shot around Marcel Cerdan, French boxer, one of the principal characters, who is in New York suffering from arm injuries received in Detroit match with LaMotte.

The ex-champion will fly here as soon as possible to fulfill his contract with the film company. Picture features Ferruccio Tagliavini, Mischa Auer, Uccio C. Tubbs and Marilyn Buford.

U Gets New Unit For Brit. Distrib

London, June 28.
A batch of new Universal-International productions are to be handled in Britain through an independent distributor and not through the Rank outfit, General Film Distributors. Known as the Golden Arrow group, the pictures are to be handled by Eros Films, a comparatively new organization controlled by Phil and Sid Hyams. Among the productions involved are the Deanna Durbin starrer "For Love of Mary," William Powell's "Mr. Ashton Was Indiscreet," and "Letter From an Unknown Woman." Group also includes two Technicolor productions, "Black Bart, Highwayman" and "Red Canyon."

Transfer of the product away from the Rank organization is believed to have resulted from the growing dissatisfaction by U execs at the treatment given some of their top product on Odeon and GB circuits. These often played as second features to inferior British product and at times being put out without any advance publicity.

Carroll Honored by British

Sydney, June 14.
Garnet Carroll, partner with Sir Ben Fuller in the Fuller-Carroll legit combo, has been awarded the Order of the British Empire for his work in fostering presentation of British plays and performers in the Aussie zone, including the Old Vic Co. and the Ballet Rambert.

The F-C combo now is playing the Noel Coward show, "Present Laughter," at the Palace here.

Doris Dowling to 'Othello' Cast

Rome, June 21.
Actress Doris Dowling left for Paris last week to plane out and join "Othello," Shakespearean film being made by Orson Welles in North Africa. When the North African scenes are completed, the entire unit will go to Venice as their next location spot.

Others in the cast include Betsy Blair and Liam MacLiammoir of the Gate theatre, in Dublin).

Current London Shows

(Figure shows weeks of run)
London, June 28
"Ann Veronica," Piccadilly (6).
"Annie Get Gun," Col'nm (108).
"Beau Stratagem," Lyric (9).
"Brigadoon," Majestic (11).
"Belinda Fair," Strand (14).
"Black Chiffon," West (9).
"Champagne Delilah," New (3).
"Daphne," Wynd. (14).
"Dark of Moon," Ambassadors (11).
"Foolish Gent'l'm'n," Duch. (18).
"Happiest Days," Apollo (66).
"Harvey," Wales (26).
"Heiress," Haymarket (22).
"Her Excellency," Hipp (11).
"Ice Cycles," Empress (1).
"Lady's Burning," Globe (8).
"Latin Qt. Revue," Casino (15).
"Lilac Time," Palace (10).
"Male Animal," New (1).
"Oklahoma!," Drury Lane (113).
"On Monday Next," Comedy (4).
"One Wild Out," Garrick (30).
"Sauce Tartare," Cambridge (6).
"September Tide," Ald (29).
"Third Visitor," York's (3).
"Together Again," Vic. Pal. (116).
"Two Dozen Roses," Lyric (15).
"Worm's View," Whitehall (114).

Mex Pix Loans Increase

Mexico City, June 21.
Coin for film production has increased this year with the industry having already taken out \$2,581,374 in loans, credits and discounts from its own bank, the Banco Nacional Cinematografico.

An additional \$65,982 in loans and discounts was drawn from the private bank, the Banco de la Industria Filmica.

Brisson's Return A Denmark State Event; Knighted

Copenhagen, June 28.

The hero's homecoming that awaited Carl Brisson, the Danish-born American singer, was capped by King Frederick IX knighting the star. The ceremony took place during an audience with the Danish ruler at his Castle Graasten, the royal summer residence. King Frederick bestowed the cross of the Order of Dannebrog on Brisson. Latter's wife, Cleo, is with him on a holiday, their first back home in many years.

Brisson, who was actor-manager of the premier Danish musicals, had segued into show business from sports. He was the amateur boxing champion of Denmark and Europe. In time he became known as "the Maurice Chevalier of Denmark," which got him British wide attention in "The Merry Widow"—a big London hit—and thus a 1933 Paramount contract in Hollywood. Latterly, Brisson has been a potent American draw in the U. S. and Canadian class niteries and hotel rooms. His son, Frederick, is married to Rosalind Russell, the film star.

When Brisson came home to Copenhagen he was met at the harbor by thousands — and the Stadsradiofonien transmitted the whole thing. Both Carl, his wife, and their pianist-arranger, Dick Lewis, were interviewed over the radio and in all the newspapers in Copenhagen.

Brisson has always been a favorite with the Danish journalists. His personality and publicist sense had his name in feature stories every day of the first couple of weeks he has been here. He visited his birthplace, wandered around in the old streets, where once he delivered milk as a boy, gave a new Ford car to the Danish World Friendship Foundation, which sends young Danes to foreign countries for study. For the first time in his career, since he, 23 years ago, left Denmark as a dancer to achieve fame in England as Prince Danilo in "Merry Widow," he showed his countrymen what he could do. In an hour-long broadcast over Stadsradiofonien he was interviewed by Denmark's most popular radio journalist, Gunnar "Now" Hansen, and sang all his hits, from "I Kiss Your Hand, Madame" to "When the Angelus Was Ringing." It is reckoned that 90% of all Danish listeners heard the program. This last song he is going to record here for Polyphon, and he is also recording four old Danish Xmas hymns.

From Denmark he is going to Stockholm, where he also was a favorite before he went to England and America. Here he is singing at a big festival, arranged by the Swedish journalists' and actors' organizations. From there he goes to England, probably returning to New York in August.

While Brisson has been away over 10 years, he is still among the five most popular sons of Denmark.

Brisson Milks 'Em

Copenhagen, June 18.
Carl Brisson, who once was a milk boy in Copenhagen, is playing the lead in a film short here, together with a company of milk boys. The purpose of the film is to get the Danes to drink more milk.

Cannes Festival Sept. 2-17

Cannes, June 28.
Cannes Film Festival will be held this year Sept. 2 to Sept. 17. Prizes will be distributed for best films and awards will also be given for best performances, production, photography, etc.

Govt. Backing of Argent. Producers Fails to Help Wavering Production

E. Silverstone On Trek To O.O. Aussie Setup

Sydney, June 21.

Understood here that Emanuel Silverstone, brother of Murray Silverstone, 20th-Fox topper, will plane here soon on looksee of company setup. He also may name the successor to former sales manager Harry Walker, who resigned because of ill health recently.

Silverstone also will probably look over the product lineup when the Rank fare switches away from 20th-Fox to British Empire Films around next August. Rank is a 50-50 partner in BEF, a unit under the Greater Union tent headed by Norman B. Rydge.

Only 2 New U. S. Pix Open in B. A.

Buenos Aires, June 17.

Only two U. S. pictures have been released here in the current week, with Universal's "Kiss Blood off Hands" going into the Opera a day earlier than expected following the locally-made "Historia del 900." The latter did not gross even as well as some other Argentine pix first week being only \$5,800. The other release was "Abbott and Costello Meet Frankenstein" (U), which opened at the Normandie June 15.

Danielle Darrieux, a favorite with Argentine pre-war audiences, is starred in the French production "Story of a Sin" at the Biatritz.

Artistas Argentinos Asociados has an Italian film "Xmas in Camp 1197" at the Monumental.

"Belinda" (WB) has marked up its 20th week at the Suipacha.

"Velvet Touch" (RKO) is still big at the Gran Rex in second week (while "Escape" (20th) at the Ocean also has been held over for a second week.)

"Road House" (20th) opened at the Ambassador June 14, is getting tremendous word-of-mouth and may stay for some time. A number of locally-made pix are now showing, chiefly Lumiton's "Yo no Elegi mi Vida" at Premier and Ideal; Emelco's super production "Vidalita" at Broadway; Interamericana's "Otra Cosa es Con Guitarra" at the Lequazu; and "Juan Globito" and "Historia del 900," are beating records in city of Cordoba.

Juan Guthmann of Interamericana is back from his European trek, in which he represented the Argentine Producers Assn., in an effort to line up the sale of Argentine pix in Italy and France. Guthmann left France without having been able to work out a deal similar to the one put through with Italy.

London Film Notes

London, June 23.

Maclean Rogers will direct first picture for newly-formed Nettelfold-Butcher's film company at Nettelfold studios with Nigel Patrick starred. Mario Zampi to do series of pics for Columbia with first due to go on lot middle August. Gregory Ratoff finally set to arrive here July 1, with "My Sister Joy," which he is to direct and produce for Alexander Korda skedded to start shooting in Italy July 18.

Herbert Wilcox wants John Paddy Carstairs to direct a film for him if he can get out of his J. Arthur Rank commitments. Bouitting and Korda titled "Seven Days to Noon," with shooting to start in July. George and Alfred Black have closed deal with Charlie Chester to star in film which they will make for J. Arthur Rank as soon as Chester finishes his Blackpool summer season.

Victory Films Gets 'Victory'

Victory Films Co., headed by David Fine and Elias Marks, has acquired worldwide distribution rights to "Strange Victory," film on race discrimination. Picture features Alfred Drake and Muriel Smith and had a brief run at the Ambassador, N. Y.

Buenos Aires, June 21.
Judging by the number of reorganizations, resignations and the retrenchment being done at present by the Argentine film industry, the whole production setup here appears to be crumbling. And it is in such condition at a time when the government is backing producers' recurring demands that other countries be jockeyed into buying Argentina's film production if they hope to get playing time in Argentine territory.

Aside from the raw stock famine (resulting from dollar deficit), which is leading to the closing of more studios, banks and other capital investors are balking at footing the bill for films which they say do not justify such backing. The fact Argentine studios upped their output this year, there being 31 feature films ready for release, does not take into account how quality has deteriorated. Directors blame the producers for the disorganized state of operations and say they can't function well under such an alignment.

Artistas Argentinos Asociados has been reorganized with Juan Carlos Bano, previously operator of a circuit in a Northern province, placed in chairman spot. This is the company which turned out such productions here as "La Guerra Gaucha" and "Su Mejor Alumno." Ernesto Parentini, former sales manager, was made manager.

San Miguel studios, now shuttered, also is in a sorry state, with Narcisco Machandarena taking over from his brother Miguel. New capital is being lined up.

Enrique Mulino, an actor until recently one of the leading associates in AAA, is launching production on his own with a new outfit called Inti Huasi. His first will be a biopic of the late radical president Don Hipolito Irigoyen, for 40 years a public idol in Argentina.

Emelco, which made several flops last year under Hurt Loewe, is trying to work out an agreement with Interamericana, which would give that well-organized setup an important say in distribution and production.

Argentina Sono Film is the only major studio here not making a complete revamp. This is traced to the fact that this company has had good management and has turned out uniformly solid product. This studio, which just finished "Almafuerte" with Narcisco Lluza, currently is planning a musical, "Story of the Maipo Theatre," a review of the Argentine musical field for the last 30 years. It is to be made by Luis Cesar Amadori.

Shortage of raw stock has forced the shuttering of the new, well-equipped Mapol Studios.

Calypso Belt Keen On What Pix Click on B'way, Reports Rank's Weait

New York's remarkable power to penetrate beyond the country's borders and pre-sell big-grossing films to regions as remote as the Caribbean islands is attested to by Robert Weait, J. Arthur Rank's director of Latin American activities. Weait, who has just returned from a seven-week junket through the Caribbean, declares that the public in a number of these spots were asking when hit pix, now playing in Gotham, would reach their locales.

He was quizzed by dozens of people, for instance, on Rank's "Red Shoes," now staging a long run at the N. Y. Bijou. Public is informed of Broadway showings by reading the New York newspapers or the widely-circulating Yank mags and periodicals. Hence, a successful N. Y. run eases the job of building demand for pix in this area, Weait said.

"Hamlet" looks to be the top grossing Rank film of all times in the L.A. market, Weait declared. Shakespeare filmization is doing better than "Seventh Veil," heretofore the record holder below the Rio Grande.

While no currency restrictions on film money have yet been exacted in the Caribbean, officials there are showing considerable nervousness over the decline in U. S. stock prices. Filmites are concerned over the possibility of a crackdown in the near future Rank official said.

Look for the Silver Lining

(SONGS—COLOR)

Hollywood, June 24.

Warner Bros. release of William Jacobs production. Stars June Haver, Ray Bolger, Gordon MacRae, features Charlie Huggles, Rosemary DeCamp, Lee Wilde, Lyn Wilde, Dick Simmons. Directed by David Butler. Screenplay by MacLean and Henry Ephron and Marian Spitzer; from story by Bert Kalmar and Harry Ruby; camera: Tedeschi; editors: Marjorie, Irene, Irene Morra; dances: LeRoy Prinz; music: Harry Heindorf. Tradeshown June 23, '49. Running time, 106 MINS.

| | |
|----------------|-----------------|
| June Haver | Ray Bolger |
| Frank Carter | Gordon MacRae |
| Pop Miller | Charlie Huggles |
| Alma Miller | Rosemary DeCamp |
| Clare Miller | Lee Wilde |
| Ruth Miller | Lyn Wilde |
| Henry Duran | Dick Simmons |
| Shendorf | S. Z. Sakall |
| Walter Catlett | George Zoritch |
| Specialty | Oleg Tupine |
| Violent | Paul E. Burns |
| Mr. Beeman | Douglas Kennedy |
| Director | |

"Look for the Silver Lining" is one of the year's better musicals. Based on the life of Marilyn Miller, it's a nostalgic song and dance treat, highly entertaining. Box-office returns will be good all down the line.

Picture captures the flavor of the era and is dressed in a fetching color garb that adds to its charm. The time and place, from the title number through "Who?", "Sunny," "A Kiss in the Dark," "Time On My Hands" and others have plenty of listener appeal as set up in the production, and the dances staged by LeRoy Prinz suggest, rather than copy, the top musical terping of Miss Miller.

The William Jacobs production handsomely treats the varied facets of the Ziegfeldian reign, framing the human, backstage story with a kaleidoscope of excerpts from her hit shows. The cast plays it to the hilt and June Haver, enacting Miss Miller, delivers solidly in a showpiece that makes full use of her talents.

Story opens and closes backstage at the Palace theatre in Boston in the mid-30s when Miss Miller was preparing for a revival of "Sally." It suggests the tragic fate that awaits the actress in 1936 but, wisely, does not play up her coming death. Device used for the flashback into the star's career is an old vaude program poster. Her life is picked up when she joins her vaude family to become the youngest member of the Five Columbians and the Bert Amarr-Harry Ruby story, scripted by Phyllis and Henry Ephron and Marian Spitzer, rapidly spans her rise to fame. There's some permissible literary license in presenting her life, and the writers have cloaked their tale with believable situations and dialog.

Miss Haver sings, dances and plays her role delightfully and Ray Bolger is a standout in his portrayal of Jack Donahue, another bright musical name of the era. His comedy and dancing come across solidly. Highlight of his performance is the production staging given his terping of "Who?". Gordon MacRae does "Sally" in vocal role, showing tunes in his role of Frank Carter, Miss Miller's first husband.

The Columbians, as played by Charlie Huggles, Rosemary DeCamp and Lee and Lyn Wilde, smack of the old vaude teams and add materially to the picture's humor. Dick Simmons, Walter Catlett and S. Z. Sakall are among the others pointing up the entertainment.

David Butler's direction welds the songs, dances and drama into a filmvisual winner that is slanted for an excellent reception. His pace is sure and fast, showcasing the material to the best possible advantage. Among the Prinz production numbers, heartily enjoyed in color, are "A Kiss in the Dark," sung by MacRae and danced by Miss Haver with George Zoritch and Oleg Tupine, is the standout.

Once Upon a Dream

(Rank), being released in the U. S. by Eagle Lion, will be tradeshown in N. Y. tomorrow (Thurs.). The film was reviewed in VARIETY from London Feb. 9, 1949, by Myro, who called it "a lightweight piece of entertainment that won't mean a great deal to American boxoffice." But revolves around a woman who dreams she has had an affair with her husband's ex-aid and wakes up in the morning believing it really happened. The story is set in an attractive country residence, but unfolds with little movement.

The main roles are suitably handled by Gogie Withers and Griffith Jones.

Miniature Reviews

"Look For the Silver Lining" (Musical-Color) (WB). Excellent musical based on Marilyn Miller's life.

"In the Good Old Summertime" (Songs - Color) (M-G). Traded to lure the hot-weather trade.

"The Fountainhead" (WB). Gary Cooper star value to help its chance.

"The Great Sinner" (M-G). Peck - Gardner - Douglas in story of a gambler's disintegration. Spotty b.o.

"Lost Boundaries" (FC). Stirring documentary concerning a Negro passing as white; solid b.o. in special situations.

"Rope of Sand" (Par). Adventure melodrama, a mong African diamond fields, starring Burt Lancaster. OK b.o.

"The Daring Cavalier" (UA). Mildly-paced Cisco Kid western for secondary situations.

"Kind Hearts and Coronets" (British) (GFD). Sophisticated comedy looks fine for U. S. arty houses.

In the Good Old Summertime

(SONGS—COLOR)

Metro release of Joe Pasternak production. Stars Judy Garland and Van Johnson. Features S. Z. Sakall, Spring Byington, Buster Keaton. Directed by Robert Z. Leonard. Screenplay by Albert Hackett, Frances Goodrich, Ivan Tors. Music by Miklos Laszlo; songs: Jack Warner, Fred Spielman, George Evans, Rex Bell, Bud Hunsley, George Friedman, Junie McCree, Albert von Tilzer, E. Y. Harburg, Harold Arlen, A. Berlioz, Richard Macdonald, William Tracy, Lewis F. Muir; dances: Robert Alton; music: George Stoll; editor: Adrienne Laing; camera: Technicolor; Harry Stradling. Previewed N. Y. June 14, '49. Running time, 102 MINS.

Escapology as a seductive art is charted by Metro's "In the Good Old Summertime," a glossy-spun weave of Technicolor, music and cheerfulness aimed to kick the drought away. With practically no story to worry the humidity-dodged, but some bright singing of nostalgic tunes and passably fresh humor, "Summertime" has what it takes for popular consumption. Judy Garland-Van Johnson will help too.

The film's big baiter is its musical nostalgia. Where the slight story—actually, a running gag which can grow dangerously slim—threatens to wilt the pic, M-G scripters have pulled venerable fates out of the hat to frisk the early 1900s, such as the title number, "Put Your Arms Around Me Honey," "Wait Till the Sun Shines Nellie," and a half-dozen others do valiant service. These oldtime numbers still heft plenty of zing and appeal.

As setting for these oldfashioned sparklers, the scene is Chicago at the turn of the century. Johnson and Miss Garland are sales help in a musical instrument shop of which S. Z. Sakall is the eccentric proprietor and proud owner of a Stradivarius. Chief jest and plot's mainstay is the fact that the two leads are courting by mail while at swords-point at their work. Naturally, the lovers are unaware of their postal identities.

Added byplay to this contretemps are the risible cavortings of Sakall who is under the delusion that he is a master of the bow. A mixup in violins; Sakall's belief that his expensive Stradivarius is threatened arrest of Johnson who loaned the Strad; his forgiveness and promotion to sales manager total to a fair summation of the yarn. In time, too, Johnson and Miss Garland discover their postal amouing and clinch.

Easily the chief luminary in the proceedings is Miss Garland's singing of the ancient favorites; no great demands on her thesping are made. Miss Garland delivers these tunes with dispatch, simple appeal and nice rhythm. Her sort of vocalizing which will have the patrons stomping time to the soundtrack.

Johnson's portrayal of Miss Garland's vis-a-vis is not as facile. Be it script requirements, direction or the actor's own errors, he is frequently lensed unsympathetically in a celluloid tantrum of grimaces which are a cross between a scowl and a sulk. His wrangling with his salesgirl colleague borders on the tedious.

Sakall's eccentric proprietor is nicely calculated to add charm and humor to the film. His opposite, neatly delivered by Spring Byington, carries the same quality. Buster Keaton, drafted for a small part as a sycophant and blundering salesman, should win more beakings from filmmakers.

In the main, editing is excellent

although it could be a bit sharper on some of the Garland-Johnson exchanges. Production values are handsome and, combined with effective coloring, give the pic an expensive garb. Wit.

The Fountainhead

Hollywood, June 24.

Warner Bros. release of Henry Blanke production. Stars Gary Cooper, Patricia Neal; features Raymond Massey, Kent Smith, Robert Douglas, Henry Hull, Collins, Moroni Olsen, Jerome Cowan. Directed by King Vidor. Screenplay, Ayn Rand, from her novel; camera, Robert Burks; editor, David Weisbart; music, Leo Steiner. Tradeshown June 21, '49. Running time, 112 MINS.

| | |
|--------------------|----------------|
| Howard Hawk | Gary Cooper |
| Dominique | Patricia Neal |
| Kay Wynand | Raymond Massey |
| Robert Keating | Kent Smith |
| Ellsworth Tooty | Robert Douglas |
| Henry Cameron | Henry Hull |
| Ray Collins | Collins |
| Chairman | Moroni Olsen |
| Alvah Scarret | Jerome Cowan |
| A Business Man | Paul Harvey |
| The Superintendent | Paul Harvey |
| The Dean | Paul Stanton |

"The Fountainhead" is a film with an idea and it clings to it with such complete tenacity that the end result is a cold, unemotional, laconic feature. In its favor is the Gary Cooper name, the exploitation possibilities coming from the Ayn Rand bestseller, and the kind of ballyhoo shove it is certain to get from Warners. These factors give it a chance to come through with strong grosses in certain situations but the overall b.o. outlook is spotty.

Because the plot is completely devoted to hammering home the theme that man's personal integrity stands above all law, the picture develops a controversial element that sharpens word-of-mouth. Latter will be either entirely pro or con, there being no middle ground to public acceptance or rejection of the Rand philosophy.

The garrulous script which Miss Rand did from her novel calls for a great deal of posturing by the cast and King Vidor's direction permits much over-acting where underplaying might have helped develop a better emotional feeling and a truer sense of reality. Miss Rand's story is pure fiction without the leavening of honest make-believe to aid in swaying the auditor in its favor.

Cooper has an uneasy time in the miscasting as the plot's hero, an architect who is such an individualist that he dynamites a charity project when the builders alter his plans. Given lengthy sides to read, Cooper fails to sustain the mood demanded and the faltering delivery emphasizes his bent for the monosyllabic.

As Cooper's co-star, Patricia Neal makes a moody heroine, afraid of love or any other honest feeling. Miss Neal is an actress of talent and personality, but still has not adapted herself to the medium of celluloid where stagey theatrical tricks of projection are magnified. Firmer guidance from Vidor would have helped her showing.

Raymond Massey is allowed to be too flamboyant as the publisher who backs the architect until his newspaper goes under. That phase of the plot strains at credibility, but is in keeping with the general mood of the script in presenting a sort of fictional biography based on a rather anarchistic social theme. Henry Hull, an older architect beaten down by conformity to custom; Kent Smith, an architect willing to conform; Robert Douglas, opportunist columnist who motivates most of the hero's trouble; Ray Collins, a better Olsen, Jerome Cowan and others deliver to script and directorial demands.

"Fountainhead" is a costly film, judging by the lush physical values given it under Henry Blanke's production supervision. The architectural creations are highly interesting; there is exceptionally good photography of the settings and cast by Robert Burks; a sound score by Max Steiner and other competent technical assists to help cloak the plot.

The Queen of Spades

"The Queen of Spades," British-made, which is scheduled to open at the Cinemet Theatre, N. Y., tomorrow (Thurs.), was reviewed in VARIETY from London, March 30, 1949. The opulence of Imperial Russia at the beginning of the 19th century is the background for this legend of gambling and intrigue, which reviewer Myro thought "should have a notable success in art houses, but general tenor of the plot limits its appeal to most audiences."

The review also emphasized that rarely has a British picture so effectively captured the period atmosphere. Noted for an outstanding performance in her first film role is Edith Evans. On the most part, the cast is credited for their excellent cameos.

My Brother Jonathan

"My Brother Jonathan," British-made, which opened simultaneously at the Beacon and Riviera theatres, N. Y., yesterday (Tues.), was reviewed in VARIETY from London, February 18, 1948. Reviewer Came noted that the film was "well acted and should play to good business despite lack of marquee names." He also pointed out that "it will need trimming to suit U. S. theatres."

Story revolving around a devoted brother was credited in the review as being "adult and entertaining." The film also boasts good performances by the entire cast.

The Great Sinner

Metro release of Gottfried Reinhardt production. Stars Gregory Peck, Ava Gardner, Melvyn Douglas; features Walter Huston, Eitel Barry, Frank Morgan, Agnes Moorehead. Directed by Robert Siodmak. Screenplay, Ladislav Fodor and Christopher Jarman, from story by Fodor and Rene Fuelleop-Miller; score, Bronislav Kaper; camera, George Folsey; editor, Harold F. Kress; music, Andre Previn. Tradeshown N. Y. June 24, '49. Running time, 110 MINS.

| | |
|-------------------|-------------------|
| Pauline Ostravsky | Gregory Peck |
| Armand de Glasse | Ava Gardner |
| General Ostravsky | Melvyn Douglas |
| Gradov | Walter Huston |
| Aristide Pitard | Frank Morgan |
| Emma Getzel | Agnes Moorehead |
| Secretary | Frederick Ledebur |
| Doctor | Ludwig Donath |
| Jeweler | Curt Bois |
| Hotel Manager | Ludwig Stoy |
| Valet | Erno Verbeke |

The wages of gambling are just one darn IOU after another, and Metro is pointing to "The Great Sinner" as the endorsement of that theory. With Gregory Peck, Ava Gardner and Melvyn Douglas for the marquee dressing, with a flock of names in capable support, "Sinner" is little more than an exposition on the moral collapse of a segment of 19th century European society. It is a story whose narrative is maljoined, obtuse and lacking in sympathy.

Somewhere along the line Dostoevsky, the Russian novelist, seems to have been given the brushoff by the producers, for his "The Gambler" is certainly the basis for this period drama about the disintegration of a gambler.

"Sinner" is the story of a writer who, for the love of a woman, acquires the gambling habit. She is in hook to the owner of a casino, and he thinks that by getting lucky he can free her and her father from their gambling indebtedness. It is a story that sees him at first winning, with a phenomenal beginner's luck, then ultimately disintegrating into a wastrel whose gambling obsession supersedes all else in his life.

"Sinner" is in the typical tradition of the Russian classicists, who lashed out at society's excesses. But in "Sinner" neither the direction nor the writing has captured the nuances nor the sensitivity inherent in the original narrative. And if the players have not, in the main, captured the spirit or the feeling of the yarn, put it down to the failure of a typically American cast—especially the failure to project characterizations that are so typically continental. As a result, "Sinner" lacks depth and credibility.

Peck plays the writer who is detoured from his Paris destination when he falls in love with a strange woman on a train, and ends up at the Wiesbaden gaming tables. For one whose cinematic background has been one suggesting rugged character, Peck isn't giving one of his acceptable portrayals, especially in scenes where he is shown going completely to the girl who is responsible for his moral collapse, and she, too, lacks the stature and conviction to keep the character in line. Melvyn Douglas gives a forthright performance as the casino's operator, Walter Huston, as the girl's weak father, is moderately believable, and Frank Morgan, as a gambler reduced to petty thievery and an ultimate suicide, adds a touch of color to the situation. Eitel Barry more completely the cycle of moral disintegrants, as a patriarch whose strength and dominance are destroyed by one last—and fatal—fling at the tables.

It has been so long since such torment and anguish have engulfed Hollywood. It might all have been avoided had the scene of the story been switched to the two-buck window at Santa Anita.

Kahn.

TECHNI'S 40c DIVVY

Technicolor's board has declared a dividend of 40c per share on the common stock.

Pie will be cut July 20 with stockholders of record July 5 sharing.

Lost Boundaries

Film Classics release of Louis de Rochemont production. Directed by Alfred L. Werker. Screenplay, Virginia Shaler, Rochemont; additional dialog, Charles A. Palmer; based on W. L. White's magazine story; songs, Herbert Taylor; camera, William J. Miller; editor, David Kummis; score, Louis Applebaum; musical director, Jack Shalmond. Tradeshown N. Y. June 23, '49. Running time, 92 MINS.

| | |
|---------------------|-----------------------|
| Marica Carter | Beatrice Pearson |
| George Arlson | Richard Byron |
| Howard Carter | Richard Byron |
| Shelley Carter | Susan Douglas |
| Li Canada Lee | Li Canada Lee |
| Rev. John Taylor | Rev. Robert Lee |
| Mrs. Mitchell | Grace Coppin |
| Clint Adams | Carleton Carpenter |
| Mr. Mitchell | Wendell Holmes |
| Alvin Tupper | Farker Fennelly |
| Mr. Tucker | John Tucker |
| Arthur Cooper | William Greaves |
| Jesse Pridham | Rai Saunders |
| Janet | John W. Miller |
| Dr. Walter Brackett | Morton Sefton |
| Dr. Cashman | Maurice Ellis |
| Mr. Bunker | Edwin Cooper |
| Baggage Man | Edwin Cooper |
| Detective Staples | Royal Beal |
| Dr. Howard | Emory Richardson |
| Mrs. Taylor | Patricia Quinn O'Hara |
| Nurse Richmond | Margaret Barker |

Second entry in the pioneering cycle of anti-Negro films, "Lost Boundaries" probes deeply and skillfully into the clot of prejudices surrounding the Negro in American life. This is a documentary lit up by an urgent message and expressed in eloquently simple cinematic phrases.

It also shows that the U. S. film industry, having once decided to tackle the most explosive issue in the U. S., is capable of extraordinary courage, intelligence and human sympathy. Louis de Rochemont fashioned this film after W. L. White's Reader's Digest story about a Negro doctor who "passed" as a white man for over 20 years. Although approaching the issue from an entirely different angle than Screen Plays' "Home of the Brave," the two films have succeeded in driving home their ideological point with dramatic poignancy and uncompromising honesty. "Home of the Brave" is a slicker, more professional job, but both pix are equal in effectiveness.

"Lost Boundaries" is a solid commercial item, even though it's irreverent to calculate the value of enlightenment in terms of profit and loss. Budgeted at \$600,000, the film's b.o. potential "extends far above that figure. Smart promotion and specialized playdacting will be important factors in selling this film to a maximum but, in any case, it will have no trouble in recouping its cost, plus. And that takes in the pic's virtually guaranteed tabus in large sectors of the south.

Major source of the film's strength derives from its unusual theme. The story of a Negro family assimilated into a New England community is narrated as a personal tragedy that will compel all filmgoers, irrespective of color. The emotion of this story is so irresistible that it continually breaks through the restraint of the film's subdued, and even flat documentary tone. Judging from its tear-duct stimulation, it's a surefire women's film.

The story of the Negro medio is traced from his early failure to surmount the barriers of discrimination to his emergence as a respected member of a community deceived by the whiteness of his skin. In the final half of the film sharply posed the moral problem is finally solved by necessity and the advice of the doctor's colored friends.

Later, the problem shifts upon the doctor's two children who have been raised as whites and who have absorbed some of the unconscious anti-Negro prejudices of their friends. The future dilemma of the parents is painfully foreshadowed during a sequence in which the daughter should at her parents' "I don't want any coons visiting my house." Later, the deception falls apart when both the father and son are rejected for Navy commissions during the Second World War on racial grounds.

With his world crumbling into resentment and confusion, the boy

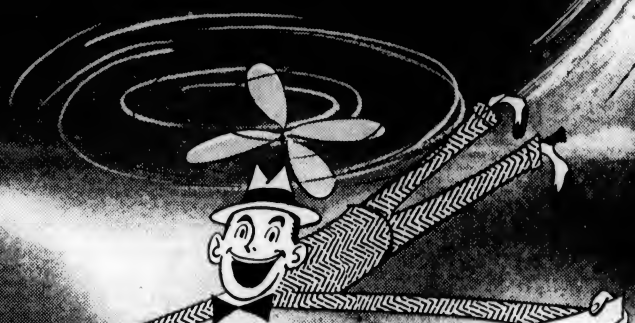
(Continued on page 20)

Daybreak

"Daybreak" (Rank), tradeshown in N. Y. Monday (27), was reviewed in VARIETY from London June 2, 1948, by Came, who felt "there is little hope for it on U. S. screens." Review noted that, according to Sydney Box, producer of the film, the picture had been badly mutilated by the British censor, accounting for the anemic condition of the story, which deals with capital punishment. Film may draw some patronage through the marquee lure in Ann Todd and Eric Portman.

Pic is being released in the U. S. by Universal.

IT HAPPENS EVERY SPRING



"SOARING INTO No. 1 NATIONAL B.O. SPOT!"
— **VARIETY**

GRAB THAT No. 1 SPOT FOR YOURSELF WITH

WILL JAMES' SAND • HOUSE OF STRANGERS • YOU'RE MY EVERYTHING • MR. BELVEDERE GOES TO COLLEGE THE BEAUTIFUL BLONDE FROM BASHFUL BEND THE FORBIDDEN STREET • CANADIAN PACIFIC • A LETTER TO THREE WIVES • YELLOW SKY • THE SNAKE PIT

ALL EYES—

On "SAND"—300 theatre mid-&-far-west saturation premiere July 4th.

ALL EARS—

Ring with the raves about "HOUSE OF STRANGERS."

ALL HAIL—

The Big Hollywood send-off for "YOU'RE MY EVERYTHING."

There's No Business Like **20th** *Business!*
CENTURY-FOX

EL Still Operating in Black, Despite Slow Product Flow, Possible Sale

While negotiations for the sale of Eagle Lion plod along into the second month, the company has been consistently operating in the black for the longest period in its history. Despite a tapering in the flow of new product from its Hollywood lot, EL is still doing over \$300,000 weekly business on its present releases. Since the break-even point is at \$275,000 or thereabouts, current obligations are being handled without difficulty.

Playing an important part in EL's display of staying power is a big climb in the company's overseas take. Foreign wing is currently doing better than \$100,000 weekly on actual dollar remittances. It will earn \$2,000,000 in remittances for the year and gross \$4,000,000 in all. This figure is not included in the better than \$300,000 weekly which the outfit is grossing domestically.

Overseas earnings are far ahead of last year, mainly because the company had very few pic distributed in foreign countries until the present semester. It is now far ahead of the previous year because of its slow start. Almost all of this coin, however, has been pledged directly to the banks under an arrangement set up earlier in the year.

Two big aids to EL's profitable biz are Walter Wanger's "Tulsa" and J. Arthur Rank's "The Red Shoes." The Wanger production, released last month, is bringing in \$100,000 weekly, while "Shoes" continues to rack up \$60,000. Balance of the crop, consisting of some of Rank's other pic, the last from the studio and a smattering of product from David O. Selznick make up the difference.

Weekly take, however, is due for a sharp dip in the next couple of months unless EL can rush some native product to the theatres. There is not much likelihood of it, since only two films, both being produced by Bryan Foy as his swansong with EL, are now before the cameras.

In an effort to bulwark future releases, EL is grouping all Selznick tailend selling and reissues within the next couple of months. June slate includes "Duel in the Sun," "Paradine Case," "Mr. Blandings Builds His Dream House," and "Intermezzo." "Portrait of Jennie" and "Rebecca" are set for July.

Takes care of the important Selznick pic handled by EL with the exception of "The Fallen Idol." Peculiar dual sales arrangement has been set for that pic which Selznick has from Sir Alexander Korda for U. S. distribution under a reciprocity tieup. Both EL and Selznick sales staffers will share in booking first-runs in the U. S. Apparently, whichever unit is equipped to make a particular deal will do so, and each outfit will be credited with the rentals which it collects. No release date has been set yet for "Idol."

EL is now benefiting by an ordinarily dubious advantage—that of abnormally slow liquidation of its product. Since much of its product has been played off only partially, company is still collecting rentals on bookings which the average major would have slotted much earlier.

Rep's 400G

Continued from page 3

large as the same period in 1948 (\$236,832) and considerably bigger than the first quarter (November, December and January) of the current fiscal year. During that period net before taxes, which was the only figure reported, was \$413,800, which probably means around \$275,000 after taxes.

On basis of second quarter earnings, the year should show a net of better than \$1,000,000. This compares with a loss of \$349,990 for the 12 months of fiscal 1948. Reduced costs of operation and lower picture amortizations account for Rep's present strong position.

Second quarter took such a spurt principally because it reflects Rep's income from "Wake of the Red Witch," one of its most successful films.

The Convincer

Eagle Lion's remarkable buoyancy in the face of constant dickering for its sale and production hamstringing was dramatized by a development this week. Three top EL distrib execs—William J. Heinemann, veepee in charge of distribution, and his two aides, L. Jack Schlaifer and Milton E. Cohen—have been handed checks repaying them in toto for salary cuts imposed over the past 12 weeks. Schlaifer is asst general sales manager and Cohen, eastern division chief.

Heinemann's check totaled \$6,000; Schlaifer's \$1,800, and that of Cohen, \$1,200. Heinemann had agreed to reduce his \$1,500 weekly salary by \$500 for the 12-week stretch, while Schlaifer's reduction was \$150 weekly and Cohen, \$100.

Trio's understanding with management was that they would be repaid the lopped salaries if EL's rentals during the period went above the breakeven figure.

OPPOSITION TIES IN TO PLUG ANTI-COMMIE PIC

Reading, Pa., June 28. Akin to "man-bites-dog" is the cooperation handed Jay Emanuel's Rajah theatre by four of its competing houses on the upcoming run of Republic's "The Red Menace." With the anti-commie picture scheduled to open Aug. 8, the other theatres will assist by running a trailer plugging the film.

Good-will arrangement was worked out in cooperation with Joe Vogel of Loew's, for the Colonial; Fabian's Lou Golding for the Ritz and Embassy, and Warners' Harry Kalmine and Ted Schlangier for the Warners. Spokesman for the four houses, in explaining the move, said "patriotism comes before precedent."

Schaefer and Hacking's New Sound Service Biz

Image & Sound Service Corp., specializing in maintenance of theatre sound equipment as well as large screen television, has been organized by George J. Schaefer in association with several other industry toppers. He is board chairman.

President and general manager is Lon J. Hacking, who was with Electrical Research Products, Inc. and Altec Service Corp. for more than 20 years. Outfit has already entered into franchise negotiations with sound service engineers throughout the U. S.

Small-EL

Continued from page 3

authority over both production and sales.

At the present time, Small will reportedly pay \$500,000 cash plus another \$500,000 worth of assets in the form of residuals, story rights and pictures. Semencko has gotten together \$2,000,000 in additional financing from outside parties as a production fund. One difficulty still not completely solved, it is said, is Small's insistence that this figure be pushed up to \$3,000,000.

Small assumes none of the company's indebtedness. He has eight pic to start immediately when the deal is inked. Three are "Sons of the Musketeers," his own property; EL's "Prince Valiant," based on the comic strip, and "12 Against the Underworld," story of vice in Steubenville, O. These and the others could be started within 60 days.

Small is confident the deal will go through. He is interested in buying up three or four indie producers in addition to his own pic and those from the EL stockpile. While east, he will testify in Detroit in the anti-trust suit brought by the Society of Independent Motion Picture Producers against United Detroit theatres and Co-operative Theatres of Michigan.

MPAA Calls

Continued from page 5

serted: "You can't do anything unless you try. All we hope to get is agreement to try."

Depinet, Eric Johnston, MPAA prexy, and Francis Harmon, MPAA v.p. in charge of exhibit and community relations, met with five top execs of National Allied States exhibitors association in Indianapolis over the weekend to line up their cooperation. They agreed to report favorably to their board of directors on sending a small delegation to the August session.

Depinet's committee, consisting of Austin C. Keough of Paramount, William F. Rodgers of Metro and Maurice Bergman of Universal, has already lined up tentative support of Theatre Owners of America. Next meeting with exhibs, either by the Depinet committee or by Depinet, Johnston and Harmon, probably will be July 12, RKO prez said, when they get together with the Pacific Coast Conference of Independent Theatre Owners in San Francisco.

From there they will go to Hollywood to talk with the Motion Picture Industry Council and the producers. That will be followed by sessions with the two New York exhibit groups, Harry Brandt's Independent Theatre Owners Assn. and the Metropolitan Motion Picture Theatres Assn. When support from all these sources is lined up, Depinet said, he'll be ready for the national session.

Huddle with Allied execs is understood to have been amiable, although not without some reserve on the part of the indie exhibit execs. They expressed a willingness to go along, just as did TOA, on a more-or-less, wait-and-see basis. Since the session was entirely exploratory and they were not asked to commit themselves in any way, there was virtually no alternative open to them but to offer cooperations.

Attending for Allied were Abram Myers, board chairman; William Ainsworth, president; Martin Smith, past prez; Truman S. Rembusch, treasurer, and Charles Niles, secretary.

Philly Snarl

Continued from page 5

weeks out of films, but the opposition Warner chain, with six larger houses, has been forced to play the field, and one-week runs are becoming the rule. A case in point is the Boyd, Warners' 2,360-seater, normally devoted to class films. "Portrait of Jennie" wound up a five-week run at the Boyd early in May and since that time the house has played in succession "Night Unto Night," "Adventure in Baltimore," "Mourning Becomes Electra," "Green Promise" (the booking of the 4-11 Club film into the Boyd rocked local Film Row) and currently "The Window," not one of which was strong enough to warrant a second week, although "Window" may remain at this writing.

In nine weeks during May and June seven films have popped in and out of the Aldine—"Act of Murder," "Bride of Vengeance," "Lawton Story," "Life of Riley," "Jig-saw," "Judge Steps Out" and "Wizard of Oz." Only "Bride" and "Riley" had what it takes to get a second stanza.

The Fox theatre, which confines itself to 20th product, has also been suffering from shortening of the runs. "Canadian Pacific," "Beautiful Blonde from Bashful Bend," "My Gal Sal" and "Forbidden Street" all dropped out of the Fox after one week. "Mother is a Freshman" and "It Happens Every Spring" managed to get two-week runs during the May-June period.

The Stanley and Mastbaum, 2,350 and 4,360 seaters, respectively, have been slightly more successful in sustaining runs. "Stratton Story" and "Tulsa" both clocked up three-week tenures at the Stanley. "Flamingo Road" and "Lady Gambles" managed to stay on at the Mastbaum 21 days.

Smaller in size, the Goldman, Karlon and Keith theatres virtually double the run-length of the pic—average five to seven weeks—for such attractions as "Barkleys of Broadway," "Take Me Out to the Ball Game," "Little Women," "Neptune's Daughter," "Connecticut Yankee" and "Command Decision." Recent closing of Keith's for a complete rebuilding job has eased the Goldman pressure a bit.

Inside Pictures

Recording of some 130 titles last week by the Motion Picture Assn. of America's title registry bureau represented the department's biggest week in years and presaged a sharp stepup in the film industry's production activities. Leading the registrants was Republic with 40 labels while Columbia followed with 25.

Currently some 40 pictures are rolling at nine studios while still another 16 are due to start within the next two weeks. Republic spokesman said the company's sudden flock of titles tied in with the firm's heavy '49-'50 program. On the other hand Columbia's large title quota was said to be principally composed of re-registrations for shorts and reissues.

War-time drama, silent on the screen during the 1946-47 period, is breaking out with guns and brass on all the film lots. Battles on land and sea and in the clouds may be seen in "Task Force," "Chain Lightning" and "The Hasty Heart" at Warners; "Battleground" and "Malaya" at Metro; "Twelve O'Clock High," "I Was a Male War Bride," "Three Came Home" and "The Halls of Montezuma" at 20th-Fox; "Sands of Two Jims" at Republic; "Tokyo Joe" at Columbia; "Jet Pilot" at RKO and United Artists' "Home of the Brave."

Unusual medium—that of the N. Y. Law Journal—is being used by J. Arthur Rank's U. S. office to plug "The Blind Goddess," British-made film of legal doings currently tenanted the Embassy Cinema. Campaign to draw legalites to the house was devised by Monroe Greenhalgh Co., ad agency handling Rank's American releases, as a way of aiming specialized appeal on a small budget. Ads declare in dignified print: "Law Journal readers will particularly enjoy this stirring courtroom drama, from the pen of Sir Patrick Hastings—England's famed Trial Lawyer!"

Metro's "Battleground," a major engagement in war and drama, has a total of 14 thespians with featured billing, the highest number in the studio's history. In the list is only one gal, Denise Darcel. The males are Marshall Thompson, Don Taylor, Jim Whitmore, Leon Ames, Thomas E. Breen, Richard Jaeckel, Scotty Beckett, Jerome Courtland, Bruce Cowling, Douglas Fowley, Guy Anderson, Brett King and Jim Arness. Four male stars are Van Johnson, John Hodiak, George Murphy and Ricardo Montalban.

Schine Suit

Continued from page 4

ness of clearance, with complaints to go to arbitration.

7. Schine is barred from "asking or knowingly receiving" discriminatory terms or conditions not available to competitors.

8. From licensing features other than theatre by theatre.

9. From making franchise agreements, formula deals or master agreements.

10. Enjoined "from conditioning the licensing of films in any competitive situation upon the licensing of films in any other situation."

11. Enjoined from making or continuing pooling agreements. The existing pooling agreements at Fostoria and Medina, Ohio, and Syracuse are ordered dissolved by August 15, 1949.

12. Enjoined from enforcing any existing agreements not to compete, or to restrict the use of any real estate to non-theatrical purposes.

13. Enjoined "from using any threats or deception as a means whereby a competitor is induced to sell or is prevented from acquiring or operating a theatre."

14. Enjoined from buying or booking for any theatre in which Schine does not have a financial interest.

15. Enjoined from cutting admissions prices to freeze out or prevent competition.

16. Enjoined "from continuing any contract, conspiracy, or combination with each other or with any other person which has the purpose or effect of maintaining the exhibition or theatre monopolies of the defendants or of preventing any other theatre or exhibitor from competing with the defendants or any of them, and from entering into any similar contract, conspiracy, or combination for the purpose or with the effect of restraining or monopolizing trade and commerce between the States."

The Schine chain may acquire theatres in the future. However, it must go into court and prove affirmatively that such new acquisitions will not unreasonably restrain trade. It may also replace theatres which are lost through destruction or conversion to non-theatrical purposes, or where it fails to obtain a lease renewal on any of its theatres.

Following investigation of complaints and a trial, the Buffalo court entered its first judgment against Schine on Oct. 31, 1945. An amended judgment was entered the following spring and, in July, 1946, the Buffalo court issued an order divesting some Schine theatres. Schine appealed to the Supreme Court, which handed down its opinion on May 3, 1948. In this the High Court found the circuit guilty of violating the Sherman Act, but ordered certain parts of the prior decree reopened for further argument. Dickering on the consent decree began early this year.

MONOGRAM NOW OWNS 12 OF CO. FRANCHISES

Los Angeles, June 28.

Monogram Pictures Corp. now owns 12 of the company franchises, as a result of the purchase of exchanges in Denver, Salt Lake City and Kansas City from the estate of the late Lon Fidler.

Other exchanges wholly owned by the company are New York, Philadelphia, Washington, D. C.; Oklahoma City, Dallas, St. Louis, Omaha, Minneapolis and Des Moines. In addition, half interests are held in Seattle and Portland.

Earl Lawson on Mend

Toronto, June 28.

Earle Lawson, head of all J. Arthur Rank's enterprises in Canada, has passed the danger point and is gradually recovering from a dangerous bout of glandular fever.

Film exec has been bedded in the Toronto hospital for the past four weeks.

N.Y. Production

Continued from page 3

D. Brandeis, the film is scheduled to go before the cameras in about five months. Louis Calhern has been inked for the Holmes role while Lavery is screenplaying.

Another entry in the New York film sweepstakes is a semi-documentary titled, "Next Black," which legit producer William Katzell is making for Eagle Lion release. Written by Sol Leavitt and to be directed by John Houseman, the entire picture is to be filmed in the east. "Block," incidentally, represents Katzell's first venture into film production.

Also making his initial step into filmmaking is legit impresario Philip A. Waxman who expects to roll his celluloid counterpart of Stanley Ellin's novel, "Dreadful Summit," some time next September. Budget will be around \$500,000 and Edward Dmytryk has been signed to direct. Waxman produced the Broadway legit, "Strange Bedfellows," last season.

Rounding out the eastern production parade are a number of other ventures. The Danziger Bros., owners of the Eastern Sound Studios, are contemplating several homegrown pic, Laurel Films is readying "Guilty Bystanders," for which Mary Boland has been signed for a top role, and Monticello Film Corp. plans a N.Y. film based upon N. Y. Sun scribe Malcolm Johnson's Pulitzer prize-winning series, "Crime on the Waterfront."

Aubrey Schenck, Eagle Lion producer, and four assistant producers have arrived in New York from the Coast for preparations on Bryan Foy's documentary, "Port of New York."

Film will roll July 5.

Loew's

MARKS THE DATE...



**THE ACROSS-THE-BOARD
DAY-AND-DATE PREMIERE
FOR EDWARD SMALL'S**



**HAS BEEN INAUGURATED BY
LOEW'S CIRCUIT WITH BOOKINGS
IN THE FOLLOWING KEY SITUATIONS:**

ATLANTA
NASHVILLE
BOSTON
PROVIDENCE
ROCHESTER
SYRACUSE
DAYTON

COLUMBUS
CLEVELAND
AKRON
CANTON
TOLEDO
HOUSTON
INDIANAPOLIS

EVANSVILLE
LOUISVILLE
KANSAS CITY
NEW ORLEANS
HARRISBURG
READING
WILMINGTON

PITTSBURGH
MEMPHIS
ST. LOUIS
BALTIMORE
NORFOLK
RICHMOND
WASHINGTON

EDWARD SMALL presents

"BLACK MAGIC"starring **ORSON WELLES** and **NANCY GUILD**with AKIM TAMIROFF • FRANK LATIMORE
VALENTINA CORTESE • MARGOT GRAHAME

From a story by ALEXANDRE DUMAS, author of "The Three Musketeers" and "The Count of Monte Cristo"

Produced and Directed by GREGORY RATOFF • Screenplay by CHARLES BENNETT • Additional Scenes and Dialogue by Richard Schayer

WATCH THE DAY-AND-DATE
ACCUMULATE FOR THE
BIGGEST PICTURE IN
TEN YEARS...thru **UA**

More Pix In 1949-50

Continued from page 7

is being squarely faced, and there's no doubt about it. A change in attitude from the pessimistic stance of a year ago to one of let's-fight-'em is apparent on every hand. The town is really giving out.

Here's a breakdown of the backlog, pix shooting and in preparation, studio by studio:

| | Backlog | Shooting | Preparing |
|----------------|------------|-----------|------------|
| Metro | 18 | 6 | 42 |
| Paramount | 20 | 2 | 18 |
| RKO | 16 | 5 | 18 |
| 20th-Fox | 13 | 9 | 15 |
| Warners | 17 | 5 | 26 |
| Columbia | 30 | 4 | 16 |
| Republic | 15 | 3 | 23 |
| United Artists | 12 | 3 | 12 |
| U-I | 12 | 7 | 11 |
| Eagle Lion | 23 | 1 | 3 |
| Goldwyn | 2 | 1 | 2 |
| Allied Artists | 3 | 1 | 3 |
| Monogram | 13 | 1 | 20 |
| Screen Guild | 5 | 1 | 18 |
| Total | 199 | 49 | 222 |

Studio hopes are high for each category. For instance, Metro's backlog includes such white hopes as "Battleground," Dore Schary's first personally produced pic there; "The Forsyte Saga," "Madame Bovary," "Intruder in the Dust," "On the Town" and "Any Number Can Play;" those shooting are "Bodies and Souls," with Glenn Ford and Janet Leigh; "Stars in My Crown," with Joel McCrea; "Tension," with Audrey Totter and Cyd Charisse; "Adam's Rib," with Spencer Tracy and Katharine Hepburn; "Ambush," with Robert Taylor and Arlene Dahl; and "Nancy Goes to Rio," with Jane Powell and Ann Sothern.

Coming up at Leo include "Key to the City" with Clark Gable and Loretta Young; "Europa," with Greer Garson; "Please Believe Me," with Deborah Kerr; Robert Johnson, Peter Lawford and Robert Walker; "Father of the Bride" with Elizabeth Taylor, and "The Yellow Cab Man," with Red Skelton.

Looking Ahead

Paramount backlog includes "Samson and Delilah," "The Great Gatsby," "Chicago Deadline," "Dear Wife," "The Great Lover," "The Heiress," "Red, Hot and Blue," "Riding High," "Top of the Morning," "My Friend Irma," "Bitter Victory" and "Copper Canyon." Shooting: "Sunset Boulevard" and "I Married a Dead Man." Coming up: "Where Men Are Men," "Let's Dance," "Mr. Music," "Mabel Normand," "World on a String," "Famous," "September," "The Furies," and "Montana Rides."

In the can at RKO are Walt Disney's "Ichabod and Mr. Toad," "Interference," "It's Only Money," "I Married a Communist," "Love Is Big Business," "Man on the Eiffel Tower," "Montana Belle," Samuel Goldwyn's "Roseanna McCoy," "Mighty Joe Young," "Roughshod," "She Wore a Yellow Ribbon," and "The Ball Bond Story." Shooting: "After the Storm," "Bed of Roses," "Treasure Island," "Terror" and "Arizona Ambush." Prepping: "Jet Pilot," "A White Rose for Julie," "Come Share My Love," "Christmas Gift," "Carriage Entrance," "A Woman's Place" and "Strange Convoy."

The backlog at 20th-Fox includes "Come to the Stable," "I Was a Male War Bride," "Father Was a Fullback," "Oh, You Beautiful Doll," "Pinky," "Everybody Does It," "The Prince of Foxes" and "Dancing in the Dark." Lensing: "The Black Rose," "Twelve O'Clock High," "Three Came Home," "Wabash Avenue," "Oh, Doctor," "Arrow," "Whirlpool," "Turned Up Ties," and "Front and Center." Upcoming: "Quartermaster," "Night and the City," "21 Bow Street," "Ticket to Tomahawk," "Cheaper by the Dozen," "Ring Waterfront Three," "From the Halls of Montezuma," "Remember," "Beloved Tifer" and "No Way Out."

WB in High Gear

Warners has in reserve "The Fountainhead," "Under Capricorn," "The Lady Takes a Sailor," "The Hasty Heart," "Happy Times," "Look for the Silver Lining," "Montana," "It's a Great Feeling," "Backfire," "Task Force," "Story of Seabiscuit" and "Return of the Frontiersmen," among others. Shooting: "White Heat," "Chain Lightning," "Beyond the

Forest," "Stage Fright," and "Perfect Strangers." Among those being prepped: "The Showdown," "Ethan Frome," "Dallas," "Bright Leaf," "The Victim," "Young Man With a Horn," "The Glass Menagerie," "Victoria Grandlet," "Always Leave Them Laughing" and "The West Point Story."

Columbia is banking on such pix as "Tell It to the Judge," "Jolson Sings Again," "Tokyo Joe," "Anna Lucasta," "And Baby Makes Three," "Mr. Soft Touch," "The Black Wall," "All the King's Men," "Miss Grant Takes Richmond," "The Good Humor Man," "The Tougher They Come," "Woman of Distinction" and "Swords of Sherwood Forest."

Republic's bids: "The Red Menace," Roy Rogers' "Down Dakota Way" and "The Golden Stallion," John Wayne's "The Fighting Kentuckian" and "The Alamo," "The Avengers," "The Cleveland Story," the Howard Welsh-Bob Peters-Fritz Lang "House by the River" and "Sands of Two Jims."

United Artists: Marx Brothers in "Love Happy," Eddie Small's "Indian Scout" and "Black Magic;" the Hakims' "Twilight," Roy Del Ruth's "Red Light," Hunt Stromberg's "Too Late for Tears," Benedict Bogeaus' "The Crooked Way," W. R. Frank's "The Great Dan Patch," the Sam Stiefel-Mickey Rooney "Quicksand," "A Kiss for Corliss," "Gun Crazy" and "Mrs. Mike."

U-I: "Calamity Jane and Sam Brass," "Abandoned," "Once More, My Darling," "Yes Sir, That's My Baby," "The Gal Who Took the West," "Abbott and Costello Meet the Killers," "Sword in the Desert," "Curtain Call at Cactus Creek," "Francis," "Bagdad," "The Kid From Texas," "Free for All," "East of Java" and "Buccaneer Girl."

Eagle Lion: "Reign of Terror," "Black Shadows," "Trapped," "Port of New York" and "Gun Hand," in addition to a slew of British product from J. Arthur Rank and the David O. Seznick product.

DOS Woos

Continued from page 3

only producers who will give guarantees of a continuing source of product.

If O'Shea succeeds, SRO will become a formidable indie distribution outfit, probably damaging United Artists by taking from it producers of top films, which it badly needs. Should O'Shea not make the deals he wants, SRO outlook is a question mark, since it has only three more films on its agenda, all of them British. With Selznick's summit in Europe for an indeterminate time, there's no prospect of films from him for several years, at least.

SRO Exit EL

Should the setup work out as O'Shea is attempting, SRO will wind up its present deal with Eagle Lion and expand its staff. Currently, it handles only circuit and major theatre sales, with EL selling the smaller, residual accounts. SRO is somewhat unhappy with the arrangement. In the first place, it feels that EL is failing to get the terms from exhibitors that SRO's own men could get for the same pix. Secondly, there's some displeasure with EL because of its unwillingness to take on some other British pic which SRO could obtain. This would help SRO out of present difficulties, but EL has maintained it will take only pix with a definite Selznick label.

The three British films that SRO has coming up meet the EL requirement, since they were made by Sir Alexander Korda in a deal with Selznick and carry the latter's name in this country. However, SRO has committed only one of them, "The Fallen Idol," to EL for tail-end selling. The other two, "Third Man" and "Gone to Earth," are optional with Selznick.

Producers invited by O'Shea to come into the SRO setup are being offered no direct monetary aid in financing. However, Vanguard will loan them stars on deferment, which in effect is a considerable help in getting other financing. In any case, the other producers being approached by O'Shea are understood not to be in difficulty in obtaining bank coin.

Fox-WC Lopping Off 25c Nights?

Los Angeles, June 28.

There are rumblings here of the imminent outbreak of a price war among the top Coast chains. According to persistent rumors, the Fox-West Coast first-run houses in L.A. are going to llop off 25c from their evening scale and bring the price-tag down to 60c. Top officials of the chain, it is said, are ready to spring the change within the next couple of weeks.

If that happens, it is believed that nothing will stop the shift from affecting the entire Coast. Operators of rival houses claim they will meet any cuts by competitors with similar action. Since these chains web the Coast, any price-cutting move is bound to spread from this city to other towns.

Admish Cutting

Continued from page 3

Reade was unable to say whether the slight changes in admissions had improved his business.

Attitude of the big circuits is summed by Harry Brandt, prez of the Independent Theatre Owners Assn. and a large New York operator. "There have been individual instances of it," Brandt stated, "but as a general thing, prices just can't be reduced. It is just against the economics of the situation."

Brandt went on to say that the two chief items of expenses for exhibs, payroll and film rentals, "are not coming down." There have been some shaving of operational costs, he added, "but it has been so small as to make no real difference." Brandt, along with other biggies, declared his belief that reduced prices do not bring in customers. "All we need are very good pictures, some of which will be coming along soon," Brandt declared.

'Worse Thing That Could Happen'
RKO theatre officials dubbed any price-cutting as "the worst thing that could happen to the business." While RKO's Palace has come down in price recently, it was done because the theatre's scale was out of line with the rest of the country, it is said. "Paying \$1.50 for a B film playing in the Palace was bad asking \$75c for a bottle of coke," one RKOer declared.

From the same company comes the belief that prices throughout the country are scientifically correct and should not be changed. Broadway is viewed as an exception. RKOers maintaining that it has been consistently overcharging. This barb is not directed, however, to Radio City Music Hall or the Roxy, and theatres of their like, which supply stage shows along with film fare.

RKO officials declare they would cut their prices if necessary to meet similar action by competitors. It is felt that Broadway establishes a price level, higher than the nabs, which make the latter attractive to customers. However, where Broadway's bite is exorbitantly high, entire comparison loses validity.

While actual price-cutting is still comparatively rare, number of other devices aimed at overcoming the current doldrums, have been springing up throughout the country. For one, special discount cards are being offered with increasing frequency. Papering device avoids an outright cut which can only be reinstated later with considerable difficulty.

Two-fers are also again in evidence. That is the practice of admitting two for the price of one. Exhibs are picking particularly off performances to hand out this form of bargain. Giveaways, bank nights, bingo, dishes and all the other depression-day premiums are also spreading.

Another Pixlegger Fined

Film companies' campaign against bootleg pix was in evidence again this week when Rocco F. Messina was fined \$200 by Judge Leo Rayfield in the Brooklyn federal district court. Messina had pleaded guilty to renting 20th-Fox's "Do You Love Me" without the company's authority.

Understood the pic was a 16m print rented for showing in a Long Island resort hotel. Federal Bureau of Investigation, in collaboration with Sargoy & Stein, company's special counsel, brought about Messina's arrest.

SEATTLE

(Continued from page 8)

wk. Big \$9,000 after \$13,200 opener.

Orpheum (H-E) (2,600; 50-84)—"Colorado Territory" (WB) and "Tuna Clipper" (Mono). Mild \$8,000 in 8 days. Last week, "Champion" (UA) and "Rustlers" (RKO) (2d wk), slow \$5,300.

Palomar (Sterling) (1,350; 40-65)—"Shot Jesse James" (SG) and "Caught" (M-G) (2d runs) plus stage. Fair \$5,000. Last week, "Happened Baltimore" (RKO) and "Last of Wild Horses" (SG) (2d runs) plus circus unit, good \$4,900. **Paramount (H-E)** (3,039; 50-84)—"Take One False Step" (U) and "One Woman's Story" (U). Slim \$4,000 in 6 days and pulled. Last week, "Massacre River" (Mono) and "Bamba" (Mono), \$7,000.

'Door' Tall 17G, Mont'l

Montreal, June 28.

Too many holdovers will hurt here this week. Ace newcomer is "Knock on Any Door," at Princess.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—"Little Women" (M-G) (2d wk). Off to nice \$12,000 following first at \$14,500.

Capitol (C.T.) (2,412; 34-60)—"Belvedere to College" (20th) (3d wk). Down to solid \$10,000 after good \$12,000 in preceding week. **Palace (C.T.)** (2,625; 34-60)—"Caught" (M-G). Barely okay \$11,000. Last week, "Adventure Baltimore" (RKO), \$7,000.

Princess (C.T.) (2,131; 34-60)—"Knock on Door" (Col). Sock \$17,000. Last week, "Whiplash" (WB), \$11,500.

Imperial (C.T.) (1,839; 26-45)—"City Across River" (U) and "Kidnapped" (U) (2d wk). Down to \$9,000 after sock first session of \$11,000.

Orpheum (C.T.) (1,040; 34-60)—"Champion" (UA) (4th wk). Holding near \$5,000 after good third at \$8,000.

Life's Panel

Continued from page 6

Decency, however, which seldom gets touched on in published pieces concerning Hollywood because of its church ties, came in for a drubbing from one of the Round Table members whose name was purposely omitted by Life. He declared:

"The Legion of Decency is something that Hollywood should have fought and didn't. It is my personal opinion, not based on any disrespect, that they didn't fight it for the same reasons that they have never fought anything: they didn't want to stop the flow of films for one week. Now that fight is lost, presumably for good. Nobody questions the right of the Catholic church, the Jewish church, or any other group, to be heard and to voice its own opinion, even to urge its own flock to stay away from something disapproved. But with the Legion the process does not stop there. If an exhibitor has a film not approved, pressure is brought to bear on him not to show it in his community at all, and, of course, he caves in under the pressure. I think it is a serious situation for more than the picture industry; it is a form of control. I think it is evil for a minority to stop a majority from seeing a film, reading a book or hearing an idea. I think any group has a right to protest a film, but not to put into effect a secret, forceful boycott."

As a result of the censorship discussion, idea came up of a "Friends of Hollywood," which would fight some of the battles the moviemakers cannot fight alone. Most of the groups now concerning themselves with films were said to be "negative, non-creative, censorious." Hodgins asks: "If negative organizations can exist so successfully, why not positive ones?"

From this point, Hodgins draws his final conclusion (based on Dore Schary's remark, "When people stop going to bad pictures, there will be good pictures, because the bad pictures will command no audience"). Hodgins concludes: "The gift of more freedom (for men of talent in Hollywood) must be fought for by the good Hollywood and by the people who believe in freedom, wherever they are. From this Hollywood, the Round Table Editors concluded, these people can get movies as good as they demand—but demand them they must."

Picture Grosses

Hope Sockeroo \$41,000, Frisco; 'Menace' Fair 12G, 'Ftainhead' 19G

San Francisco, June 28.

Trade is still bogged down here but Bob Hope's "Sorrowful Jones" is terrific with \$41,000 in two theatres. "The Fountainhead" looks just okay at the big Fox while "Red Menace" is not so big at the Warfield.

Estimates for This Week

Clay (Roesner) (400; 65-85)—"Volpone" (Indie) (3d wk). Pleasing \$2,400. Last week, \$2,800.

Esquire (No. Coast) (955; 55-85)—"Home of Brave" (UA) (3d wk). Okay \$5,500. Last week, \$6,500.

Fox (FWC) (4,651; 60-95)—"The Fountainhead" (WB). Okay \$19,000 or near. Last week, "Colorado Territory" (WB) and "Hideout" (Rep), dim \$12,500.

Golden Gate (RKO) (2,844; 60-85)—"Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Hefty \$14,000 for these oldies. Last week, "Green Promise" (RKO) and "Judge Steps Out" (RKO), \$11,000.

Orpheum (N. Coast) (2,448; 55-85)—"Lust for Gold" (Col) and "Kazan" (Col) (2d wk). Only fair \$11,000. Last week, hefty \$19,500. **Paramount (Par)** (2,646; 60-85)—"Sorrowful Jones" (Par) and "Amazon Quest" (FC). Smash \$27,000. Last week, "Lonesome Pine" (Par) and "Geronimo" (Par) (reissues), nice \$16,000.

Stagedoor (Ackerman) (370; \$120-\$240)—"Red Shoes" (EL) (5th wk). Down to \$7,500. Last week, fine \$8,500.

State (Par) (2,300; 60-85)—"Sorrowful Jones" (Par). Big \$14,000 or close. Last week, "Ride 'Em Cowboy" (U) and "Keep 'Em Flying" (U) (reissues), \$6,500.

St. Francis (Par) (1,400; 60-85)—"Edward, My Son" (M-G) (2d wk). Down to \$9,000. Last week, big \$18,000.

United Artists (No. Coast) (1,207; 55-85)—"Home of Brave" (UA) (3d wk). Still nice at \$6,500. Last week, \$9,000.

Warfield (FWC) (2,656; 60-85)—"Red Menace" (Rep) and "Flaming Fury" (Rep). Fair \$12,000 or close. Last week, "Happens Every Spring" (20th) and "C-Man" (RC) (2d wk), \$12,500.

'Edward' Mild \$15,000, St. Loo; 'Colorado' 12G

St. Louis, June 28.

Surge of high temperature is sending natives into the wide open spaces, and wicket activity at the big cinemas has slumped sharply. "Edward, My Son" looks best but only mild at Loew's. "Colorado Territory" is fair at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Blonde Bashful Bend" (20th) and "Lady Gambles" (U) (m.o.). Modest \$10,000. Last week, "Mourning Becomes Electra" (RKO) and "Judge Steps Out" (RKO), \$11,000.

Loew's (Loew) (3,172; 50-75)—"Edward, My Son" (M-G) and "Crime Doctor's Dilemma" (Col). Mild \$15,000. Last week, "Johnny Allegro" (Col) and staghosh, fine \$24,000.

Missouri (F&M) (3,500; 50-75)—"Colorado Territory" (WB) and "Arctic Manhunt" (U). Fair \$12,000. Last week, "Blonde Bashful Bend" (20th) and "The Fan" (20th), same.

St. Louis (F&M) (4,000; 50-75)—"Belvedere to College" (20th) and "Tuna Clipper" (Mono) (3d wk). Still strong at \$11,000 following \$12,000 second stanza.

BUFFALO

(Continued from page 9)

radio Territory (WB) and "Mississippi Rhythm" (Mono), slow \$9,500.

Hipp (Par) (3,400; 40-70)—"Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Fairly good \$7,500. Last week, "Forbidden Street" (20th) and "Lovable Cheat" (FC), \$8,000.

Lafayette (Basil) (3,000; 40-70)—"Johnny Allegro" (Col) and "Big Sambrero" (Col). Landing only modest \$11,500. Last week, "Lust for Gold" (Col) and "Daughter of West" (FC), \$11,000.

Century (20th Cent.) (3,000; 40-70)—"Dumbo" and "Saludos Amigos" (RKO) (reissues). Not so strong at \$7,500. Last week, "Green Promise" (RKO) and "Judge Steps Out" (RKO), same.

2 IN 1
TARZAN
SHOW

**THE ALL-TARZAN SHOW THAT'S
AN ALL-MONEY COMBINATION!**

2 IN 1
TARZAN
SHOW



PRODUCED BY
SOL LESSER
DIRECTED BY
WILLIAM THIELE

2 IN 1
TARZAN
SHOW

Edgar Rice Burroughs'

TARZAN TRIUMPHS

Starring

JOHNNY WEISSMULLER

FRANCES GIFFORD • JOHNNY (BOY) SHEFFIELD

SCREEN PLAY BY ROY CHANSLOR AND CARROLL YOUNG
FROM A STORY BY CARROLL YOUNG
BASED ON THE CHARACTERS CREATED BY EDGAR RICE BURROUGHS

AND

TARZAN'S DESERT MYSTERY

Starring

JOHNNY WEISSMULLER

NANCY KELLY • JOHNNY (BOY) SHEFFIELD

with OTTO KRUGER • JOE SAWYER • LLOYD CORRIGAN
ROBERT LOWERY • FRANK PUGLIA • PHIL VAN ZANDT

SCREEN PLAY BY EDWARD T. LOWE • FROM A STORY BY CARROLL YOUNG
BASED UPON THE CHARACTERS CREATED BY EDGAR RICE BURROUGHS

Re-released
by



THESE PICTURES AVAILABLE AS A PROGRAM OR INDIVIDUALLY

2 IN 1
TARZAN
SHOW

Film Reviews

Continued from page 14

Lost Boundaries

runs away to Harlem to share the experience of his Negro heritage. With cold focus, the camera picks up the squalor and rancor within the colored ghetto, pointing to the fate the boy missed through an accident of his skin's shade. The boy eventually returns home with new understanding for his parents. In the moving finale, the New Englander is also led to understand of human brotherhood through a church sermon and demonstrate their continued warm affection for the doctor and his family.

The film's no-name cast is handled expertly by director Alfred L. Werker. In many cases, the lack of polish is compensated by an undeniable sincerity imbuing all the performances. As the doctor, Mel Ferrer is dignified but unpretentious, his characterization slightly marred by the script's tendency towards idealization. Richard Hylton, as the son, is completely credible as are Beatrice Pearson and Susan Douglas, as the wife and daughter. Other members of the large cast also do well in recreating the flavor of both the New England and Negro communities.

De Rochemont has given the production a straight documentary treatment, along March of Time style, with some loss, unfortunately, of three-dimensional quality. Technically, however, the film is first-rate with authentic settings, expert lensing and a good score. A couple of pop tunes which are woven incidentally into the action are fair. *Herm.*

Rope of Sand

Paramount release of Hal Wallis production, Stars Burt Lancaster, Paul Henreid, Claude Rains, Peter Lorre. Features Sam Jaffe, Corinne Calvet. Directed by William Dieterle. Story and screenplay by Walter Doniger; added dialog, John Paxton; camera, Charles B. Lang, Jr.; editor, Warren Low; score, Franz Waxman. Running time, 97. Running time, 104 MIN.

| | | |
|-----------------------|-------|-------------------|
| Mike Davis | ..... | Burt Lancaster |
| Commandant Paul Tegel | ..... | Paul Henreid |
| Arthur Martingale | ..... | Claude Rains |
| Toody | ..... | Peter Lorre |
| Dr. Francis Hunter | ..... | Sam Jaffe |
| John Thompson | ..... | John Bromfield |
| Pierston | ..... | Mike Mazurki |
| John Kennedy | ..... | Kennerly Kingston |
| Suzanne Renaud | ..... | Corinne Calvet |

Adventuring among Africa's fabulous diamond fields lends a novel touch to "Rope of Sand." It's an okay action melodrama that has good exploitation angles, a sound cast headed by Burt Lancaster and a theme that should help its chances in the majority of situations.

A group of oddly assorted characters color the plot of the Walter Doniger story and script. While a bit talky, dialog has a snap that bolsters the melodramatic moments and also plenty of humor when needed. Footage is long, 104 minutes, but interest is sustained sufficiently as the plot builds towards a topnotch finale. Along the way are exhibitions of heroism, romance, sadism and just good old pulp fiction adventuring as ably projected under William Dieterle's direction.

Much of the footage was filmed on location among Arizona's sandy dunes, making for an authentic reproduction of African hot spots. Lancaster portrays a hunter who, having accidentally discovered a rich diamond cache while guiding a party several years back, returns to snatch the loot from under the watchful eyes of the diamond syndicate.

Chief antagonist is Paul Henreid, doing a honey of a role switch as the sadistical commander of the syndicate's police force. He wants to find the diamond cache also, having failed to beat it out of Lancaster previously. Plot delays the certain physical clash between the two overlong but when it comes it is portrayed with all the savage brutality the ace lensing by Charles B. Lang, Jr., can capture.

Force is not all that is used by the syndicate to reveal Lancaster's secret. A generous amount of sex in the person of Corinne Calvet, a diamond coast tramp, is a lure put on Lancaster's trail to ferret out the cache's whereabouts. The sex is a bit too obvious, but as Lancaster doesn't succumb easily, it fits into the general mood of the story.

a sly, phlophising opportunist; and Sam Jaffe, a drunken doctor. These and others contribute strongly in holding the story together. Lancaster, Henreid and Miss Calvet answer all demands of their assignments.

Hal Wallis's production has framed the yarn expertly, capturing the feeling of the African locale and the desperate adventuring excellently. In keeping with the plot are two South African veldt songs presented by Josef Marais and Miranda. "The Zulu Warrior" and "The Crickets." John Paxton contributed added dialog to the Doniger script and there's a good background score by Franz Waxman. *Brog.*

The Darling Caballero

Hollywood, June 25.
United Artists release of Philip N. Krasne production, Stars Duncan Renaldo, Leo Carrillo. Features Kippie Valez, Charles Halton, Pedro de Cordoba, Stephen Chase, Pedro Rodriguez, Edmund Cobb, Frank Jaquet, Mickey Little. Directed by Wallace Fox. Screenplay, Betty Burbridge; original, Frances Kavanaugh; based on Cisco Kid character created by O. Henry. Camera, Lester White; editor, Marsha Cohn; music, Albert Glazner. At Vogue, Hollywood, June 25. Running time, 60 MIN.

| | | |
|----------------|-------|------------------|
| Duncan Renaldo | ..... | Leo Carrillo |
| Pancho | ..... | Kippie Valez |
| Sisco | ..... | Charles Halton |
| Hodges | ..... | Pedro de Cordoba |
| Padre | ..... | Stephen Chase |
| Brady | ..... | Pedro Rodriguez |
| Del Rio | ..... | Edmund Cobb |
| John | ..... | Frank Jaquet |
| Judge Perkins | ..... | Mickey Little |
| Bobby Del Rio | ..... | Mickey Little |

United Artists' Cisco Kid series still hasn't found the pace it needs to be a solid entry in its field. "The Darling Caballero" has an okay plot, good outdoor settings and reasonably competent performers, but lacks the zip and dash needed to properly project the flamboyant character of O. Henry's Latin Robin Hood.

Third in the series, this one has Cisco and Pancho rescuing a man about to be hanged for a murder he didn't commit. Pair hide the fugitive in the wine cellar of a mission while they track down the real culprits of the plot. They go through a series of standard adventures before coming up with the answers that tie the assorted crimes on the mayor, banker and marshal of the small western town.

Story by Frances Kavanaugh and script by Betty Burbridge are okay on all counts for the action market but Wallace Fox's direction is too deliberate and lacking in the spectacular to make for anything but only mild interest in what's going on. Duncan Renaldo should put more dash into his Cisco portrayal. Leo Carrillo's Pancho garners some chuckles but suffers from the slow pacing given the film by Fox. Kippie Valez is in the cast for femme decoration. Stephen Chase, Charles Halton and Edmund Cobb form the heavy trio and others are adequate.

The Philip N. Krasne production makes good use of the outdoor locales but physical dress is marred by murky photography. *Brog.*

Kind Hearts and Coronets (BRITISH)

London, June 21.
General Film Distributors release of Michael Balcon-Ealing Studios production, Stars Dennis Price, Valerie Hobson, Joan Greenwood, Alec Guinness. Directed by Robert Hamer. Screenplay by Robert Hamer, John Dighton; camera, Douglas Slocombe, Jeff Seabrooke; editor, Peter Tanner. At Leicester Square, London. Running time, 105 MIN.

| | | |
|-----------------------|-------|----------------|
| Dennis Price | ..... | Valerie Hobson |
| Edith | ..... | Joan Greenwood |
| Sibella | ..... | Joan Greenwood |
| The Duke | ..... | Alec Guinness |
| The Baron | ..... | Alec Guinness |
| The Parson | ..... | Alec Guinness |
| The General | ..... | Alec Guinness |
| The Admiral | ..... | Alec Guinness |
| Young Ascombe | ..... | Alec Guinness |
| Young Agatha | ..... | Alec Guinness |
| Mama | ..... | Alec Guinness |
| The Hangman | ..... | Alec Guinness |
| The Prisoner Governor | ..... | Alec Guinness |
| Lionel | ..... | Alec Guinness |
| Crown Counsel | ..... | Alec Guinness |
| Mr. Perkins | ..... | Alec Guinness |

"Kind Hearts and Coronets" is a sophisticated comedy entertainment which gives Ealing their half-trick. It is the third in a row of laugh-makers and proves mass murder is also boxoffice. It may encounter some sales resistance in Britain, but is surefire for the art house trade in the U. S.

This is the type of film in which, if done well, the British studios excel. Superb script, flawless acting and consistent direction of high quality combine to make this a front rank offering.

Story of the far-removed heir to the Dukedom of Chalfont who disposes of all the obstacles to his accession to the title and subsequently finds himself tried for a murder of which he is innocent may appear to be somewhat banal. But translation to a screen comedy has been effected with a mature wit. There is hardly a false move

in the narrative even down to the final pay-off, when the hero is released from the death cell at the last moment only to realize that he has left his memoirs behind.

Opening shot shows the arrival of the executioner at the prison announcing that this is his grand finale. Then the story is told in a constant flashback, recounting the methodical manner in which the one-time draper's boy works his way up to the Dukedom. In this role Dennis Price is in top form, giving a quiet, dignified and polished portrayal.

Greatest individual acting triumph, however, is scored by Alec Guinness who plays in turn all the members of the ancestral family, from the Duke himself right down to the ardent suffragette, Aunt Agatha. Valerie Hobson and Joan Greenwood as the two women in the story are well cast, and there is a magnificent bit from Miles Malleon as the hangman.

Although not a high budget production and possibly deficient in starring names, it is a picture which will enhance the reputation of British studios. Look worthy of support in the American market and in the world market. *Myro.*

MANHEIM LEAVES CBS FOR BRIT. PIC VENTURE

Hollywood, June 28.
Het Manheim is departing CBS Aug. 1, where he heads up the picture department, to join several of his war-time British friends in launching a film production outfit. In his year and a half with the network, he sold many of the company's scripts to picture studios, among them being "My Friend Irma."

Manheim's partners in the London project will be Britishers, who served with him in the film section of psychological warfare while he was with OWI.

Corwin Buys Lloyd Oldie

Charles Casanave, exec. v.p. of Motion Picture Sales Corp., took advantage of the presence of Sherill Corwin in New York this week to sell him the reissue of Harold Lloyd's "Movie Crazy." Corwin, after looking at the pic at Casanave's request, booked it into his four Music Halls in Los Angeles and United Artists theatre in San Francisco.

Corwin was east for huddles that set up a new all-exhibitor indie production financing outfit headed by Si Fabian. "Movie Crazy" goes into the Corwin houses after Labor Day. It preems at the Globe, N.Y., Saturday (2).

Mayer East

Continued from page 3

portionately increased or be held down to a lower average cost per picture.

Schary plans to make his next trip east around Armistice Day (Nov. 11) when Metro's "Battle of Britain" filmization of the Battle of the Bulge, has its world preem in N. Y. Before heading west, Schary indicated that he may rush release of "Intruder in the Dust," adaptation of the William Faulkner novel on the Negro question, to beat 20th-Fox's "Pinky" to the punch.

While in N. Y., Schary viewed Louis de Rochemont's "Lost Boundaries," another pic on Negroes, which opens at the Astor tomorrow (Thurs.). Film originally was to be made for Metro release but after both parties agreed to call off the deal, because of the Faulkner yarn, de Rochemont tied in with Film Classics.

Metro Topper Confabs

Hollywood, June 28.
Metro toppers are gathering here this week for a series of conferences dealing with the problem: "How to cut production costs without sacrificing quality."

Louis B. Mayer is delaying his eastern trip to be on hand for the huddles. Dore Schary is back in town after confabs with Nicholas Schenck in New York. Eddie Mannix is in from his European tour, and William F. Rodgers will be on hand to represent the sales department.

One of the problems to be discussed is the fate of "Quo Vadis," production of which was postponed "until next year" and maybe for a lot of years. To date the company has spent more than \$1,000,000 on pre-production efforts and equipment on the picture.

COAST NEWSREELERS AGAINST STRIKING

Hollywood, June 28.
Newsreel cameramen on the Coast are against any strike action at this time. Protests against a threatened walkout have been made to Cameramen's Local 659, IATSE, in Los Angeles, and wired to eastern locals, explaining the non-strike stand of the western lensers.

Cameramen in L. A., San Francisco and Seattle, realizing the current chaotic condition of the newsreel industry, are willing to string along under present conditions until it is determined how newsreels can make a transition into television. Companies have been hit hard by theatre cancellations of newsreels since the invasion of video.

Radio Announcer Terms 'Turtle' Damaged Him 15C

Unlawful use of his picture in a trailer advertising Warners' "Voice of the Turtle" has caused him "great" embarrassment and humiliation," radio announcer George Ansbrosio is charging in a \$10,000 damage suit filed in N. Y. supreme court against the film company. Plaintiff also seeks an additional \$5,000 damages from Lane Enterprises, Inc., operators of the Lane, N. Y., also a defendant.

Ansbrosio's alleged mortification, according to the complaint, stems from a ruling of the Diocesan Court of the Catholic Church, which characterized the Broadway version of "Voice" as "immoral." A member of good standing in the Catholic Church, Ansbrosio claims that use of his phiz in the trailer has provided particularly irksome to him since two of his brothers are priests. Warners countered with a general denial of the allegations.

SWG's 1st Meltzer Award To 'Snake Pit' Scripters

Hollywood, June 21.
Screen Writers Guild presented the Robert Meltzer Award to "The Snake Pit," based on the Mary Jane Ward novel, and screenplay by Frank Partos and Millen Brand. It was the first official honor bestowed by SWG on any member of the scripting craft. The award was for "the picture that dealt most ably with the problems of the American scene in 1948."

Other award winners were "East-er Parade," as the best written musical, scripted by Sidney Sheldon. Frances Goodrich and Albert Hackett; "Sitting Pretty," best American comedy, screenplay by F. Hugh Herbert from a novel by the Gwen Davenport; and "Treasure of the Sierra Madre," best written western, scripted by John Huston from a novel by B. Traven.

Meltzer Award was presented by the special guest speaker, Oscar Hammerstein II. Other awards were handed out by William Holden, George Marshall and Ellis Arnall.

Briefs From the Lots

Hollywood, June 28.
Paul Short bought the Thames Williamson novel, "The Woods Colt," as a star for Audie Murphy. Z. Wayne Griffin announced three independent productions, "Genius in the Home," "Lone Star" and "He Who Returns." Republic's untitled story about the Cleveland Indians returned to the home lot for interiors, with Herbert Kline directing. Leon Belasco drew a featured role in "Nancy Goes to Rio" at Metro. Family Films, Inc., announced a program of three religious pictures: "On the Right Side," "Walking With God" and "Of Such is the Kingdom."

Marilyn Maxwell plays the "other woman" in "Key to the City" at Metro. "Cargo to Capetown" is the new tag on "The Toughest They Come" at Columbia. Eric Lang relinquished rights to "Winchester '73," which will be produced by Aaron Rosenberg at U-I. Monogram's "Joe Palooka in the Return Bout" will be released as "Joe Palooka in the Counterpunch." Peggy Dow shifted from television to film with a term contract at U-I. Orbit Productions will film Elissa Landi's book, "The Pear Tree" in autumn. W. R. Frank has lined up 423 harness races in various parts of the country to plug his picture, "The Great Dan Patch."

Goldwyn-DOS

Continued from page 7

owned by a British company do. Thus, ordinarily, films distributed for J. Arthur Rank or Sir Alexander Korda on percentage in the U. S. have their income go into the pool.

Goldwyn, Selznick's Deals

Since Goldwyn and Selznick, with relatively few films for distribution in England, would get very little as their share out of the pool, they quickly devised a relatively simple way of doing better. They made deals with Korda by which he'd be the producer in England of pictures they'd finance. In return, they would own American hemisphere rights to the pictures. Inasmuch as the pix thus would be U. S.-owned, under terms of the arrangement among the companies, Goldwyn and Selznick could keep all the earnings.

They maintain now that they think their deals completely legitimate, since they see no difference between using frozen funds to produce a picture on your own or to buy a picture made by someone else. As a matter of fact, they point out, 20th-Fox purchased several completed Korda pix for distribution in this country and Monogram has a deal with Associated British Pictures along similar lines.

The whole thing has been brought into angry focus now and recriminations have started to fly as result of the Eagle-Lion-Rank deal (detailed in separate story) which carries the evasion of the "B" pool arrangement one step farther. It threatens to break it down altogether, since Universal, as a major distrib of Rank product in this country, is virtually supporting the pool by itself now and won't go on.

Eagle-Lion defends its new arrangement as being perfectly legal under terms of the Anglo-U.S. arrangement and challenges the squawking majors to do anything about it. As for the British, it is all pretty much immaterial to them, since they wouldn't, in any case, receive the dollar earnings of British pix in U. S.

Schwalberg

Continued from page 7

plained. "If they're good you can't do them justice by getting out volume. On the other hand, small films can be thrown out at any rate and it doesn't matter too much."

No Block-Booking

Schwalberg asked for a clearing-up of a misconception on Par's new plan to permit exhibs to buy new lot of films in advance. The 10 films slated until the end of the year or any portion of them are being made available in a group to smalltown exhibs. There group no intention of returning to block-booking. He estimates 3,500-4,000 exhibs fall into this bracket. Besides simplifying Par's sales problem it gives exhibs a chance to build a backlog of product, he said.

In five or six weeks, Schwalberg will bring in all division managers to huddle on advertising and sales policy for Par's "The Heiress." Meanwhile, these staffers are surveying the field to determine suitable houses for the company's William Wyler opus. Film will be booked to cop long pre-release runs and for that purpose will probably go into smaller-seated houses where possible. With a big ad program planned, understood to "Par" into \$1,000,000, not for "Heiress" comes to about \$4,000,000. No advanced prices are contemplated.

Schwalberg spots a business recovery during the past 10 days based on his company's picture performances. For that period, box office has been better than at any time since the wickets slowed immediately after Easter Sunday. Citing the fact that "Sorrowful Jones," Bob Hope starrer, will be the first film in several years to run five weeks at the N. Y. Paramount, Schwalberg said, "It's the old story, basically a good film will do business at any time."

Max Youngstein, Par's top ad-publisher, supplemented Schwalberg's remarks by announcing that Par intends to open a new cooperative campaign that "goes beyond the first-run keys." Pamphlets, other info on key-tested campaigns will be forwarded to subsequent runs in order to get to them days on ballyhooing three-to-four weeks more recent than the press-books.

KEEP POSTING!



"The Motion Picture
good enough to
sell itself has not
yet been made!"

Martin Quigley

NATIONAL *Screen* SERVICE
PRIZE ARMY OF THE INDUSTRY

Clips from Film Row

NEW YORK

Sol A. Schwartz, general manager of RKO Theatres, attended unveiling of circuit's new Orpheum in Marshalltown, Ia., last week. He is now in Kansas City to arrange for opening of chain's new Missouri theatre. After his K. C. stop-off, Schwartz goes to Cleveland where he'll participate in the hoopla accompanying conversion of the Palace there to vaude.

The Theatre Circuit Realty Corp. purchased from Charles Adolph and Irwin Schnurmacher the nine-story building at 233 West 49th street. When certain alterations are completed it will be occupied jointly by the United Artists Theatre Circuit, Inc., Skouras Theatres Corp., and the Metropolitan Playhouses. Building is fully airconditioned. The purchase price, including alterations for the building, will reach \$800,000.

ST. LOUIS

Recently incorporated Outdoor Amus. Co., Mattoon, Ill., is constructing a \$120,000 drive-in near that city. The incorporators are H. R. Risman, Roy O'Keefe and M. A. Osborne, who are interested in several other drive-ins.

St. Louis was selected for annual meeting of MPTOA of St. Louis, Eastern Missouri and Southern Illinois.

Lou Ansell, of Ansell Bros. circuit, selected to succeed the late Fred Wehrenberg as motion picture industry's rep on Missouri Cancer Drive committee.

John Morphet added to the personnel of Co-operative Theatres, headed by Andy Dietz. Morphet will be chief booker, having left similar post with Monogram exchange here.

Andy R. Dietz, general manager of Co-operative Theatres; Emil F. Bebermeyer, owner of Vista, Centralia, Mo., and Sam Hamburg, partner in the ownership of Avenue, East St. Louis, formed the Little Dixie Drive-In theatre. It will own and operate a 400-car drive-in near Mexico, Mo.

Oral Pierson, F. B. Youngblood and the latter's son are expected to light their new 500-car drive-in near Paris, Ill., next month.

Sam Pirtle, head of Pirtle Amus. New 500-car drive-in near Jacksonville, Ill., owned by Central Amus. Co., controlled by Elmore Suter, Ed Bonacorsi and Howard

F. Bussey, being readied for early opening. Co., Jerseyville, Ill., recovering in local hospital following operation.

MINNEAPOLIS

Eddie Benjamin, former Warner exploiter and more recently former Mayor H. H. Humphrey's secretary, to handle exploitation for world preem of "Great Dan Patch" at State July 23.

Louis Orlove, Metro exploiter, back on job after recovery from second operation.

Birger Ronning quit Film Classics to join Paramount sales staff, succeeding Duane Becker, resigned.

Still another independent neighborhood theatre, the Campus, demanding earlier availability. Wants to be moved up from 56 to 42 days.

North Central Allied is asking its members to "make the 20th-Fox new sales policy work." New bulletin to members points out that "the policy as presented by Messrs. Lichtman and Smith at the recent convention seemed to meet with the approval of exhibitors present—at least no serious objections were voiced to it." Basically, the bulletin says, the policy includes a commitment to sell on any fair basis, flat or otherwise, as the exhibitor desires, and to leave the local branch manager in full and complete charge.

PHILADELPHIA

Stanley Warner Victoria oldest midtown film house, ends its career July 10. Will be torn down to make way for a commercial firm.

William F. Brooker, local Par flack, unanimously elected commander of American Legion Variety Post 713.

Princess, which clocked city's longest continuous film run with "Paisan," has dropped foreign film policy for summer.

Tickets for County Fair Night at Shibe Park staged by News here and the Variety Club to aid the club's summer camp. Besides ballgame, entertainment bill will be headed by Frank Sinatra.

J. J. Bergin resigned as Paramount sales manager. His successor is Harry Buxbaum, from Metro exchange in San Francisco.

The Vine St. film colony is mourning Sam Lefko, popular RKO salesman, who died in Rush

hospital after a long session at Saranac, N. Y.

Samuel Palen, sales manager for Monogram here, resigned because of ill health.

CHICAGO

Irwin Lang, former Monogram salesman, moves over to Film Classics, replacing Aaron Coleman, who retires after 16 years with Republic, United Artists, and FC. Coleman joins theatre equipment company.

Jack Allender, formerly with Monogram, St. Louis office, joins United Artists as country salesman.

Changes with Balaban & Katz circuit managers include Ed Dlouhy, Apollo to Garrick; Bill Methe, Garrick to Berwyn; Happy Meininger, Berwyn to Broadway Strand; Don Hoffstetter, Apollo to Chicago; Dan Starzynski, State-Lake to Garrick; and Jack Schaeffer, Paradise to Terminal.

Film Council of America's second annual convention will be held here July 30-31 in conjunction with National Audio and Visual conference.

Judge John Barnes, Chi federal district court, set July 18 as date for start of taking depositions in South Bend Auto Drive-In, South Bend, Ind., and Benal Theatre Corp. equity suits for improved clearance.

BOSTON

Ralph E. "Red" Pierce appointed New England sales rep for Altec Service Corp., taking over the duties formerly handled by L. G. Hacking.

Construction has started on Interstate's new ozoner in Avon, Mass.

Merion Cooper, producer of RKO's "Mighty Joe Young," is planning a tour of this district a week before the date set for the 400 playdate openings. He will visit Buffalo, Albany, Bridgeport, New Haven, Hartford, Springfield, Worcester and Boston.

PITTSBURGH

Victor Notopoulos succeeded Bob Martin as manager of Capitol, Altoona. Martin is now piloting the Shaker theatre in Cleveland.

Jerry Geinzer, former local exhib and film salesman now located in Fairmont, W. Va., has a new roadshow film for distribution.

Chris Wagner is again operating the Paramount, Connellsville, house having been transferred back to him by Laskey Bros. John T. McGreevey, chief booker for Harmonis Amus. Co. here, will handle indie house's booking.

Represents Thousands of Theatres

Headed by Si Fabian of the Fabian circuit, some of the top circuit owners in the country have already committed themselves to subscribe for stock in the newly-formed National Exhibitors Film Co. The 23 chains now in represent several thousand important houses.

Executive committee which works with Fabian in forming the unit consists of Sam Paninski, American Theatres Chain, New England; Ted Gamble, board chairman of Theatre Owners of America and a midwest operator; Edwin Silverman, Essaness circuit, Chicago; J. Myer Schine, Schine circuit; Frank C. Walker, Comerford-Publix; M. A. Lightman, Malco Theatres; Harry C. Arthur, Fanchon & Marco; Fred Schwartz, Century circuit; and Sherrill Corwin, Metropolitan Theatres, Los Angeles.

Others who attended the meet at the Waldorf-Astoria, N. Y., over the weekend and have committed their circuits, are as follows: Robert J. O'Donnell, Interstate; Edward H. and John H. Rowley, Harold Robb, Jr., Robb & Rowley; Arthur Lockwood, prez of TOA and head of Lockwood & Gordon; Pat McGee, Cooper Foundation; James Sharkey, Cooperative Theatres of Michigan; Samuel and Harold Rinzler and Emanuel Frisch, Randforce circuit; Max A. Cohen, Cinema circuit; Edward D. Martin, Martin Theatres of Florida; George Skouras, William White, Skouras theatres; Kermit C. Stengel, Crescent circuit; Daniel J. Lewis, Wisper-Wetsman theatres; E. C. Granger, Ray Smith, Shea Enterprises; and Walter Reade, Jr., Reade circuit.

Exhibs' H'wood Invasion

Continued from page 5

jections raised by Hollywood to put up or shut up. "We are not only making the suggestions as to what films should be made but we are also providing the money," he added. "It is an answer to those who tell us we don't know the problems of Hollywood. We want to help anyone in the business who takes our suggestions."

Longtime Yen

Because of those sponsoring the new company, industryites regard the invasion of Hollywood development as most probable. Fabian, for instance, has been yennin a production tieup for a number of years and has dickered with United Artists, Film Classics and other companies on several occasions. His activities have been backed by other exhibs with the same desire such as Ted Gamble, George Skouras, Fred Schwartz and Paninski.

Although the new company has been created purely as a banking outfit to start, it is thought that the economics of the industry will pull it more and more into production. Further evidence of that is seen from the statement that the company "will keep the door open to the formation of new production units."

Outfit has limited investment by any one exhib to \$100,000 to obtain the broadest possible base of ownership. Hence, other exhibs will be invited to subscribe. Commitments from other than those who converged on the Waldorf have already been received, Fabian said. There will be no public subscription nor will any but exhibs be permitted to buy stock. To insure that, a stockholder must first offer his interest to the group before selling it to an outsider.

Since NEFC is acting as banker only, film will be distributed through existing channels. Member circuits will get no special break on terms of these films. On the other hand, they are not required to book the pix. It would be to their interest to play them, Fabian said, since they have a financial stake in their success.

NEFC will aim to foster a production. At the same time, it is out to make a profit and believes it can do so by avoiding what look like wrong productions from a budget, cast or story angle.

Encourage Indie Pix

By being prepared to put up second or risk money, the outfit can encourage a substantial amount of indie production. Banks, it is thought, will be willing to put up first money once NEFC backs with second coin. However, company will make any sort of deal which looks right to it. Paninski summed it as "being in the position of a banker in the industry that knows the business and can get respect from other banks, too."

Formation of NEFC is also seen as a move to head off the product shortage. "We have seen the drying up of independent production," Fabian said. "We have seen the curtailment of schedules of production companies. We propose to stimulate independent production, and this we hope to do in harmony with the established production institutions, and we hope they will wish us well."

To avoid any possibility of a Government crackdown, Robert L. Wright, former ass't attorney general who handled the main anti-

trust action, has been retained as consultant. Wright is advising on how to conform with the monopoly laws. Number of Paramount partners will undoubtedly move into the picture when their tieups with Par are dissolved.

Test Drive-Ins

Continued from page 5

Theatre Owners of America, Schoeneman said this ruling had been "reconsidered."

"Drive-in theatres," Government official said, "are designed to serve patrons who will arrive in a car and witness a movie while remaining in a car. The term 'parking charge' ordinarily implies a charge made for 'parking' a car while the passengers are elsewhere than where the car is parked. Such a charge does not ordinarily denote a charge made for 'parking' a car while the occupants are witnessing an outdoor movie or some other attraction. In view thereof, it is held . . . the so-called 'parking charge' is, in fact, a charge for an accommodation within the meaning of section 1704 of the Code, and is subject to the admissions tax."

LEGAL NOTICE

—about—

"WHITE HORSE INN"

Also known as

"IM WEISSEN RÖSSL"

"L'AUBERGE DU CHEVAL BLANC"

"LA HOSTERIA DEL CABALLITO BLANCO"

MUSICAL PLAY, MUSIC BY RALPH BENATZKY

BOOK BY HANS MULLER, LYRICS BY ROBERT GILBERT

Warner Bros. Pictures, Inc., of New York, hereby gives the motion picture industry notice of its rights in the above musical play.

By agreement dated April 3, 1936 Felix Bloch Erben, the sole owner of all dramatic and performing rights in said musical play, granted to Warner Bros. Pictures, Inc. the exclusive talking and singing motion picture rights (among other rights) in said musical play for the entire world. The following named parties ratified, confirmed and approved said agreement and agreed to be bound thereby: RALPH BENATZKY, HANS MULLER, ROBERT GILBERT and ERIK CHARELL.

It has come to our attention that attempts have been made or contemplated to produce, distribute or exhibit photoplays derived from said musical play contrary to our rights under said agreement.

We intend to protect our rights in said musical play and will take all proper legal action against all parties who engage in the production, distribution or exhibition of any motion picture derived from said musical play, contrary to the rights granted to us under said agreement.

All inquiries concerning the motion picture rights in said musical play WHITE HORSE INN or any motion picture derived therefrom should be addressed to the undersigned.

WARNER BROS. PICTURES, INC.
321 W. 44th St., New York 18, N. Y.
U. S. A.



OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century

Now Specializing in Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

New York Theatres

RAY MILLAND • JEAN PIERRE • DOUGLAS "It Happens Every Spring" A 20th Century-Fox Picture On Variety Stage—THE ANDREWS SISTERS On Joe Stage—"FIESTA" Starring Arnold BODDA-Marie MCLENNAN

ROXY 7th Ave. & 56th St.

RADIO CITY MUSIC HALL Rockefeller Center

June Haver Ray Bolger Gordon MacRae

"LOOK FOR THE SILVER LINING" Color by TECHNICOLOR A Warner Bros. Picture

SPECTACULAR STAGE PRESENTATION

BOB HOPE LUCILLE BALL In Damon Runyon's "SOUTHWEST JONES" MARY JANE SAMPSON

PARAMOUNT

THE RED MENACE Produced by REPUBLIC Studios Hollywood, Calif.

Brant's COOL

MAYFAIR 20th Ave. & 45th Street

NBC'S ELUSIVE 'CREATIVE DEPT.'

Lesson No. 24: How to Save Money

Newest trend in radio is to tape the sound portions of video shows and air them for AM listeners. That's what happens when CBS moves the AM version of "It Pays To Be Ignorant" into the Tuesday night spot being vacated by "Strike It Rich" next week. Tele version is heard Monday nights on CBS-TV and it becomes just a playback formality.

NBC is following suit. When the web's "Who Said That" quizzer returns to the airwaves, it will be a taped-playback version of the Saturday night telecast.

Moves represent the latest maneuvering to effect economies wherever possible. CBS, for example, is now dusting oddies off the shelf to do summer replacement duty. When Procter & Gamble takes a hiatus on its Thursday night "FBI In Peace and War" on July 7, Columbia will yank out the "Broadway's My Beat" sustainer. It had previously had a short reign.

Summertime exit of "Strike It Rich" in the face of a 10 rating opposite Fibber & Molly this past season also represented "budget conscious" strategy on the part of the web. When it returns in the fall (both as an AM-TV showcase), packager Frank Cooper and creator Walt Framer say it will have an added feature "which will make it possible for any single contestant to win up to a million dollars in merchandise prizes." That's what the man said.

Milking of Radio Stations for Cuffo Time and Plugs Stir NAB Chi Clinic

Chicago, June 28.

Growls were registered among the 300 directors at the first NAB program clinic against non-profit, public health and service agencies which milk radio stations for free time and plugs, yet don't include broadcasters in budget allotments.

Mentioned by name were such national organizations as American Cancer Society, Red Cross, U. S. Armed Forces and March of Dimes, which, according to station execs, have healthy budgets for publicity, yet expect broadcasters to kick in with valuable time that can otherwise be sold commercially.

Dissent was touched off by Cancer Society rep who asked for program ideas and suggestions for society's radio program. He was flatly told by several station people that outlets would like to see some money coming in along with the public service shows. Hefty applause followed, indicating that majority of programmers felt same way.

One broadcaster, who asked that his name be withheld against possible reprisal, said his station netted money on public services by taking out of receipts, and felt justified because it did good fund-raising job.

Judge Justine Miller, NAB president, opened clinic with advice to broadcasters to render useful public service on profitable basis, without any apologies for making profits.

Maurice Mitchell, director of Broadcast Advertising Bureau, told programmers they must get every available dollar's worth of business for advertisers because bankrollers are scarce, and must be shown how they are getting money's worth.

Lewis Avery, of Avery-Knodel, station reps, scolded stations for not supplying their reps with enough detailed info about local shows so that reps can do efficient job of selling them. Also dealing out hard facts was Sylvester (Pat) Weaver, Young & Rubicam veepee, who said liaison between agency and stations must be better in future, so that radio's selling impact will be more aggressive.

Question of whether Blatz Beer (Schenley) would buy the Burns and Allen radio package, which CBS has been pitching up, or settle for Ed Gardner's "Duffy's Tavern," is expected to resolve itself within the next 48 hours in the Milwaukee brewery signing a deal with Gardner. Olufit figures "Duffy" format is a natural for beer sponsorship. Reported price for the package is \$15,000, representing a hike of about \$1,500 over the price Bristol-Myers has been paying.

Show will probably wind up again on the NBC roster in the fall, with the web pitching up the Wednesday 10-10:30 p.m. segment now occupied by "Big Story," which would be shifted to another time.

(Continued on page 35)

Old Gold May Switch Radio Networks, Too, In Addition to Tele

Old Gold may wind up not only changing networks on its "Amateur Hour" TV showcase, but ditting as well on the hour-long radio version.

"Amateur Hour" air stanza has been heard this past season Wednesday nights on ABC as part of the Bing Crosby-Groucho Marx-Milton Berle parlay. But with the collapse of that lineup, OG wants a new deal. ABC has been pitching up Thursday night, but so has NBC, dangling before the ciggie company the 9 to 10 stretch previously occupied by Kraft (Al Jolson) and Sealtest (Dorothy Lamour), both of which have faded. OG is inclined to look with favor on the latter proposition.

Similarly, the "Amateur Hour" video version may move from DuMont to CBS-TV in the fall.

NET APPRAISAL '6 MONTHS AFTER'

By GEORGE ROSEN

It's now six months since Niles Trammell & Co. sat down with the affiliate membership in Chicago and won an overwhelming endorsement for NBC in the wake of the CBS top talent raids. The endorsement was based on a number of promises—to plug the holes with qualitative programming in a bid to maintain NBC supremacy; to embark on an unprecedented promotion-exploitation job to make the nation more "NBC conscious"; and, notably, to indulge in a creative programming binge—both AM and TV-wise.

On Sept. 7, the annual NBC convention is going to take place at Greenbriar, in White Sulphur Springs, Va. And it's conceded that the affiliate boys are going to be asking a lot of embarrassing questions of NBC, particularly on the major item known as creative programming, unless there's a drastic revamp in the network's thinking between now and the early fall date.

In the wake of CBS' upsurge into its present dominant position, NBC, it's recognized, has made some counter-strides. It engineered successfully the U. S. Steel "Theatre Guild of the Air" coup in enticing it over from ABC to NBC to restore some stature to the Sunday night lineup. On the promotion-exploitation-publicity side, it is making its greatest advances, embarking this fall on an all-out campaign unparalleled in web annals, with likelihood that some \$500,000 will be spent. (U. S. Steel, purportedly, has been promised \$100,000 worth of promotion.) Even the sales boys have been a plus factor in recent months, pounding the beat and telling an impressive story—with what they've got to work on.

Product Vs. Product

Strictly on the basis of NBC's super-promotional spurge, it's considered very likely that when the initial fall ratings are tallied, NBC may edge out CBS. And on this basis, NBC will promote to the hilt, in effect "promoting its promotion."

(Continued on page 36)

CBS' CUFFO NBC TIME

Martin & Lewis Insistence on Plugging Pic Cues Embarrassment

NBC execs are reportedly miffed over the insistence of their new comedy team, Jerry Lewis and Dean Martin, juggling via their radio airer their upcoming "My Friend Irma" Paramount pic, scheduled for release in the early fall. (Film was sneak-previewed for radio execs last night (Tues.) at Loew's Lexington, N. Y.)

What particularly irks NBC is that "Irma" is a CBS owned-and-operated property, not only an adaptation of its high-rated Monday night comedy stanza, but involving a percentage deal on the film's grosses for the web.

NBC got some measure of consolation in Par's agreement to plug via their exploitation the duo's NBC tieup.

Affiliates Reported to Have Nixed ABC In Request for Additional Free Hours

Carroll Carroll asks

'Has AM Entered Its PM?'

an interesting feature in the forthcoming

Radio-TV

Review & Preview Number of

VARIETY

Out Next Month

Cantor's Two \$64 Questions; One To NBC on TV in 1950

Eddie Cantor has two unique radio and television deals in his back pocket. One is as emcee of the Eversharp "Take It Or Leave It" (\$64 question) show Sunday night, replacing Garry Moore on that Biow agencyed package, and the other is an NBC deal directly signed with the network.

NBC president Niles Trammell and the comedian may journey to Cambridge, Mass., today (Wed.) powwow Charles Luckman on a Lever Bros. account. As for video, Cantor receives a lump sum consideration which gives NBC an option on his TV services in the fall of 1950. In the meantime he stays NBC on the Lever (or some other) account, in addition to the "Take It" program.

If both deals are consummated it will be a double-featured "new" Cantor in this respect: his "Cantor's Mall Bag" will be a talent quest show, on reduced scripting.

(Continued on page 36)

Congressional Chambers Getting Overhaul; Won't Be Wired for AM, TV

Washington, June 28.

They are going to rebuild the interiors of both the House and Senate Chambers during the last six months of this year. But neither place will be wired for radio or video, despite requests from several members of Congress.

Bluntly, the congressional committee in charge of the alterations is afraid of the lens louses. It was figured that if the sessions were permanently covered by radio and TV, the statesmen would be up on their feet constantly, orating and gesticulating for the benefit of the

(Continued on page 36)

ABC, in a bid to establish a new modus operandi in the wake of retrenchments and economic upheaval within the organization, is reported to have asked its affiliate stations for additional free hours of time. The gesture, however, met with a succession of rebuffs, it's reported.

Basic contracts of the webs with their affiliates provide for an initial certain number of hours of any week going to the networks cuffed to permit for payment of wires, administrative functions, etc. ABC had thus hoped to pick up more of these "converted hour."

Eves of the industry are being focused on ABC to learn what, if anything, board chairman Ed Noble has in mind in resolving a blueprint for the future. The web has lost some valuable accounts and programs and on top of that has been pouring millions into its TV operation.

Prexy Mark Woods, for one, champions a brand new concept in sales approach to invite sponsors on a monthly or short-range basis, instead of committing them to a 26, 39 or 52-week contract.

Colgate Eyes Martin & Lewis

There's a strong possibility that Colgate may latch on to sponsorship of the Dean Martin-Jerry Lewis NBC comedy show in the fall. Client has dropped Judy Canova from its Saturday night schedule, moving its Dennis Day program from 10 p.m. into the Canova 9:30 segment. If the M&L deal goes through, the pair would take over the 10 o'clock stretch, thus allowing for the present contiguous rate setup.

Martin & Lewis now occupy the Tuesday night time vacated by Bob Hope. Original plan was for Lever Bros. (Hope's sponsor) to pick up the tab as a summer replacement, but there was a last-minute change of heart, with result that the duo are still riding the sustaining circuit.

Chief factor motivating Colgate is said to be its reaction to M&L's performance in the new Paramount "My Friend Irma" pic, which was previewed for Colgate execs last week, thus indicating that Colgate has TV plans also in mind for the comics.

STAR-STUDD GOTHAM

Top Radio Personalities in N. Y., Chiefly for TV Huddles

The Brown Derby (Hollywood) fraternity has virtually moved bodily into its Toots Shor (N.Y.) counterpart this past week, with such spotlight radio personalities as Jack Benny, Eddie Cantor, Al Jolson, Ed Gardner, Dennis Day and Edgar Bergen in for a Gotham quickie.

Chief item on the huddling agenda (involving NBC, CBS, William Morris, MCA and assorted ad agencies) has been their potentials in television; i.e., how soon, "kine vs. live," financial terms, plus a wholesale kickaround of the "ifs" and "buts."

Grove Labs' 'Shadow'

Grove Laboratories has bought "The Shadow" on more than 400 MBS stations, starting Sunday, Sept. 11, for its Grove and F. W. Fitch products. The agency is Harry B. Cohen. Sponsorship of "Shadow" in 50 eastern markets by the D. L. & W. Co. for Blue Coal will not be affected by the move.

Mutual also announced renewal of "Nick Carter" on 475 stations by Cudahy for Old Dutch Cleaners. The 52-week contract is effective Sept. 11. The agency is Grant.

Who Said Radio's Dead?

The summer radio premiere lineup kicks off in earnest over the coming weekend, with 14 new shows scheduled to preem on the networks. Following is the complete lineup for Friday (1), Saturday, Sunday and Monday, in case anyone was wondering where the VARIETY reviewing staff will spend the weekend:

| Show | Network | Day | Time |
|-----------------------------|---------|----------|------------|
| NBC Theatre | NBC | Friday | 8:30 p.m. |
| Screen Directors Playhouse | NBC | Friday | 9 p.m. |
| Red Barber's Clubhouse | CBS | Saturday | 6:30 p.m. |
| Dick Jurgens' Treasury Show | CBS | Saturday | 7 p.m. |
| Mystery Hall | WOR | Sunday | 3:30 p.m. |
| Voices and Events | NBC | Sunday | 5:30 p.m. |
| Guy Lombardo | NBC | Sunday | 7:30 p.m. |
| Four-Star Playhouse | NBC | Sunday | 8 p.m. |
| Sheilah Graham | Mutual | Sunday | 9:30 p.m. |
| Your Marriage | Mutual | Monday | 11:15 a.m. |
| Young Love | CBS | Monday | 8:30 p.m. |
| Leave It to Joan | CBS | Monday | 9 p.m. |
| Breakfast With Burrows | CBS | Monday | 9:30 p.m. |
| Strawhat Concerts | CBS | Monday | 10 p.m. |

Metro Running a Radio Fever In Complete Reversal of Policy

Metro, which for years has pursued an anti-radio policy that kept many of its stars and properties off the airwaves, has made a sharp about-face and is now offering eight series of transcribed stanzas for local radio sponsorship.

Behind the move is the yen for publicizing its talent and yarns, at the same time that it picks up coin by entering the transcription biz. It has created Metro-Goldwyn-Mayer Radio Attractions, headed by Bertram Lebar, Jr., sales director of WMGM, Loew's-owned N. Y. indie. The eight shows were originally planned to hypo WMGM's program sked, but are now being offered as open-enders for sale to stations across the country in a project which will also get the studio air plugs.

One series is "MGM Theatre of the Air," an hour-long open-end presenting Howard Dietz, Metro advertising-publicity v.p., as host. Directed by Marx Loeb and scored by Joel Herron, WMGM music director, "Theatre" stars a number of the studio's names, including Deborah Kerr, Burgess Meredith, Margaret O'Brien, Edward Arnold, Van Heflin, Marlene Dietrich, Margaret Sullivan, Brian Aherne, Charles Laughton, John Garfield, Fredric March and Florence Eldridge. M-G properties in which they perform include "Canterville Ghost," "Anna Karenina," "Johnny Eager," "Citadel," "H. M. Pulham, Esq.," and "Prizefighter and the Lady."

Other programs in the line-up include: "Good News from Hollywood," three 15-minute broadcasts weekly, starring George Murphy in interviews with Hollywood celebs; "At Home with Lionel Barrymore," three 15-minute shows weekly with the actor reminiscing on his career; "Crime Does Not Pay," weekly half-hour adaptations of the studio's two-reelers; "Hollywood, U. S. A.," cross-the-board 15 minute airer written and conducted by Paula Stone and featuring interviews with stars; "Malsie," half-hour dramatizations of the films which were also heard in an air version; "Adventures of Dr. Kil-

(Continued on page 36)

Ala. Station Switches Ball Game to Rival Indie To Permit Fight Pickup

Florence, Ala., June 28. WJOI, ABC affiliate here, found an unorthodox solution for a program conflict last week. Station's dilemma resulted from fact that it was committed to carry the web's airing of the Joe Walcott-Ezzard Charles championship match at the same time it was sked to broadcast the opening game of the Baseball Congress Tournament.

Manager Joe T. Van Sandt met the situation by buying time on WMFT, competitive indie, to complete without interruption the play-by-play of the baseball contest under way. Announcement was made by WJOI, just before it joined the network fightcast, that listeners could take their choice of the two live programs, through the cooperation of WMFT. Diamond stanza was presented in behalf of the local savings bond drive with the Florence Junior Chamber of Commerce staging the tourney.

Powell, 'Playhouse' In NBC Time Shifts

Dick Powell's private eye show, currently slotted Sunday at 7 on NBC, will be moved over to Saturday night at 10 when the web's new "Hollywood Calling" giveaway preems next week in the 6:30-7:30 Sabbath time.

In a further shuffling of the summertime roster, the network plans shifting the "Radio City Playhouse" from Monday night into the Saturday period preceding Powell, for an eight-week reprise of "Playhouse's" top scripts of the past season.

Abilene, Tex. — When it was found that there would not be sufficient workers and trucks to harvest the wheat in this area, a series of radio appeals were made over KWKC and KRBC here with the result that sufficient additional trucks and workers responded to complete the harvest.

FM: Forget Mine

Washington, June 28.

Okay, we will dismiss your applications but not "without prejudice." So stated the FCC last week in granting a joint petition from three Pennsylvania broadcasters requesting dismissal of their applications for FM stations. Commission had gone to a lot of trouble to hold proceedings on the competing applications. It held hearings, issued a proposed decision, and heard oral arguments on objections to the decision. And what thanks does it get? The applicants get together, including the favored one, and petition "that they do not desire the FM construction permits requested" and want the applications "dismissed without prejudice."

The applicants were WKBO in Harrisburg, KRAW in Reading, and WORK in York.

Novik's Labor Chain For Liberal Gabbers; Pact Top Personalities

Morris Novik, consultant for the International Ladies Garment Workers' and United Auto Workers' union-sponsored stations, is building a labor network that will provide outlets for liberal commentators.

WFDR, ILGWU FM indie in N. Y., started a cross-the-board series Monday (27) which will air gab sessions by Marquis Childs, N. Y. Post columnist; John Carmody, former WPA director; John Herling, Washington correspondent of International Labor News Service; Robert Nathan, economist, and Mrs. Raymond Clapper, wife of the late N. Y. World-Telegram columnist. Originating station is WCFM, D. C. cooperative station. WFDR will feed WDET, Detroit, and WCUO, UAW outlet in Cleveland, which preems today (Wed.). WFLN, Philadelphia, is also expected to join the "network."

Arrangements are also being made to carry daily interviews with senators and representatives on Congressional activities.

Samuels to WFDR Sales

Hartley L. Samuels has been named director of sales at WFDR, the new FM station in New York City sponsored by the International Ladies' Garment Workers' Union.

Prior to joining station, Samuels had been the executive in charge of Lancer Productions, indie program production organization serving radio and television.

WAYS' 500G FOR AM-FM-TV SPREAD

Greensboro, N. C., June 28. WAYS, of Charlotte, has filed with the FCC an application for permission to erect new facilities costing approximately \$500,000 on a 50-acre site near Charlotte.

The application, according to Walter H. Goan, WAYS general manager, asks authorization of a broad development project covering AM, FM and television broadcasting facilities.

It includes the erection of a 450-foot AM tower at the new site to replace the present 312-foot AM transmitter at Oakdale, and the erection of a 525-foot tower for TV and FM broadcasting.

Housing for television broadcasting will also be constructed on the site, eight miles from the city.

Hooper Pay Cutback

Television-engendered cutbacks in the radio industry have now caught up with the C. E. Hooper organization. Although no personnel have been lopped off the Hooper staff, most of them have taken pay cuts which Hooper said was necessitated by his expansion into TV.

Those staffers now earning between \$200-\$600 per month have been trimmed 10%, while any above the \$600 monthly marker will henceforth get 15% less.



Distinguished News Woman
LUCILLE HASTINGS

For four successive years, Lucille Hastings has walked off with top honors in the National Press Women's contest for the best prepared newscast. For KLZ she edits prize-winning newscasts every day. KLZ, Denver.

BMB Sets Aug. 15 Deadline on Data

Broadcast Measurement Bureau has set Aug. 15 as its deadline for assembling data in its Study No. 2. Need for the deadline, according to acting BMB prexy Kenneth H. Baker, is that tallying results from approximately 500,000 ballots covering every county in America must be completed quickly to guarantee delivery of the report by fall.

Baker said that all basic information has now been received and that subscriber data will be processed first, followed by information on non-subscribers requested by members. Stations planning to join, Baker said, should do so before the Aug. 15 deadline if they want to get the study on time.

"Because of the vastness of this task," Baker declared, "we will not be able to interrupt the flow of material on the production line for insertions of post-deadline subscribers. Those whose subscriptions are received after the deadline will not get their reports until all other data requested by subscribers, advertisers and agencies have been completed."

WNYC, on Eve of 25th Anni, Files for Fulltime; Cites Accomplishments

WNYC, New York's municipal station, filed with the Federal Communications Commission on Monday (27) its application for fulltime operation at 5kw daytime and 1kw nighttime. Brief was prepared by Cohn & Marks, station's D. C. reps.

Accompanying the petition was a program exhibit which argued that no other station in the area offers the services provided by WNYC and cited stanzas on atomic energy, live concerts, forums on health and civic issues and other public service projects. Document, signed by Mayor William O'Dwyer, is expected to meet opposition from CBS, which operates WCCO, Minneapolis, on the same frequency.

WNYC will celebrate its 25th annl on July 7 with greetings recorded by Lauritz Melchior, Eddie Cantor, Norman Corwin, Jose Ferrer, George Denny, Mrs. Eleanor Roosevelt and other celebs.

"TV Is Such a Challenge"

comments

Max Liebman

★ ★ ★

an editorial feature

in the 4th Annual

Radio-TV
Review & Preview Number

in

VARIETY

Out Next Month

From the Production Centres

IN NEW YORK CITY . . .

Thesper Marie Kenny into "Happy Birthday" at new Falmouth Playhouse, Mass. . . . Bill Tuttle, AM-TV veepee of Ruthrauff & Ryan, leaves today (29) for month's vacation in Europe. . . . Richard H. Roffman starts new stanza, "Summer Session Forum of the Air," on WEVD July 6.

Jack Lacy, the WINS (N. Y.) disk jockey, to wed Agnes Code, an executive secretary at the indie, July 21. . . . WOR's John B. Gambling returns from Europe today (29). . . . Virginia Martel, secretary to CBS' Helen Sloussat, married Morton Barrett of CBS-TV operations. . . . Neal Hathaway, CBS program promotion boss, to Stone Harbor, N. J., for a respite. . . . Daughter born to the Martin Karls at Women's hospital (22). Father is member of Mariners quartet on Arthur Godfrey show. . . . Dodgers' Peevée Reese guest on kickoff show of "Red Barber's Club House" on CBS AM and TV July 2. . . . Radiotes proffing at Adelphi College's Summer Radio-TV Workshop in Garden City, L. I., include scripter Joseph Liss, producer-directors Martin Magner and Charles Harrell, and Paul L. Brownstone, former traffic manager of KLZ, Denver. Flora R. Schreiber is director of Workshop.

ABC's Milton Cross assigned by Encyclopedia Britannica to do stories on five operas in the "M" volume: "Marriage of Figaro," "Mignon," "Manon," "Manon Lescaut," and "Die Meistersinger." . . . Phil Alampi, WJZ farm news editor, elected prexy of Rutgers U. class of '34. . . . Allen Prescott to sub on ABC's "Breakfast Club" week of July 4 while Don McNeill vacations in Ontario. . . . Three Columbia College students awarded scholarships by WHOM group, "5kw Club," which recently staged a show for the purpose of raising funds. . . . Josef Stopak, conductor of ABC's "Let's Go to the Met," to be principal baton wielder of the Concord Hotel Summer Symphonies, starting July 7 at Kiamnesia Lake. . . . Hi Brown will produce "Mystery Hall," starting Sunday (3) on WOR. . . . Seymour Siegel, WNYC topper, and Mary V. Ahearn, ABC public affairs supervisor, left Sunday (26) to attend the International Seminar on Educational Radio of the U. of Chicago. . . . Elizabeth Morgan joins "Our Gal Sunday" cast. . . . Wendell Holmes to "Backstage Wife" and Arthur Maltland to "Just Plain Bill" roster. . . . Jacqueline Billingsley, Donald Buck, Kermit Murdoch and Peter Capell new "Front Page Farrell." . . . Edward Price Enrich resigned last week as assistant director of ABC's sales presentation department, to take a year's vacation traveling in the South Pacific. On the day he resigned he received notice to appear for jury duty in N. Y. federal district court.

Milt Bacon, WCBS, seriously ill at Glen Cove, Long Island. Forced to cancel speaking engagements. . . . Ted Malone, home only a week after a 10,000-mile jaunt to and around Europe, left Sunday (26) on a 15,000-mile auto tour of the U. S. and Canada. He'll continue his ABC stanza while traveling. . . . Frank White, Jim Wallen, Ted Streibert and Jack Poppele back from MBS board meeting at White Sulphur Springs. . . . Kim Chan, of the House of Chan eatery, played a Chinese character Monday (27) on NBC's "Cavalade of America" blog of his cousin Sou. . . . WOR flack Bob Blake leaves Friday (1) for two weeks in Nantucket. . . . George Petrie, lead in CBS' "Call the Police," opened Monday (27) at Cohasset, Mass., summer theatre, and will follow with appearance at Newport (R. I.) Casino. . . . WOR's Eddythe Meserand back after two weeks' hospitalization. . . . Charlie King, of King Radio Productions, became pater of a daughter Sunday (26), his sixth. . . . Elliott Nevins, 17-year-old high school student, starts an eight-week disk jockey stint on WOV Monday (4) after copping the indie's platter spinning contest.

IN HOLLYWOOD . . .

Benay Venuta's "Keep Up With the Kids," which had a short life on Mutual, will get five 15's on CBS if Harry Ackerman can clear the time. . . . Len Bush and Brewster Morgan of Compton around; Morgan to oversee production of the teevee films for Procter & Gamble, and Bush on a motor vacation. . . . Al Woolley, head of NBC recording, became a pater last week. Ma is the former Dalila Faskin, assistant manager of NBC sales promotion department. . . . Alec Templeton auditioned singers here for a musical strip D'Arcy agency recommended to Coca-Cola. He would do his piano specialty and intro newcomers with promise. . . . Thompson's Corny Jackson took his tennis racquets down to Coronado for the international tournament. . . . ABC signed five-year lease on Tom Breneman restaurant where net has been remodeling some of its daytime audience shows. . . . Don Quinn's "Hall of Ivy" record getting a heavy play in the commission houses. It's the kind of show he's been wanting to do for years. Nat Wolff directed and hustling a sale. . . . Larry Berns signed seven-year deal as CBS producer-director.

Ed Conklin, KNX day news editor, took himself a bride, Ruth Ashton of KNX public affairs. . . . Cy Howard dashed for Europe after last broadcast of "My Friend Irma." He'll prow the Continent for two months. . . . Sheila Graham and Erskine Johnson split up the three weeks while Jimmie Fidler undergoes his annual checkup at Scripps clinic down the Coast. . . . Bob Buckley of Benton & Bowles in town to wrap up "Armchair Detective" for Whitehall's teevee entry. . . . Lum and Abner hustled to N. Y. to talk over the format of their tele show cast on CBS. . . . Jess Oppenheimer, who used to be a gag writer, will direct and supervise script on the Edgar Bergen stanza. . . . Ampex is coming out with a portable tape recorder that's an exact duplicate of the big machine. It's for remotes and picture companies are also showing an interest. . . . Ethlyn "Skip" Bookwalter leaving AFRA to tend the home fires, bringing back Austin Sherman as field supervisor. . . . Frank Galen, scripter for Dennis Day, whipping up the dialog for the Bill Goodwin audition. . . . William Keighley house-partied his Lux crew after the last broadcast, an annual custom. . . . Burl Ives showed his appreciation of Jane Lait's press agency by naming his new sailing boat Lady Jane. . . . If Campbell show can't get Gordon MacRae for Club 15 they'll likely string along with Bob Crosby. MacRae is exclusive to Railroad Hour and next season's renewal is practically assured.

IN CHICAGO . . .

Shelby Gordon, midwest veepee of Radio Writers Guild, has turned in his resignation, effective June 30, on doctor's orders. . . . WIND sportscaster Bert Wilson did a tape recorded interview with baseball player Eddie Waitkus, recovering from gunshot wounds. . . . Charlie J. Moore, back from two-month Coast vacation, has joined Radio & Television Publicity Corp. sales promotion outfit, as administrative staffer. . . . Fahay Flynn and Jim Conway of WBBM started new five min. human interest series Mon. (27), titled "New Look at Life." . . . Mutual midwest sales manager Mac Ward vacationing on Long Island, N. Y. . . . Marcia Kusper new NBC scripter. . . . Soprano Etta Moten and baritone Bruce Foote heading WGN's Chi Theatre of the Air program July 2. . . . Sports ed Dick Hackenberg of Sun-Times on WJJD sports panel. . . . WLS program director Harold Safford on vacation. . . . WMOR chief engineer Dave Pivan made commencement address at Midway Institute. . . . WGN asst. manager Paul Brines on temporary leave of absence for summer period. . . . Dick Jurgens' Treasury Show to air from WBBM studio July 16-Aug. 6. . . . NBC commentator George Hicks broadcast his regular stint from Chi Railroad Fair Sun. (26). Sponsor U. S. Steel hosted Hooper White encephalogram Soap Box Derby July 4. . . . Dave Lasley, NBC promotion chief, in San Francisco. . . . WBBM announcer Earl Nightingale taking over "Shoppin' with the Missus," transcribed daily. . . . Farm director Harry Campbell taking over Paul Gibson's WBBM "Morning Edition." . . . Gwen Griffin of Mutual sales vacationing on Coast.

CBS ECONOMY AXE TO HIT 150

Now It's Ferrycasting

New Yorkers will soon be hearing an FM "Ferryboat Serenade" if tests being conducted by the city's Department of Marine and Aviation on the Staten Island ferry prove successful.

The experiments are using WNYC-FM, municipal station, with receivers installed on the "Miss Liberty." According to Seymour Siegel, city radio director, results so far have been generally satisfactory. Youngsters danced on the shuttle ships and most commuters reacted favorably, although some passengers objected to the fact that proper volume wasn't obtained in the first attempts.

If the project is deemed practicable, ferrycasting equipment will be installed on the eight vessels of the Staten Island line, which carry 74,000 commuters every day. It is also probable that 30-odd other ferryboats operated by other lines across the Hudson will also become part of the ferrycasting system. The franchise to broadcast to the "captive audience" on the boats would be given to a commercial FM station, with the city getting a cut of the revenues.

WNYC-FM has also been used in tests conducted by the city's Board of Transportation on busses. While results of the transit-casting tryouts in Gotham have been satisfactory, several problems are still to be worked out. Chief obstacle is poor reception in certain skyscraper areas.

FCC Sorry It Ever Got Involved In Finding AVCO Substitute Formula

Washington, June 28.

FCC got no encouragement from the broadcast industry yesterday (27) in its proposed substitute for the discredited and scrapped AVCO procedure.

Commission's hearing on the new proposal brought from witnesses something that boiled down to "Oh, my aching back; how about leaving us alone for a change?"

Acting FCC chairman Rosel Hyde, who presided at the session, indicated apologetically that the Commission realized it had a clumsy formula and would be glad to listen to suggestions for something else. He emphasized that the Commission was in no wise committed to its plan for advertising transfers, its cutoff proposals and the amendment of applications.

There was a considerable indication that the Commission was already holding its nose to its own scheme and looking for a quiet place to bury the body.

Opposition was best summed up by the FCC Bar Association, whose president, Guilford S. Jameson, was one of the witnesses.

The association's brief ripped into the cutoff proposals which was designed to keep application periods for dragging out many months as they did under the AVCO rule. However, the brief

(Continued on page 36)

Gargan's New Private Eye Series on AM and Video, Actor in Re TV Scripts

William Gargan is currently moving his family east preparatory to his two-ply AM and TV show built around a new private eye character, tentatively titled "Mike Reagan." It starts over 530 MBS stations Aug. 7 in the Sunday-at-4:30 spot, and over TV either Aug. 16 or 19, via NBC, depending what hour on that Tuesday or Friday segment is cleared. Kudner is the agency and U. S. Tobacco the sponsor. Latter will plug four of its products—Dill's Best, Old Briar, Tweed and Model. Gargan owns the package.

Ted Hledigan is set to script the AM show but, observes Gargan, it's not the easiest thing to get good video writers. "The reason is surprising if obvious. Apparently the AM writers can't make the transition to video as patly as can the actor, for instance. In other words, where the narrative in my old 'Ross Dolan-Detective' series would call for something like, 'So I picked up my self after that goon clobbered me, staggered to the bar first to mix myself a stiff one, then called my pal Lt. Levine down at headquarters,' etc. But in video, all that narrative is nix. One line is enough to tell me what the 'business' is; the director and I can improvise how I stagger to my feet, fish for my cigarettes, fumble at the bar, make with the phone call, and the like. But somehow the radio writers don't seem to get it yet—although I guess they will."

\$1,000,000 IN SAVING EFFECTED

CBS has been alerted to an impending economy sweep which some quarters say may result in a lopoff of \$1,000,000 from the last six-months' operational budget. That was the extent of the recent NBC budget cut. (Most drastic economies thus far have been at ABC.) Others say CBS will limit the retrenchments to 10%, with all departments taking cuts, including television.

All told about 150 of the CBS personnel will be lopped off, with the retrenchments being inaugurated almost immediately. All phases of the coast-to-coast operation will be affected, including o & o operations, although it does not embrace the subsidiary Columbia Records organization.

Like the other webs, Columbia has its coin problems. The video operation is reported to be way over the budget. Board chairman William S. Paley's variety of deals for top talent has necessitated tapping web resources for "guarantees," security provisions, etc. The fact that Burns and Allen and Lum and Abner have yet to be sold by the web may represent additional coin out of the CBS coffers.

Since the return of prexy Frank Stanton from Europe, he and Paley are reported to have put particular accent on the impending economies in their huddling. It's anticipated that the news department, particularly the foreign staff, may feel the brunt of the tightening up. One report has it that five or six of the key correspondents abroad may be kept intact, with the remainder of the approximate 35 getting their notices.

With the economy pattern resolved, Paley, accompanied by his wife, sails this Friday for a vacation in Europe.

Meanwhile the Professional Office Workers union has injected itself into the CBS picture in a bid to salvage as many jobs as possible.

Pillsbury 'Party' Windfall for ABC

Chicago, June 28.

Pillsbury Mills is set to pick up the tab on "House Party," which General Electric is dropping July 1. Stanza will probably return to ABC in the fall, as a cross-the-board 30-minute strip, netting the web an estimated \$2,000,000 in time billings.

Pillsbury also backs Galen Drake as a half-hour five-times-weekly series and Kay Kyser's 15-minute cross-the-boarder, both on ABC.

'TOO MUCH PRESSURE' SEEN CUING VEALE EXIT

Sudden resignation of William R. Veale as vice-president and general manager of Lever Bros. (all the Lever v.p.'s reported to him), and decision of LB prexy Charles Luckman to double into the general managership occasioned some mild surprise in trade circles last week.

Veale some years back was advertising director for Colgate (an ex-Lever veepee, John Gilman, moved over to Colgate a few months back). When Luckman stepped into the LB presidency a few years ago, Veale was brought into the organization.

Trade report is that the mounting pressures became too much for him.

Carson Couldn't Cut It in AM But Worth \$6,000 Trial to GF for TV

Hollywood, June 28.

Television may be the hungry kid from poverty row scratching for his eats, according to the Hollywood version, but overnight it has become a blue chip enterprise, at least for one show. Laying out \$6,000 for a TV audition of a show that was kicked off radio, General Foods' Jell-O footnotes another fantasy of the sprawling young art form.

Hero of the piece is Jack Carson, who couldn't cut it in AM, but is proportioned to Milton Berle as the white hope of the GF family. Kinned in Hollywood last Friday (24) for the GF overlords to inspect, sponsor is taking the big gamble on the off-chance that he'll wallopp 'em in the eyes where he didn't carress the auries. The big, brash buffoon will follow natural bent as a comic in the sight version, formatted to show off his talents both as an encee of the rowdy doings and funny fellow in his own right.

Backing him up are Hal March, Janis Paige, Frank Nelson, Dave Willock and Frank DeVol's orchestra. Sam Fuller of Young & Rubicam produced, with assists from Bill Gillette, out from New York, and Jimmy Kern, one-time picture director, who supplied the cinema touch to the recorded film. Script was by Howard Snyder, Hugh Wedlock and Artie Phillips.

Although GF is not committed to buy, it is evident that, in laying out so much coin for an audition, the sponsor will give it at least a 13-week ride, if for no other reason than to save face and justify the expenditure.

Looks Like Robt. Q. Practically Takes Over CBS for the Summer

Robert Q. Lewis will take over intact all the Arthur Godfrey sponsors with the exception of Lipton's Tea when he goes in as an eight-week CBS sub for the vacationing Godfrey starting Aug. 1, Monday night "Talent Scouts," which Lipton's sponsors, is to leave the air at the end of July for its annual hiatus.

Lewis, who is dropping his own across-the-board daytime stint because of the heavy schedule, will do Godfrey's morning show from 10:15 to 11:30 Monday through Friday, taking over Spray-A-Wave, Gold Seal and National Biscuit for the first three 15-minute segments and Chesterfields for the last half-hour. He also fills in for the full eight weeks on Godfrey's Wednesday night television show on CBS-TV, which Chesterfields also bankroll.

"Talent Scouts" will return to the air four weeks ahead of Godfrey. Later is taping four shows before he leaves, which will be aired the last week in August and the first three weeks in September. He's due back at the end of September.

GOODSON-TODMAN QUIZ AS CBS SUMMER FILLER

CBS is taking the telephonic quiz-giveaway out in filling the 7 to 7:45 evening stretch Monday-through-Friday during the summer hiatus period. The 45-minute segment opens up when the brace of Procter & Gamble across-the-board shows, "Beulah" and Jack Smith, goes off for the summer July 4, along with Campbell Soup's "Club 15."

Columbia has bought a new Mark Goodson-Bill Todman package, with Warren Hull as emcee, to install into the three quarter-hour strips. Idea is for th. telephonic contestants to guess tunes, played backwards.

Justin Miller
President, National Assn.
of Broadcasters

does some

Crystal Ball Gazing

in the 4th Annual

Radio-TV

Review & Preview Number

of

VARIETY

Out in July

NBC Cavalcade Of 20th Century Planned for Dec.

Tom McCray, NBC's No. 1 program man, has initiated some research into what may develop as the most ambitious one-shot in recent radio annals.

McCray plans to put on next December a two-hour cavalcade of the first 50 years of the 20th Century. This may be done either in two 60-minute installments, or via a continuing 120-minute showcase.

McCray contemplates using a number of scripters, with the show's broad concept to explore the changing patterns of life since 1900, embracing the political-economic aspects, the swift-moving transitions in fields of entertainment, literature and other cultural spheres.

NBC plans going back into the archives for transcriptions to pick up the voices of the great and the near great who have influenced the thinking and changing patterns during the half-century.

Malt-Hops Spots Back On N. Y. Stations as Beer Strike Ends; Bakers Next?

Ending of the beer strike last week brought a spurt of business from the brewers for New York stations. The labor dispute had curtailed spot advertising by the malt-and-hops accounts and settlement meant resumption of campaign which brings several thousands of dollars weekly to the stations.

Within 35 minutes after WOR, N.Y., aired a news bulletin announcing the walkout's end, the MBS outlet carried a plug for R&H Beer which said, "There's good news tonight. The brewery strike is over. Delicious R&H Light Beer will be back, etc., etc."

Within a half-hour after the strike ended R&H bought six station breaks and new copy was furnished for Trommers beer, which sponsors the 11 p.m. newscast.

Gotham stations also readied copy in anticipation of the end of the widespread bakers' strike. Emergency copy was prepared by several broadcasters for Bond, Ward, Purity and Continental bakers, who have been struck for several months.

Mason's NBC Series Set

Hollywood, June 28.

James Mason and NBC have finally come together on a summer series to replace the time vacated by Dorothy Lamour and Sealtest program, starting July 14.

Arch Oboler is writing and producing the dramatic series in which Mason will be supported by his wife, Pamela Kellino, and an AFRA cast. Show will have an eight-week run and if not sold, it may be pulled.

TV's Rash of Screen Credits Cues Demand of Agencies for a Code

Ad agencies and sponsors, incensed at the growing demands of television performers, writers, producers, etc., to get their names on the screen, are mulling the idea of a standard of credits. They plan to get together to work out the "code" and then demand it be followed by all networks and stations.

According to agency execs, TV should have profited from the experience of motion pictures in which, they claim, too many films are partially ruined by a long string of advance credits. Instead, every video actor, producer and director is now demanding a special frame to carry his name on the screen. Agencies are afraid the situation will get entirely out of hand. One agency chief said he expects at any time to see on his TV screen: "Joe Blow's face was shaved for this production by barber Joe Schmo."

Situation has reached a point, they maintain, where it is interfering with the speed and tempo of programs. As a result, they hope to incorporate into their standard of credits such points as who rates a single frame, the size of type each category of actor or technician should get, its position in the string of credits, etc. In that way, they claim, there will be no more competing for credits among those involved.

Agencies may run into a snag with indie television producers. Latter, both in N. Y. and on the Coast, are now working out their own code in an effort to make certain they get adequate screen credit. Getting their names on the screen, the indies believe, will be one of their chief stocks in trade, since only in that way will they be able to draw attention to their work.

WDSU's New Radio-TV Center Aimed as N. O. Showplace; Starts Aug. 1

New Orleans, June 28.

Work on WDSU's new radio and video center in the historic French Quarter of this old city on the Mississippi levees will begin about Aug. 1. Edgar B. Stern, Jr., president of WDSU Broadcasting Services, Inc., said Friday (24).

The company recently secured property rights to the Brouloutour Home, for years a tourist attraction on famed Royal Street, which it will occupy as administrative offices, and a plot of ground measuring 200 by 60 feet at 616 Toulouse, on which will rise the new WDSU radio and television studio and technical plant. The site is to the rear of the Brouloutour Home, and will connect with it.

Stern said WDSU will vacate its present 14th floor quarters in the Monteleone Hotel, which has housed the station since 1935. Occupancy of the new center is expected next winter and officials hope to tie in the dedication with the first anniversary ceremonies planned for WDSU-TV.

According to Robert D. Swezey, veepee and gen. mgr. of WDSU, the new center will combine the picturesque architecture of old New Orleans with the most ultra-modern technical facilities in the south.

The video studio will occupy an area 100 by 60 feet. The plant, which will have an arched interior

(Continued on page 53)

CANADA TV SURGERY CLICKS WITH MEDICOS

Vancouver, June 28.

An enthusiastic reception has been given to the first medical operation to be televised in Canada. This demonstration followed that given in Philadelphia a short time ago.

Demonstration was held in Saskatoon, Sask., before an audience of doctors attending a convention of the Canadian Medical Assn.

Teleshows presented with cooperation of Canadian television manufacturers is considered a terrific public relations job for the cause of television in Canada. Govt. has been given tele a hoist until it is able to finance its own network.

The Old 'New Talent'

After playing around several of the N.Y. video channels last Monday, some of the TV masterminders were asking themselves when the new medium intends to get down to the business of incubating new and fresh talent.

Here's what a couple hours of Monday night video fare produced, in succession: Morton Downey, Cliff Edwards, Tom Howard & Co. (collective age of latter's "Pays to Be Ignorant" cast is over 200 years), then Lauritz Melchior, guesting with Ethel Merman.

"The only youth in sight was the bat boy at Yankee Stadium," wagged one viewer.

'Non-N.Y.' Fight Allocations Find NBC, CBS at Odds

Allocation of fights promoted by Madison Square Garden Corp. in cities outside of New York, is being contested by NBC and CBS. NBC declares that the big outdoor fights, championship bouts and those run off in other cities on nights when the Garden or St. Nick's arena isn't in action will be alternated between the two nets. CBS, on the other hand, declares that these bouts will be their exclusive province.

That end of the fight negotiations is the only phase of the Garden Corp. fight setup that is still up in the air. It's been agreed that NBC will carry the Friday fights from the Garden on both TV and AM, while CBS will get the Monday or Wednesday night affairs from St. Nick's on both radio and video. It's also been agreed that when CBS carries the fights, network will declare that fights are under Tournament of Champions auspices. T. of C. in which CBS, Music Corp. of America, publicist Dave Charnay and plastics manufacturer George Kletz were partners, was recently bought out by the Garden Corp. It is believed that Gillette will sponsor all NBC fights on both media.

It was originally believed that the major outdoor bouts would be individually negotiated. However, it's felt that because of CBS Board Chairman William S. Paley's large holdings in Garden stock, together with interlocking ties with Chicago and Detroit promoters, that network will get the nod, all other things being equal.

Series of 1-Minute Tele Films to Teach Viewers How to Operate Sets

Washington, June 28.

Television will be used to educate viewers how to operate and care for their sets. A program authorized last week by the Radio Manufacturers Assn. provides for the preparation of a series of 10 one-minute films designed for video station use. The Television Broadcasters Assn. will cooperate with RMA in making the films.

A major purpose of the program, said RMA, is to relieve servicemen of "nuisance calls" from set owners unfamiliar with the elementary operation of their receivers.

The Association said servicemen reported at recent RMA "Town Meetings" that many calls from set owners who do not understand the use of receiver controls and antenna equipment or who have improperly placed their receivers. Many of these minor difficulties, they reported, could have been remedied without the aid of technicians.

The RMA films are being prepared for early fall release and will be made available to all TV stations.

Lamb Preps for WTVN

Columbus, June 28.

Delivery of RCA station equipment, will be made to WTVN, Edward Lamb's station here, on July 25. Space is now being vacated on three floors of the LeVeque-Lincoln Tower, city's tallest building, where WTVN is preparing to make its installation and set up its offices.

Lamb expects to begin telecasting on Channel 6 in September, and likely will be the city's No. 2 station.

Raytheon Gets FCC Green Light

Washington, June 28.

A third television station for Boston will be on the air in a few months as the result of an extension granted Friday (24) by the FCC to Raytheon Mfg. Co. in Waltham to complete construction of WRTB. An initial decision by Hugh D. Hutchison, hearing examiner, imposed a condition that the station be ready for commercial operation within 90 days after it receives permission to shift its transmitter site to Medford. The company is reported to have spent \$225,000 so far on the project.

In approving the extension, which was the subject of hearings last February, the examiner stated that Raytheon "has not demonstrated that it has been entirely diligent . . . or established that the delays in the construction of the proposed station were occasioned by causes altogether beyond its control." However, the examiner said, the company belatedly made "intensive efforts" to finish the outlet, and promised it would complete the job in 60 days after receiving an extension. In view of the need of Boston for more stations, and since the pending applications for the two remaining channels cannot be acted upon until after the freeze is lifted, he therefore concluded it would be in the public interest to grant the extension.

The Raytheon station is the only remaining AVCO case before the Commission. Sale of the permit has been pending since last Nov. (Continued on page 37)

DERR, OSGOOD, THEIRS IN CBS-TV SHIFTS

John J. Derr, heretofore assistant to CBS radio sports chief Red Barber, has been named assistant sports director for CBS television. In other CBS-TV personnel shifts this week, Stanton M. Osgood was named director of production and H. Grant Thies appointed director of film procurement and syndication.

Derr replaces Bernie London, who resigned two weeks ago. In his new position, Derr will act as director on most of CBS-TV's remote pickups of sports events, including the Brooklyn Dodger home baseball games from Ebbets Field. Osgood will administer design, pricing, preparation and assembly of art work, sets, props, costumes, etc., and will also supervise floor management and establish liaison with other CBS-TV departments.

Thies, former film syndication chief, takes over concurrently Osgood's previous duties of film procurement. Jackson Green, as manager of production facilities, will continue execution and coordination of art work, sets, props, etc.

J. R. Poppele
(Pres. of Television
Broadcasters Assn.)
writes on
"A Backward Glance
at a
Forward Industry"
★ ★ ★
one of the many Editorial Features
in the forthcoming
**Radio-TV
Review & Preview Number**
of
VARIETY
Out in July

N.Y., B'klyn Big-Screen Theatre Telecasts of Chi Fight Boffo B.O.

Oops, Sorry!

Chicago, June 28.

When Ezzard Charles-Joe Walcott fight was televised last week (22), Chi outlet of NBC-TV was lopped from the web because promoters feared it would hurt the gate.

However, Northwestern railroad ran ads to the day of the fight, advertising a Chi-Milwaukee round trip for \$4.98 "to see the fight on television." Northwestern's ad manager "just wished the possibilities had been called to my attention earlier."

Net Hooperatings Prove Off-Cable, N.Y. Tastes Vary

Significant differences between New York and national ratings racked up by tele shows are shown in the first network TV-Hooperatings report released yesterday (Tues.) by C. E. Hooper at a subscribers' conference.

While the Milton Berle telecast was viewed in 80.5% of the homes in N. Y., its 24-city telecasting was 74.4. "One of the reasons for the lower national figure," Hooper declared, "is the present low quality of the kinescopes they get in many of those cities. And, of course, it is not impossible that 'what Berle's got' may be more of a mystery to some in Fort Worth, Dayton and Rochester than to the cafe-conditioned New Yorker."

Arthur Godfrey's "Talent Scouts" showed up with a higher five-city telecasting (73) than its rating in Gotham (56.8). Explanation for the higher figure outside N. Y., Hooper said, is the comparative absence of strong TV competition in other cities. The same factor, lack of competition, also brings about the situation of 12 of the top 20 video stanzas pulling ratings in New York from five to 20 points lower than the network reports. Among the shows with national figures higher than N. Y. are: "The Goldbergs" (60.6 telecasting; "Cavalcade of Sports" (48.1); "Fred Waring (42.1); "Dunbar-Winchell (41.6); "Your Show Time" (34.3); "Original Amateur Hour" (33.6); "Stop the Music" (32.9); "Colgate Theatre" (31.5); "Through the Crystal Ball" (30.4); "Studio One" (28.6); and "Break the Bank" (27.6).

Hooper answered critics who claim that his telephone survey (Continued on page 37)

CAROLINAS SET FOR TV WITH WBTV HOOPLA

Greensboro, N. C., June 28.

The Charlotte Observer, the Charlotte News and WBTV will co-sponsor premiere television broadcasts at the Armory Auditorium, July 14-15-16 in cooperation with distributors of television sets and stations WSOC, WAYS, WMIT and WIST.

It will be the first airing of television programs in the Carolinas, and the public is being invited to attend and see (as well as hear) what it might enjoy at home with television sets. Audience will witness television programs coming in on sets of various makes and models and prices.

WBTV is scheduled to inaugurate its regular television broadcasting Friday night, July 15, and the public will be at the Armory Auditorium on that evening and the next (16) the same programs it would see on sets at its homes.

Don Giesy's Own Setup

Don Giesy is resigning from the DuMont press dept. to form his own publicity and tele-packaging outfit. Giesy, formerly with the ABC press dept., has been with DuMont for two years.

He'll be succeeded by Gerald Lyons, formerly in the press dept. of Veterans Hospital Camp Shows. Giesy will partner with Louise Pollett, who was associated with him at DuMont.

With twin theatre telecasts in New York last week of the Ezzard Charles-Joe Walcott heavyweight fight having proved the tremendous draw of full-screen TV, circuit operators are now mulling how best to utilize the new system for a top boxoffice payoff. Twentieth-Fox, which plans to inaugurate the theatre TV on a daily basis in a string of Fox-West Coast theatres next winter, meanwhile moved ahead with its plans this week by sending research chief Earl I. Sponable to the Coast to work out preliminary details.

Fight, which was staged in Chicago and carried on regular TV by NBC, was theatre telecast into both the Broadway Paramount and the Fabian Fox theatre in Brooklyn. Two houses paid only a token fee to NBC for the rights, which protects for the time being NBC's contention that there is no difference between home and theatre tele. Two houses for the first time were able to advertise the event in advance in N. Y. newspapers and both, as a result, played to SRO biz.

Par, utilizing its own intermediate film method, grossed about \$8,200 for the day (22), more than \$5,000 of which came in at night. According to managing director Robert Wiltman, the take was far better than the previous Wednesday, despite the same picture and stagershow. Fox, with less seating capacity, did comparatively better, selling about 500 standing space and closing its boxoffice a half-hour before the fight started. Day's gross more than doubled the average Wednesday receipts. Fox used the instantaneous projection method developed by 20th and RCA.

As far as the 20th plan is concerned, the chief reason for Sponable's trip to the Coast is to survey the terrain among the 22 theatres which will be linked in the theatre tele circuit, to determine whether it will be possible to transmit the shows via leased telephone lines rather than micro-wave relay channels. If it is found that micro-wave links are necessary, then it is expected that 20th will be forced to apply for channel space to the Federal Communications Commission, which would make all its show subject to FCC jurisdiction.

Minn. Broadcasters Rap Duluth's TV Tavern Ban; Sift Medico Adv. Copy

Minneapolis, June 28.

Newly-formed Minnesota Broadcasters' Assn. at a meeting here slapped Duluth, Minn., city council for banning television in bars, and considered plans to have American Medical Assn. check all medical advertising copy.

Representatives of some 40 stations in the state passed condemnation of Duluth city council action. Council ruled no TV sets may operate in bars there although city is 150 miles from a television station and half-dozen sets in use picked up only occasional shows.

Radlomen discussed questionable medical advertising and voted to investigate possibility of AMA checking all copy. They also named a three-man committee, headed by C. S. Hagman, WLOL, Minneapolis, to seek rate adjustment permitting smaller stations to carry University of Minnesota home football games.

Fee charged by university at present, station representative complained, is prohibitive for minor stations.

WTCN Moves Up Mpls. Premiere to July 1

Minneapolis, June 28.

WTCN has moved up initial television broadcasts to July 1, when telecasting begins at 6:30 p.m. on channel 4. F. Van Konynenburg, vice president and general manager, said. Station will be second TV unit operating here.

During summer station plans telecasting from 6:30 to 9 p.m. Mondays through Fridays except nights when St. Paul home baseball games are telecast. In early fall, seven-day schedule of four hours nightly is planned. Programs of ABC, CBS and DuMont networks are set.

'KINE ERA' AHEAD OF SCHEDULE

Breakdown of U. S. TV Sets

Anticipated summer slump in television set sales apparently caught up with the industry earlier than expected this year. Number of sets in circulation throughout the U. S. increased 196,000 during May to hit 1,858,000 by June 1, but the rate of increase lagged behind that of the previous month, which saw a 215,000 boom during the 30-day period. Five new stations and three new TV market areas were added during May to give circulation most of the impetus it had. Metropolitan New York continued to set the pace with 650,000 sets. Following is the city-by-city breakdown, as compiled by the NBC research division:

| City | No. of Stations | No. of Sets | Inc. Over Last Month |
|------------------|-----------------|-------------|----------------------|
| New York | 6 | 650,000 | 50,000 |
| Philadelphia | 3 | 177,500 | 12,500 |
| Chicago | 4 | 155,000 | 10,000 |
| Los Angeles | 6 | 138,000 | 12,000 |
| Boston | 2 | 95,700 | 14,300 |
| Baltimore | 3 | 63,100 | 5,400 |
| Detroit | 3 | 60,000 | 5,000 |
| Cleveland | 2 | 59,100 | 6,700 |
| Washington | 4 | 48,000 | 3,500 |
| New Haven | 1 | 32,200 | 4,000 |
| St. Louis | 1 | 32,100 | 3,200 |
| Milwaukee | 1 | 26,700 | 2,200 |
| Cincinnati | 2 | 26,000 | 3,000 |
| Schenectady | 1 | 25,000 | 2,000 |
| Buffalo | 1 | 23,700 | 2,200 |
| Pittsburgh | 1 | 20,000 | 6,200 |
| Minn.-St. Paul | 1 | 17,100 | 2,300 |
| Toledo | 1 | 15,000 | 4,000 |
| Richmond | 1 | 11,500 | 1,300 |
| Ft. Worth-Dallas | 1 | 10,600 | 1,400 |
| Atlanta | 2 | 10,500 | 1,500 |
| Lancaster | 1* | 8,500 | 7,000 |
| San Francisco | 2* | 8,200 | 1,000 |
| Louisville | 1 | 7,500 | 900 |
| Dayton | 2 | 7,300 | 1,200 |
| Columbus | 1 | 6,900 | 1,100 |
| Seattle | 1 | 6,700 | 500 |
| Miami | 1 | 6,300 | 1,600 |
| Memphis | 1 | 5,600 | 500 |
| Salt Lake City | 2* | 5,000 | 600 |
| Houston | 1 | 4,800 | 300 |
| New Orleans | 1 | 4,500 | 100 |
| Indianapolis | 1* | 4,500 | 3,200 |
| Erie | 1 | 4,200 | 1,000 |
| Syracuse | 1 | 4,200 | 1,700 |
| San Diego | 1* | 3,000 | 2,200 |
| Albuquerque | 1 | 900 | 100 |
| Sub-total | 66 | 1,784,900 | 175,700 |
| OTHER CITIES | | | |
| Providence | | 10,000 | 2,500 |
| Wilmington | | 4,000 | 500 |
| Oklahoma City | | 3,400 | 800 |
| Birmingham | | 2,200 | 2,200 |
| Rochester | | 2,100 | 600 |
| Others | | 51,400 | 13,700 |
| Total | | 1,858,000 | 196,000 |

* New station added.

Tele Set Output May Hit 2,500,000 Mark During '49

Washington, June 28. Television set production in 1949 will probably far surpass the 2,000,000 figure anticipated at the beginning of the year.

This prospect developed here last week when Radio Manufacturers Assn. reported that its member companies alone have been producing at the 2,000,000 rate during April and May and that output of the entire industry for the first five months of 1948 has approximated 900,000 sets.

VARIETY learned further that the manufacturing industry is planning a big boost in output in the fall, with a 400,000 set turnout expected in October when Sylvania Electric Co., a major tube producer, enters the receiver field. Autumn operations will more than offset an anticipated dip in summer output resulting from reduced schedules due (Continued on page 46)

Seattle Likes 'Em Local

KRSC-TV, lone local television station, is enlarging its studios at the transmitter site on Queen Anne hill to handle more locally produced shows. First regularly broadcast local production is "Stage It," set for the 8:30 p.m. slot on Saturdays.

Tom Herbert is emceeing the show, which features character teams from various areas of Seattle.

'Ruthie on the Kinephone'

"Ruthie on the Telephone," upcoming CBS-TV program to be written and produced by Goodman Ace, will be the first to be aired via kinescope recordings even in the city where it originates.

Show is scheduled as a five-minute airtel six times weekly. To save costs, consequently, Ace and the CBS program department have decided to stage it live in N. Y. but kine it for transmission. In that way, they believe they will be able to turn out three or four stanzas at each production session.

Show, which will star Ruth Gilbert, is scheduled for an Aug. 7 launching.

North Central Allied Comes Right Out and Sez It: 'Who's Afraid of TV?'

Minneapolis, June 28.

North Central Allied has sent a reassuring bulletin to its members telling them not to worry "too much" about television opposition. "Have you ever noticed that, although package liquor stores are scattered all over the place, and although grocery stores make it possible to serve food in their homes, Americans still like to get out to restaurants and bars for good food and good drinks?" the organization asks.

"We think these same gregarious Americans will take television in their stride, too, and that it won't make them a nation of stay-at-homes. Eventually it will take its place as just another thing to do at home, along with listening to the radio, reading the papers, magazines and books-of-the-month, putting around, and what have you."

SPONSORS OKAY L. A. TO N. Y. TV

While some top-name performers such as Jack Benny are still not convinced that kinescope quality is good enough to lure them into television, several advertisers this week decided to take a chance on kine shows. Success of these ventures, based on how well audiences in the east and midwest accept programs originating on the Coast, is expected to throw considerable weight in hastening the emergence of Hollywood as a major TV program center.

Whitehall Pharmaceutical Co. has slotted a kine version of "Armchair Detective" for a summer ride on CBS-TV. Half-hour show, which originates on KTLA, Paramount outlet in Los Angeles, starts on the web's east and midwest stations next Wednesday (6) in the 9 to 9:30 slot. Chevrolet Dealers, through the Campbell-Ewald ad agency, plan to tee off "Pantomime Quiz" next fall in N. Y., via a transcription of the program as aired from KTTV.

Sheaffer Pen has also decided to follow the kine route for its entry into TV. Outfit has bought "Entertained Piano," also Coast originated, for national slotting. Lou Place, writer-director-producer of the quarter-hour stanza, planes into N. Y. Monday (4) to set the deal. Cast stars Felix DeCola. Show is built around a camera trick in which a femme dancer, reduced to miniature size, tapers atop a piano while DeCola plays.

While NBC-TV will jump the (Continued on page 37)

Philly's Flock Of 'Smile & Limb' TV

Philadelphia, June 28. Local television has taken over the beauty contest situation. Latest video outlet to succumb is WPTZ, which will stage and televise the "Mrs. Philadelphia of 1949" contest, beginning July 7.

WCAU-TV, which put on the "Miss Greater Philadelphia" contest last year, is repeating the quest this year and will seek the local gal whose talents and bathing suit allure qualify her as this area's entrant for "Miss America" sweepstakes at Atlantic City, in September.

WFIL-TV, the town's other outlet, is momentarily giving its viewers a rest, after having put on 39 straight weeks of beauty contests for the Hornung Beer Co.

WCAU-TV beauty show runs for 10 straight Saturday nights, from 8 to 9 p. m. Approximately 10 girls are run through on each show. Elimination format finds four selected each night for six shows. The 24 semi-finalists then are run off in three programs—with three winners picked each night, leaving nine finalists for the windup.

Bill Sears does the emceeing and also conducts a studio quiz about audience choices, while the girls are changing. Winners are picked by a board of judges, which is changed weekly. Dave Kaizler is the producer and the settings were done by Paul Barnes, who has since left WCAU-TV for NBT, in New York. Dave Stephens, station bandman, plays the piano accompaniments.

Sponsors always seem at hand (Continued on page 48)

Hal Hudson Back to CBS

Hollywood, June 28. Hal Hudson, KTTV program director, is returning to CBS as manager of the network's Hollywood television department. He will assist Harry Ackerman, vice-prexy over the net's radio operations. Robert H. Forward, assistant manager, will step into KTTV's program directorship. Hudson was formerly CBS director of Coast programs.

NBC Edges Out CBS on Summer Tele Billings; ABC in 3d Place

"If you're hot around the collar, change your shirt, but stop squeaking,"

says

F. M. Flynn, President of WPIX, N. Y.

one of the many editorial features in the forthcoming

Radio-TV Review & Preview Number of

VARIETY

Out in July

N.Y. Mirror Anni Show Forced To Up Scale by AGVA

The American Guild of Variety Artists' action in forcing the N. Y. Mirror to pay the talent recruited for the daily's 25th ann. show Friday (25) on NBC-TV indicates that the performer union intends to police its members' video activities until the Associated Actors and Artists Television Authority takes over jurisdiction.

AGVA stepped in prior to the Mirror's anniversary program and forced the paper to pay single acts \$100; doubles, \$175 and acts having three members or more, \$75 to each. Thus Joey Adams, Tony Canzoneri and Mark Plant got the latter amount for their spot on the show.

Previously, Mirror had agreed to pay each performer \$25 to take it out of the category of free shows, but AGVA demanded the higher scale, also demanding that the Mirror send checks payable to actors in care of the union. However, it's likely that each of the names participating on the program will reinforce the checks over to the N. Y. Mirror charity fund. An AGVA spokesman declared that he had no control over what the performers did with their stipend. However, most of the individual performers on the show would rather give the coin away (Continued on page 37)

Weinrott Yanks 'Puppet' In Squabble With WBKB

Chicago, June 28. After contractual squabble with WBKB, Les Weinrott pulled his puppet show, "Larry on Location," off station last Friday (24). "Larry" was supposed to fill shoes of "Kukla, Fran & Ollie" which after summer hiatus moves to WNBQ. WBKB had hoped that "Larry" would be co-axed on CBS-TV in the fall when station joined that web as Chi affiliate.

Weinrott is dickering with two Chi video stations which are interested in show.

WCPO-TV Starts July 26

Cincinnati, June 28. Cincy's third video station, Scripps-Howard WCPO-TV, will begin operations July 26 with a telecast of the night baseball game between the Reds and Boston Braves. Mortimer C. Watters, general manager, announced. For the balance of the season the new TVer will share airings of home games with Crosley's WLW-TV which has been carrying them exclusively while WCPO has the AM coverage unto itself.

All radio and TV originations from Crosley Field for sprinklings in this area are sponsored by Burger beer.

With television's first industry-wide summer hiatus season safely under way, the sponsors remaining on video through the hot months have given a slight edge to NBC-TV over the rival CBS-TV web in the matter of billings. Summer commercial schedules for the four TV networks show NBC with nine-and-a-half hours of sponsored time per week, CBS with six hours and 15 minutes, ABC with four-and-a-half hours and DuMont with three hours and 15 minutes.

That vacationing has hit CBS the hardest is revealed by the fact that Columbia lost five hours and 45 minutes of bankrolled shows for the summer, as compared with the five hours and 15 minutes in billing losses suffered by NBC. ABC most of whose sponsored shows started in late spring, lost only a single half-hour weekly while DuMont lost the full-hour "Admiral Broadway Revue." Latter show was carried jointly with NBC and Admiral is holding the time on that web throughout the summer.

Three hour-long shows a week are mainly responsible for putting NBC in the summertime lead. These include the Bulck-sponsored Olsen & Johnson show, which teed off last (Tues.) night, "Kraft Television Theatre," which is now in its third successive year on the same web, and the Friday night Admiral hour, now featuring Hopalong Cassidy westerns. In addition, Philco is slated to launch its hour-long "Summer Playhouse" July 17.

CBS, in comparison, retained "Arthur Godfrey and Friends" as the only hour-long show for the summer. Where the latter web has its 15-minute across-the-board "Lucky Pup" sponsored, NBC matches that with the "Cameo News Caravan." NBC likewise has four days of "Howdy Doody" time slot, as compared with CBS' three days for Oldsmobile's Television News.

Chi TV Stations In Sponsor Wrangle

Chicago, June 28. One Chi tele station may go to court against another to hold a sponsored show on its program schedule. WBKB, currently screening 15 min. films of horse races at Washington and Arlington Parks here, six nights a week, has threatened WNBQ with an injunction to prevent the latter from grabbing off the sponsors.

Fight started when the bankrollers became unhappy about the 8:30 p.m. time slot arranged for them by WBKB. Because of the time problem in processing the films and rushing them to the station for TV showing, one show was missed completely. WNBQ offered the same service in a 9 p.m. spot, a deal which WBKB couldn't match because it already has girls' softball games sponsored in that period.

With the plum about ready to fall into WNBQ's lap, WBKB execs at first decided to let the sponsors cancel out their contract, but later came up with a threat to slap an injunction against WNBQ if the latter moves to carry the show.

Film is sponsored alternately by Dodge Dealers through Ruthrauff & Ryan agency and Keeley through Schwimmer & Scott agency.

LEVY BROS. (EX-WCAU) INTO FILM-TV CORP.

Leon Levy and Isaac D. Levy, members of the CBS board of directors, have bought an interest in Official Films, Inc., and Official Television, Inc., according to an announcement by Aaron Katz, prexy of both firms. They will be elected to the boards of both Official units.

The Levy brothers launched the WCAU operation in Philadelphia in radio's pioneer days.

CHARLES-WALCOTT FIGHT
With Jimmy Powers, Bob Stanton
Director: Reinold Werrenrath, Jr.
Producer: Preston Humphrey
90 Mins.; Wed. (22), 10:30 p.m.
GILLETTE RAZOR
NBC, from Chicago
(Mazon)

Video has been blamed for virtually everything from eye-strain to home-breaking, but nobody could reasonably pin the rap on it for the Charles-Walcott fiasco. It could be that the boys were camera shy or didn't want their makeup mused up before the largest video audience ever to witness a heavy-weight championship bout (so-called). But that's stretching the anti-video bias to the snapping point.

Television, in fact, was in the pink for a whirlwind affair. The cameras were primed, the co-axes were greased, and the commentators were loaded for a bear-match with their verbal ammo. The video boys had several other championship fights under their belts and knew what to do. But Charles and Walcott let them down. There's nothing about a bad fight that television can cure—unlike radio.

What there was of the fight, video covered with proficiency. In lieu of action in the ring, the cameras regularly switched between medium and closeup shots for some welcome variety. Coverage of this and other bouts, however, could be greatly improved with the addition of an extreme closeup for the pug's facial expressions under fire. When Walcott was described as having a cut on his left cheek (from shaving, no doubt), that statement needed seeing to be believed.

Instead of more appropriate background music in three-quarter time, Bob Stanton and Jimmy Powers, as the ringside speliars, served professionally. The facts were dull and they were honest about it. Powers contributed some expert technical data on the fighters' style while both he and Stanton handled the blow-by-blow stuff in restrained and sparing terms, both predicted the fight would break open in the last couple of rounds, but nobody can be hanged for hoping.

At the end of the bout, video more or less missed the most exciting turn of the night—the fainting of Ezzard Charles' manager upon hearing the decision. One explanation is that the camera handlers were sleepy. Another is that video audiences would have been upset by seeing the stricken man. They had dialed in to see the two gladiators knock each other's brains out but were too sensitive to stand the fainting. In any case, video shunted aside the personal drama for a routine interview with the winner.

Gillette plugs came like clock-work every other round. And the filmed spots, like the bout itself, lacked change-of-pace. Each sequence was built around an unvarying idea for a total effect of monotony. *Herm.*

FLANA-GRAMS
With Pat Flanagan, James Gallagher
15 Mins., Mon. thru Fri., 6:45 p.m.
Sustaining
WENR-TV, Chicago

Best thing about this show is that it marks the return of vet sports-caster Pat Flanagan to the Chi scene, after a six-year absence on the Coast. Show is a sports review covering scores, next day's games, standings and general comment. Format will call for occasional celeb guests.

In this show, Flanagan hosted Cubs general manager Jim Gallagher in a "what's wrong with our team" discussion. Gallagher apparently arrived late for the show, but Flanagan's ad libbing covered up well.

There isn't much action and the only camera changes involve switches to scorecards. But no action is needed for Flanagan fans who remember his 23 years of husky, excitable sports announcing via Chi airwaves.

His debut before the TV cameras, a matter of some nail biting by WENR-TV execs, can be chalked up as a success, and while the program doesn't give him much to play around with, local fans will enjoy it. *Mart.*

PROGRAM PLAYHOUSE
(The Timid Soul)
With Ernest Truex and Sylvia Field, others
Producer: Stark-Layton Productions
Director: Jack Hurdle
30 Mins., Wed., 9:30 p. m.
WARD-DuMont, N. Y.

"The Timid Soul" was the first of a series of trout programs initiated by DuMont's "Program Playhouse," in an attempt to fill the network's programming void. "Timid Soul," a package idea by Stark-Layton Productions, was a melange of situations in the "fam-

'Pixie' Jingles

Series of United Nations jingles, titled "Little Songs on Big Subjects," received their first N. Y. television airing Thursday (23) as a special feature on "Pixie Playtime," WPXI puppet show for kids. While the jingles, written by Hy Zaret and Lou Singer and produced by WNEW's Ted Cott, were not originally slanted for moppets, their "Pixie" presentation served as a neat way to prime kids on the subject and thus represented another pub-service contribution from the show.

Puppet star of the program first introduced the songs, but their impact was negated via the puppet's antics. Second presentation, at the end of the program, did a better job. However, through a series of Otto Soglow cartoons depicting the theme, New jingle is to be presented on the show each week.

ily" metier, and none too impressive, but it pointed up DuMont's enterprise in trying to get away from the flood of trite ideas that have engulfed TV.

"Soul" had the benefit of a good stellar performance by Ernest Truex, as Casper Milquetoast, the title character, but the usual hokey situations of this comedy failed to sustain interest or action. Sylvia Field (Mrs. Truex) headed the support, and did well. As for Truex, this was another in his series of tele appearances where he impressed with a fine performance notably for his underplaying.

James L. Caddigan is producing the "Program Playhouse" series for the network, with Larry Menkin as his associate. Idea is to do varied types of shows on this showcase, i.e., drama, situation comedies, quizzes, etc. It is certainly a strong step in the right direction. *Kahn.*

MIDGET AUTO RACES
With Duke Donaldson, Rex Marshall, announcers
120 Mins.; Fri., 9 p.m.
AMALIE MOTOR OIL
WPXI, N. Y.

(Hicks & Griest)
Television, prime factor in reviving interest in wrestling and in selling the Roller Derby, may do an equally good promotion job on the midget auto races, whose popularity heretofore has seldom extended beyond a small group of fans. As aired via a remote pickup from the Freeport, L. I., track Friday nights, the speed contests among the pint-sized cars have plenty of thrills and chills to offer televiewers and the interest thus generated could lure them out to watch the events in person.

Because of the comparatively small track, the pickup job is an easy one. WPXI remote chief Jack Murphy could achieve better results, though, by cutting to a wider angle when the cars speed around the near side. Too often, the camera had only one or two ears within range when most of the action and jockeying for position were going on elsewhere. That situation was especially frustrating since announcer Duke Donaldson would be talking at the time about the out-of-range midgets.

Donaldson, as a recognized authority on the sport, was a logical and excellent choice for the lap-by-lap narration but he should concentrate on keeping his enthusiasm and excitement is okay until the words become incoherent. WPXI staffer Rex Marshall aided Donaldson in a clear and concise between-race explanation of the sport. Donaldson gave the winners' time in the various races but an indication of the average miles-per-hour would be welcomed by viewers.

Plugs for Amalie Motor Oil, for the most part, were integrated into the announcing chores and were well-handled. *Stal.*

Inside Television

Gertrude Berg, creator and star of "The Goldbergs," has discovered television has problems she never encountered when the show was originally on radio. To get the most authentic material available for the program, Mrs. Berg formerly spent much time on N. Y.'s lower east side, studying the people and even attending block-party meetings. Because she was only a radio voice then, she was able to circulate freely.

Now that the program is aired on video, however, Mrs. Berg has discovered she can no longer remain anonymous. Evidently a good part of the district's population owns or has access to TV sets. As a result, she is recognized wherever she goes and so has considerable difficulty trying to line up new material and story ideas.

Hassle has developed between some film distributors and networks regarding the beaming of films into Canada via stations on the northern border. The distibs are complaining that pix rented to the webs for exhibition only in the continental U. S. are being viewed in Canada, picked up from stations in Buffalo, Cleveland, Detroit and Seattle. They allege that the practice infringes on their rights by hurting the potential value of the product for the Canadian theatre market. According to the distibs, the signal from U. S. tele outlets covers an area that includes one-third of Canada's population. Question is now being taken up by the nets' legal staffs and may be resolved by the payment of additional fees.

Demonstration of the whys and wherefores of television lighting was scheduled for presentation to the public last night (Tues.) by the Society of Motion Picture Engineers. SMPTE planned through the demonstration to let their TV colleagues in on the lighting techniques developed via film production, as well as to acquaint the public with the part played by lighting in studio production.

Demonstration, conducted at DuMont's Adelphi Playhouse, N. Y., was carried via cable to the midwest. Specially-prepared film was to have been shown first, to be followed by a live demonstration in which General Electric's Richard Blount directed readjustments of the lights, explaining how they effected improvements in the picture transmitted.

Westinghouse Radio this week followed the general price-cutting trend in television sets, slashing list prices on four models from \$20 to \$100. Trimmings have resulted from an overflow of sets on the market, which has backed them up in retail outlets, in addition to new cost and labor-saving production techniques.

Westinghouse console with a 16-inch tube, which formerly retailed at \$599.95, is now to sell at \$499.95, and a 10-inch table model, previously listing at \$269.95, will go henceforth at \$249.95, lowest price set in the Westinghouse line. A 10-inch console, formerly \$369.95, now lists at \$299.95, and a 12½-inch console, formerly \$449.95, is now \$369.95.

A central film buying agency to handle the needs of individual tele stations may be set up in Chicago as a result of a trip being made by J. J. Balaber, vicepres of Grand International Films. Balaber left Monday (27) on a cross-country junket during which he will sound out the telecasters about their picture requirements.

The agency will be set up like a syndicate to handle requests from individual outlets and will include an exploitation department. Several film buying agencies, which are now purchasing pix for theatres, are reported in favor of the project and are willing to give it their financial backing. According to Balaber, they have old reels which are suitable for video and can provide enough celluloid for six hours of daily screening for a minimum of three years.

NBC's video station in the capital, WNBW, yesterday (27) completed its second year of operation. The nation's first postwar television outlet and the 11th to receive a commercial license, WNBW claims it has introduced more local sponsors to TV than any other Washington station. One of its programs, starring singer Johnny Bradford on "Television Journal," has had over 65 advertisers, using spot announcements, say station.

Responsible for management of WNBW is Frank M. Russell, NBC Washington vicepres. NBC Washington general manager is William R. McAndrew; program manager, Eugene Juster; sales director, Mahlon Glascock; engineer in charge, Donald Cooper. In addition to WNBW, they also direct operations of NBC radio stations WRC and WRC-FM in capital.

Tele Follow-Up Comment

"The Stronger," a Strindberg story filmed as a TV short, was an unusual presentation on the NBC "Fireside Theatre" series for Procter & Gamble last week. It comprised excellent performances by Geraldine Fitzgerald—in the film's only speaking part—and Valerie Bettis. Latter characterization was one whereby she wasn't required to utter a single word, though she was in full view of the camera throughout. It was a story of love and frustration, that was obvious, but the who, what, where, etc., of the whole thing were all so confusing, Miss Fitzgerald and Bettis were the only characters. The interest of the pic lay in the mixed emotions of Miss Fitzgerald's performance and the reactions to them by Miss Bettis.

It was so typically Strindberg, confusing and heavy, but at the same time emphasizing performance rather than plot. Media Productions made the pic, which was excellently produced by John Houseman and directed by Vladimir Sokoloff.

The other film on the half-hour program was the short, "A Terribly Strange Bed," starring Richard Greene, adapted from a Wilkie Collins story. It was an interesting suspense pic showing what happens when a gambler cleans out a gambling casino and then is a near-victim of a gang seeking to relieve him of his winnings.

PENTHOUSE SONATA
With June Browne, Fine Arts Quartet (Leonard Sorkin, George Sopkin, Sheppard Lehoff, Joseph Stepansky).
Director: Ed Skotch
30 Mins., Sun., 8:30 p.m.
Sustaining
ABC-TV, from Chicago (10 stations)

Fine Arts Quartet, assisted by soprano June Browne, made a noble experiment in bringing light classical music to televiewers, but the try was hardly a success. Show of this type should have stayed in radio.

Four musicians sat in fixed positions with grim faces, playing such numbers as "Nobody Knows De Trouble I've Seen," "Serenade," "Drink to Me Only with Thine Eyes," and "Andantino." Miss Browne, hampered by uncertainty and lack of proper cueing, sang "Let My Song Fill Your Heart" and "O Cease Thy Singing, Maiden Fair."

Camera did its best to bring life to the static situation by roving over individual musicians. Viewers were shown profiles, napes, and fingers at work, but there wasn't a spark of joy in the whole show. Miss Browne brought a fresh, sincere manner to video, but without enough confidence to overcome the gloom.

Radiowise, this program might catch on, but whatever pleasure televiewers might derive is tempered by the too-serious approach of the Quartet. The boys should remember that laughter is music and vice-versa. *Mart.*

LARRY ON LOCATION
With Don Tennant, Toni Gilman
Producer: Les Weinrott
Director: Bill Balaban
30 Mins.; Mon.-thru-Fri., 6 p.m.
WBKB, Chicago

WBKB's answer to the loss of Kukla Fran & Ollie from its local programs is another puppet show with a format mighty close to that of KF&O. Main difference is that puppeteer Don Tennant is no Burr Tillstrom.

Actually, this isn't a bad show for kids and some adults will like it. Characters are amusing—Larry, the prop boy, producer Gaylord Nosegay, cameraman Newton Figg and writer Nosmo King. Film studio office is the background, and the puppets shove desks and chairs around with zest.

Only live member of cast is Toni Gilman, who acts as a sympathetic listener to all studio troubles. She also sings nicely and is called upon to sing such as Miss Gilman spends too much time with her back to the camera.

Don Tennant does a good job of manipulating the puppets, but his dialog could stand some reinforcement. There are some noticeable lags here and there in the action, and the conversation isn't strong enough to carry the show.

Program's format is a great tribute to Kukla Fran & Ollie, but will have to step some to match their viewer appeal. *Mart.*

POWERHOUSE
With Jimmy Powers
15 Mins.; Mon., Thurs., Fri., Sat., 7 p.m.
Sustaining
WPXI, N. Y.

Jimmy Powers, N. Y. Daily News columnist, does a competent job of piloting this sports show on the paper's video outlet. Program is slanted strictly for the fans with Powers dishing up latest results, news and some analysis. Interviews with sports celebs also help to round out the coverage.

This show, however, has no special video angles and would be equally effective on radio. Powers, in editorial garb, works from behind a desk crisply delivering the commentary. Addition of still and motion pictures to illustrate the game and the interviews would make this a hep TV sports program. *Herm.*

NBC-TV exec producer Warren Wade hit his best best dramatic presentation to date Sunday night (26) in "Jenny Kissed Me," with Leo G. Carroll starred in the Father Morynihan role he created on Broadway last season. As adapted by Howard Richardson and William Berney and performed by a uniformly good east, the hour-long version of Jean Kerr's legit was imbued with a charm and warmth that projected to the full over the TV screen.

Carroll gave one of his best video performances, making entirely believable the role of the kindly priest. Elinor Randel was competent in the title role and Oliver Thornady, as the parish teacher, was fine. Eva Condon overdid slightly her role of the housekeeper but others in the supporting cast were good. Show was neatly staged for TV by Albert MacCleary and Wade's use of integrated film clips to bridge the acts represented a welcome innovation.

Ed Sullivan by now is so used to the luxury of having a sponsor for his "Toast of the Town" that it was hard for him to realize that it's now a sustainer. In the usual spot where Sullivan, for many weeks previously, used to introduce Nelson Case who did the spels for Lincoln-Mercury, Sullivan reverted to habit—only there was no Nelson Case. It was just one of those evenings for the columnist-ence. At the outset of the show he recalled that Sacramento was the hottest city in town, and in building up Elaine Stritch, Sullivan declared that she made the "Civilization" number famous and then went into "Angel in the Wings." In New York, the heat was unbearable that night.

However, Sullivan showed a good collection of talent with standouts being Miss Stritch and Sarah Vaughan. Former did a travesty on a pitchman routine which was the highspot of the show. Miss Vaughan registered extremely well, while taps of Christine & Moll and acro antics by Virginia Lee and an unbidden assistant were satisfactory.

"Howdy Doody" was the scene for an impressive technical demonstration of the split-screen technique on the NBC network last week. With Bob Smith in New York and the cast of puppets in Chicago, the net's engineering crew brought them together on dialers' screens without a hitch. It was the technique's initial triumph. The N. Y.-Chicago co-ax. Several previous inter-city experiments have been conducted between Washington and N. Y. Although it's doubtful whether the kids understood what was happening, it revealed another aspect of video's almost boundless potential as a communications medium.

Making his TV debut on BBC's "Muscle Hall," Issy Bonny proved himself a ready-made artist for this medium. His personality came over with an easy confidence, relied too strongly on corny material. Some of his gags were stale chestnuts on the Music Hall a decade back and, while his personality may be well suited for such songs as "My Yiddisher Momma" it would be hard to think of a more hackneyed number on which to wind up his show. With a good script Issy Bonny could be the tops on TV and no among the first rank of vaudeville artists who are at present available to the BBC.

Chicago—WGN-TV takes the wraps off its new transmitter and antenna equipment July 5, with a special telecast covering WGN developments in TV and a feature show with top entertainment from Chi night clubs and theatres.



IT IS POLITE TO POINT . . .

. . . Especially when you have something to sell.

. . . 'Variety's' 4th Annual Radio and Television 'REVIEW AND PREVIEW' Special Edition will be published in July, when advertising agencies and sponsors plan their programs for the new 1949-50 Radio and Television Season.

. . . This is an opportune time for you to both emphasize and point to your accomplishments. Your advertisement in this issue is your memorandum on the desk of Mr. John Buyer Dough.

EXTRA
EDITORIAL FEATURE
16th Annual

VARIETY

Survey of
RADIO - TELEVISION
SHOWMANAGEMENT
AWARDS

VARIETY

NEW YORK 19,
154 W. 46th St.

CHICAGO 1,
360 No. Michigan

HOLLYWOOD 28,
6311 Yucca Street

LONDON
8 St. Martin's Pl.

Cincy, Louisville's Proximity Seen Dooming WLW Bid to Buy WHAS

Washington, June 28.

On the ground that single ownership of two 50 kw stations in major markets as near each other as Cincinnati and Louisville would be against the public interest, the FCC Friday (24) tentatively said thumbs down on the Crosley agreement to buy the WHAS radio and television properties for \$1,925,000. An initial decision by Leo Resnick, hearing examiner, concluded that control by one corporation of such powerful clear channel stations as WLW, Cincinnati, and WHAS, Louisville, serving the same general area, would nullify the rule against multiple ownership and "abandon the Commission's long established policy in favor of competition and against concentration of control."

Under FCC rules, parties to the case will be given 20 days in which to file exceptions and request oral argument. A final decision by the Commission will be made following the hearing. Crosley was expected to protest the examiner's determination with the contention that single holdings of major stations nearly as close to each other as WLW and WHAS have heretofore been allowed. The ownership of the 50 kilowatts WGAR and WJR in Cleveland and Detroit by G. A. Richards was cited as a case in point but Resnick pointed to a Commission decision that these stations serve substantially different areas.

The examiner's decision was one of the rare cases in which a major transfer has been initially denied. A previous initial rejection also involved Crosley's purchase of WINS in New York from the Hearst interests. That deal was allowed only after a provision in the sale contract calling for part of the price to be taken out in the form of broadcast time was eliminated.

In issuing its initial ruling on the transfer, the Commission took no action on the WHAS application for an extension of time to complete its TV station. Hearings on

both the extension and the transfer were held at the same time. WHAS had testified it did not plan to proceed with construction while the sale of the facilities was pending. Crosley planned to finish the station in six months if its purchase was okayed.

Originally, there were two competing bidders for WHAS under the now discarded AVCO procedure. These were Bob Hope and the Fort Industry Co. Both withdrew before the hearings started early in March.

Resnick's decision said the crucial question in passing on the sale to Crosley of the Courier Journal stations is the overlap between WLW and WHAS. This issue, he said, is not involved between WHAS-TV and WLW-TV or between WHAS-FM and WLW-FM because of the limited coverage of these stations.

Watters' Dilemma

Cincinnati, Jun. 28.

An FCC decision that the Crosley Broadcasting Corp. may not buy WHAS, Louisville, because of its nearness to Crosley's WLW here, will be appealed within 20 days, James D. Shouse, president, said. Both are clear channel stations.

On another FCC decision ordering WCPO, local holding of Scripps-Howard Radio, Inc., to decide which of two applications it would pursue, Mortimer C. Watters, WCPO general manager, said he will continue application to change facilities of the station to 630 kilocycles, 1,000 watts. That action will remove WCPO's application to purchase WVLK, Versailles, Ky., operating at 590 kilocycles with 1,000 watts, from A. B. "Happy" Chandler, high commissioner of baseball, for a reported \$500,000.

Watters added that WCPO will retain the purchase contract for WVLK to reenter application for it in event FCC grants the 630 kilocycle authority to another applicant.

Austin Grant to CKLW

Detroit, June 28.

Austin Grant, former WXYZ news commentator, has been appointed farm editor of CKLW, effective July 11, it was announced by J. E. Campeau, CKLW president.

In addition to his new duties, Grant will be heard over CKLW with regular newscasts Monday through Friday. Sponsor is Monroe Auto Equipment Co.

Addition of Grant is timed to coincide with CKLW's power increase to 50,000 watts next month. (Station celebrates its 17th anniversary next month.)

Grant began his radio career in 1937 with WWJ, where he broadcast news and was farm editor for 10 years.

Moffatt, Top Spinner On 150,000-Watt Radio Lux, Grabbed Off by WCCO

Minneapolis, June 28.

Ralph Moffatt, who drew 1,000 letters a week as platter spinner for 150,000-watt Radio Luxembourg, has joined staff of WCCO, Columbia outlet here.

Native of Minnesota, he was WCCO announcer before entering Army counter-intelligence during late war. He joined staff of Army's Radio Munich, establishing disk show, and later as civilian was named program director.

He joined Radio Luxembourg, one of few commercial stations in Europe. In 1948, establishing late-night disk show which got plenty of British listenership. His picture hit covers of five European popular tunes and he was lionized in personal appearances in England.

He returned home for two months' vacation this spring after four years in Europe, married a Minneapolis girl, and was snatched by WCCO on his way back to Luxembourg.

Greensboro, N. C.—The FCC has granted a construction permit for a new non-commercial FM broadcasting station to the board of school commissioners, High Point, N. C.

Dallas Group Files For 3 Tele Stations

Washington, June 28.

A group of Dallas business men filed applications with the FCC last week to establish three television stations in Texas. The outlets would be located in Abilene, Midland and San Angelo.

Equal owners in the enterprise are James D. Cheek, M. F. Fooshee, Ward D. Downs, Virgil A. Hargett, Winnie Shelton and Dave C. Edwards. Cheek and Fooshee are owners of an architectural firm and also have real estate in Dallas. Downs owns the leading plumbing supply house in Dallas. Hargett is the owner of the Hargett Electric Co. Shelton has a construction business in Washington, D. C., and has property there and Dallas. Edwards is the manager of Hillcrest Mausoleum in Dallas.

Abilene is the seat of three colleges—Hardin-Simmons, McMurray, and Abilene Christian College. Midland is the center of an oil producing area and the market for a wide ranching country. Midland is the wool and mohair capital of the U. S.

The applications were the first to be filed for these cities.

TPA Censorship Code

Hollywood, June 28.

Television Producers Assn. goes to work on video censorship code this week. Association will make an effort to regulate its own work before outside forces intervene to force censorship.

Producers' Code of Ethics committee, headed by Frank Danzig and Frank Nelson, will base the Association's code on that which has been effected by the motion picture industry. Television Producers Assn. will also start work this week in conjunction with Independent Television Producers Assn., N. Y., on a Code of Practices for dealing with networks and agencies.

CBS REVAMPS MONDAY SCHEDULE ON TELE

CBS television, in a Monday night program realignment to compensate for vacationing shows, has slotted the Tex McCrary - Jinx Falkenburg "Preview" into the 9 o'clock slot starting July 11. It will occupy the time formerly held by the Ford Dealers' "Through the Crystal Ball." A CBS-TV sustainer, "People's Platform," is to follow from 9:30 to 10, taking over the time previously occupied by "Goldbergs." Philip Morris continues as sponsor of "Preview." "Wesley," another CBS-TV house-built sustainer, moves over from its present Sunday night at 7:30 time into the Monday at 8 slot, formerly held by "Preview." "Mr. I. Magination" takes over the former "Wesley" time, being replaced by a series of half-hour documentary films. Sunday evening lineup will continue to tee off with the hour-long "Chuck Wagon" at 6.

In another summertime move, CBS has decided to eliminate its current trio of daytime strip shows. Ted Steele, now aired from 12 to 12:30 p.m., is to occupy a 15-minute slot across-the-board at 7:15 p.m. Other two shows, including Dorothy Doan's "Vanity Fair" and the Jack Sterling program, are slated to return in the fall. CBS-TV daytime activities for the duration of the summer, consequently, will be confined to home baseball games of the Brooklyn Dodgers.

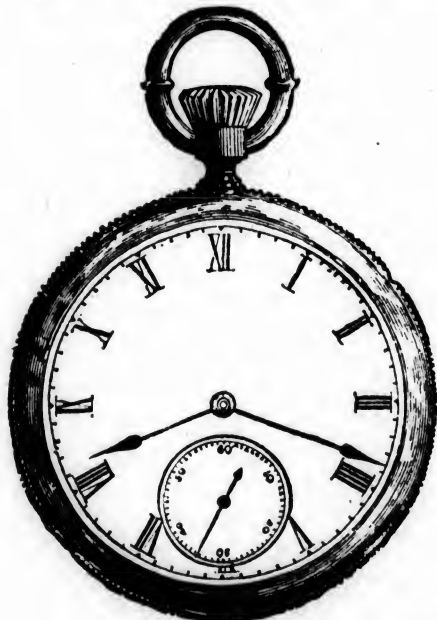
Four WIZE Buyers

Lima, O., June 28.

George Quatman, Sr., of Lima, acting as one of a four-man syndicate, last week purchased 112 shares, representing 45% of the stock in WIZE, Springfield, O. Of the balance of the stock in the station, 52% is owned by Charles Sawyer, Cincinnati, U. S. Secretary of Commerce.

The three others in the purchasing group are: Richard Davis, restaurant owner, Lima; Frank Kahle, retired Lima banker, and Phillip Bradstock, president of the Guarantee Products Co., of Wilmington, O.

any time is good time—on WOR



JIM PLATT over at the Infra Agency wouldn't touch 6:00 AM if WOR gave it to him. He's an early evening boy. The fellows at Dunn, Doane & Debbles think that 6:00 AM is just pure platinum.

But WOR has *proved* and *proved* and *proved* that any time is good time on this station.

We haven't proved this with ratings only — though we've got a king's ransom worth of good sound statistical props: We've proved it with hard, cold, cash facts based on sales, sales, sales . . . at all hours.

For instance, a 9:25 PM Sunday announcement — announcement, mind you! — cascaded in 13,052 dimes and requests. Sunday, at 8:00 AM — when all people are supposed to be punching the pillow — pulled 6,522 cash requests.

It goes this way — Somebody's *always* listening to WOR. Not that we don't think that some times and some audiences aren't better for some products. Gosh, no! But every small minute on WOR can bring big returns. We can prove this, emphatically and convincingly.

our address is —

—that power-full station at 1440 Broadway, in New York

WOR

mutual



All surveys rate WCAU's *Umbrella Coverage* tops. . . . Show WCAU has much greater over-all rating than any other Philadelphia station. . . . That's why *buying time* is well spent at WCAU. Your advertising budget gets more results per dollar because on WCAU you reach so many more customers.

WCAU
CBS AFFILIATE

TV
AM
FM

The Philadelphia Bulletin Stations

Tele Chatter

New York

Evelyn Peirce, former head of daytime radio for Compton agency, has joined Willis Cooper, writer-director of ABC-TV's "Volume One, Numbers One to Six," as an associate. . . . Carl King has left WNEW announcing staff to become director of TV for Sterling Films and expand freelance AM-TV work. . . . Official Television has been appointed exclusive TV distributor for the vidpix of Library Films, Inc.

John Cameron Swayze's next TV show will be "Oddly Enough." . . . Thrush Gloria Benson to guest on Jack Sterling's WCBS-TV Swayze tomorrow (Thurs.). . . RCA-Victor prepping a two-page letter to all set-owners in the New York area explaining that WOR-TV is skedded to bow late this summer and that sets installed earlier than several months ago may need adjustment to receive its signal. RCA adds that it is prepared to make the adjustments under terms of its contracts with set-owners. WOR-TV tower at North Bergen, N. J., was completed last week and the antenna installed atop the mast.

Joe Franklin, who conducts WMCA's "Antique Record Shop," to guest on Chuck Trueman's "Manhattan Spotlight" DuMont stanza Friday (1) discussing the question plaguing platter-spinners: "Does the disk jockey have a future in TV?"

Hollywood

KTTV has inked the Hank McCune Show for 13-week period. McCune films his program weekly for syndication. Permanent cast includes Sara Berner, Arthur Q. Bryan, Frank Nelson and Bill Bemling. IMPRO has inked contracts with Swiss American Cheese Co. for producing of 40 one-minute Vid-spots. Joe Kaye-Jerry Browne show, "Find My Double," kinked at KNBH for sponsor nibbles. Horace Heidt is bankrolling Foote, Cone & Belding in preparing six television trailers for Howard Hughes' "The Outlaw." Film, which was first released by

United Artists, goes into release for RKO in August. Teevee trailers will be made from clips of the film. They will be set for telecasting starting July 11. Seymour Roth has been inked 11 Al Gershenson as production supervisor for series of 39 vidpix to be rolled for Milani's 1890 French Dressing. Series of 30-minute films will be made under Alger Productions banner. Shooting gets under way in two weeks. KFMB-TV, San Diego, will pick up and retransmit the wrestling bouts from Olympic Auditorium televised by KTLA East Wednesday.

Chicago

Comedian Vic Hyde guested on ABC-TV Super Circus. . . . Lou Cohen booking the talent for Natl. Television show, skedded here Sept. 30-Oct. 9. WNBQ pulled a cutie during Walcott - Charles fight by snapping pics off the NBC-TV screening and showing them on the Clifton Utley show before the fight ended. Chi viewers were shut out on fight TV reception. WENR-TV vocalist Johnny Hill wed to Patricia Gibson in St. Louis June 24. . . . Junie Fishburn in charge of Chi tele accounts for Edward Petry Co. . . . WGN-TV operations director Vern Brooks handled deal whereby 13 feature films were obtained from WPIX for Chi showing.

London

Stewart MacPherson debuts as TV compere in the first birthday bill of "Rooftop Rendezvous" on July 2, which has introduced to video audiences in the past Martha Raye, Maxine Sullivan, the Merry Mac, Maurice Rocco, Jean Kent and Adelaide Hall. Emyln Williams will be on the program the same evening in a playlet entitled "Every Picture Tells a Story" based on a surrealist picture by Max Ernst. An open-air swimming pool on the outskirts of London is to be the setting for Roy Fransen's Aquarevue on July 6, which will feature the Aquabelles in "Hula Hula" and other ballet numbers.

NBC-TV Ups Fred Coe

Fred Coe, NBC-TV producer-director who handled "Phiko Television Playhouse" last season, has been named manager of new program development for the web. Position is one of four recently set up by national program chief Norman Blackburn in a realignment of the department to provide more emphasis on house-built packages. Other three have been filled.

Coe, in his new spot, will supervise creation of new program ideas and be responsible for the development of new techniques in lighting, cameras and sets. One time director of the Civic theatre, Columbia, S. Car., Coe has been with NBC-TV since 1945.

New Tele Biz

WGN-TV, Chi., announced the Chi Tribune will sponsor "Chicago Mystery Players," 30 mins., once weekly, in tie-in promotion wherein solutions are printed in followup editions.

WNBQ, Chi., reported announcements for S. C. Johnson through Needham, Louis & Brorby agency; and Dean Milk through Morris Swaney agency.

WBKB reported announcements for Dean Milk through Morris Swaney agency; Matthews Roofing through Guenther-Bradford agency; Speigel Stores through Schwimmer & Scott agency.

Krajenke Buick Sales, of Detroit, has signed a 52-week contract for sponsorship of western serials on WJBK-TV. The 15-minute, cross-the-board program titled "KB Korral" will feature western films. Business placed through Rex Advertising agency.

Chi TV's Al Fresco Symph
Chicago, June 28.

WBKB will televise the open air symphony concert at Chi's Grant Park July 9, and station execs indicated that if enough viewer response was obtained, future dates would be sought.

Nicolai Malko will conduct.

Inside Stuff—Radio

With a two-pronged objective of securing a "more truthful expression" of Negro life in radio and television as well as gaining equal job opportunities and equal pay for qualified Negro men and women in the same media, the Committee for the Negro in the Arts is holding a conference July 9 at the Hotel Theresa, N. Y., to decide how these problems may best be met. Organization particularly objects to portrayal of the Negro in terms of "Amos 'n' Andy," and charges that the entire radio industry employs only a handful of Negro artists and technicians.

In a circular recently distributed by the CNA, the group contends that radio "has consistently denied recognition to the Negro as a human being" and with rare exceptions has characterized the Negro as a "stereotype of a clown; lazy, stupid and ignorant." Bulletin adds that television also threatens to emulate radio's policy. An array of statistics marshaled by the CNA claims that of some 2,792 U. S. radio stations, not one employs a Negro producer, director, commentator or sound effects man.

Frank Sinatra did a burn at many in the trade—and also some of the press bunch—who took pot-shots at him when it was aired he was leaving Lucky Strike. Both he and American Tobacco, of course, knew they were sitting back for that Chesterfield 7-7.15 p.m., time-slot on NBC, but couldn't say anything for fear Chesterfield would reverse its cancellation, if learning that Lucky Strike was after the five nights a week across-the-board.

Candidates for program director, scripter, and operations, traffic and dramatic assistants at WNYC, N. Y., were handed a stiff exam by the Municipal Civil Service Commission last week. Typical questions which all applicants had to answer included:

What is the Mayflower Decision? What are the main objections to it advanced by the radio industry? To what extent was the decision changed by a ruling issued on June 2?

Assume that the mayor of New York is anxious to launch a safety campaign to reduce traffic accidents. List four radio techniques to increase public awareness of the problem.

What were the circumstances which brought about establishment of ABC?

List five outstanding radio documentaries presented on the networks in the last two years and indicate briefly the content of each.

List the four main criticisms of broadcast performance advanced in the FCC's "Blue Book."

There were 13 other questions in the first part, plus six others in the second half. And the Commission didn't even offer the lure of a free trip to Bermuda.

Tieup has been effected between Nash Motors and Frederic W. Ziv Co., whereby the auto outfit recommends that its dealers and regional offices buy Ziv transcription shows if they use local radio. In return Ziv gives the dealers maximum discount.

As a result of the cooperative arrangement Nash dealers in Phoenix, Ariz., Greenfield, Mass., Montgomery, Ala., San Diego, Cal., and Roanoke, Va., have been inked. Stanzas bought are "Favorite Story," "Wayne King Show," "Guy Lombardo Show," "Philo Vance" and "Boston Blackie." Ziv also announced that Queen City Brewing Co. has picked up the Guy Lombardo series for six markets in Virginia, West Virginia and Maryland.



DuMont
has only
one "baby."

With the DuMont Television Network, it's television and nothing but television. When you talk television advertising to a DuMont representative you will talk only television—he has nothing else to sell. And over the DuMont Television Network, your message can reach 99% of all the television receivers in America.

TELEVISION GOES BERSERK! ON THE

FIREBALL FUN-FOR-ALL

starring

OLSEN & JOHNSON



Directed and Supervised by
Ezra Stone

A Kudner Agency, Inc. TV Production

EVERY **TUESDAY NIGHT 8 P.M.** E.D.S.T.

Coast to Coast

Beginning June 28th over NBC-TV Network
and July 12th on non-network stations

presented by your **BUICK** dealer



I CAN HEAR IT NOW

With Cedric Adams, Tony Grise, Sally Foster, Wally Olson orch, Ramona Gerhart.

Writer: Cedric Adams
Producer: Bob Sutton.
30 Mins.: Tues., 9:30 p.m.
PETERS PRODUCTS
WCCO, Minneapolis

New show over WCCO capitalizes on hop-skip nostalgia and stars Cedric Adams, one of biggest of local radio wigs, also handling two six-days-a-week news shows and two talent shows as well as doing newspaper column.

Adams, from fertile memory, writes script himself, only show in which he so functions. Tunes are revived from 10 to 40 years back, Adams setting stage for each with recap of news events or customs of the time.

Vocalist Foster is veteran of KMOX and Decca records, Tony Grise is local singer who won Godfrey talent kudos and is making FM records. Wally Olson's 22-piece orch and Ramona Gerhart organ backgrounds provide smooth musical settings.

Show eschews bop and jazz except when they relate to period and then hot fringes are cooled off. Sponsored by meat packing firm (Peters Products) it seems to be gaining steady acceptance.

Mixing up dates of various revivals seems to be a smart idea in appealing to wide listenership, since oldsters get a listen to their favorites as well as the recent-adolescents. Both singers and musicians are capable performers and Adams, as scripter and mc, has a sure touch with nostalgia.

Murf.

CBC SUMMER THEATRE

With Jack Scott, Alice Hill; original music, Lou Snyder

Writer: Ray Darby
Producer-director: Esse W. Ljungh
30 Mins.: Sat., 5 p.m.
Sustaining
WOR, N. Y.

A transcribed series, "CBC Summer Theatre" began rather weakly Saturday (25) on WOR, N. Y., with a half-hour romantic drama tagged "Once an Uncle." Written by Ray Darby, the play's timeworn plot was one of those "eternal triangle" affairs where the gal spurns her original suitor, but finally divorces hubby to return to her first love.

Produced in Toronto by the Canadian Broadcasting Corp., "CBC Summer Theatre" is intended as a showcase to present "original works by Canada's best known writers." Undoubtedly the series will in the future come up with some worthwhile material. However the initial offering provided little stimulation for listeners outside of a mental comparison of how similar "Uncle's" theme was to "John's Other Wife" and kindred soap operas.

Performances were fairly good with the players striving hard to offset the triteness of the script. Jack Scott was virile as the other man while Alice Hill convinced as the fickle femme who didn't know her own mind when she wed the wrong guy. A yarn such as "Once An Uncle" may reap a crop of housewives as an audience. But to bag more dialers, a script with more snap and originality is in order.

Gilb.

B-BAR-B RANCH

With Ivan Curry, Craig McDonnell, Charles Irving, Don Knotts; announcer, Bob Emmerlich
Producer: Herb Rice
Directors: Bob Novak, Drex Hines
Writer: Peter Dixon
30 Mins.: Tues., Thurs., 5 p.m.
Sustaining
MBS, from New York

Western adventure yarns, if they're to stand out from the heap, have to use the old materials in new ways. This entry, which is re-living "Straight Arrow" for the summer, failed to inject any new ingredients and combined the perennial elements of pinto pix and pulps in the timeworn formulae.

The giddyapper packed into 30 minutes a stagecoach holdup, gunplay, smoke signals, Indians, a posse, bows and arrows, a "lily-livered Eastern dude," and other familiar props of the mustang mellers. Sound effects engineers were kept busy simulating galloping hooves. Dialog was sprinkled with phrases that might have come from any other hoss opera, like "Out here we always expect trouble and are never disappointed" and "Let's take the short cut and bottle them up at the pass."

Each episode is complete in itself and centers around a 12-year-old rancher who operates the B-Bar-B in a tough section of Texas. Moxie and quick headwork of the juve hero provide opportunity for young dialers to participate vicariously in the chases. On the broad-cast caught (23), plot concerned a mock holdup that turned into the real thing with the kid cowpuncher, helped by a friendly Indian and the local sheriff, rounding up the heavies. Tale was simple, but the script was disconcertingly broken up into short, choppy scenes.

Thesping was good, with Ivan Curry starring as the fast-riding kid, and production was smooth. Bob Novak and Drex Hines direct alternate broadcasts. Bril.

THE IMPERIAL QUARTET

With Marion Snider, Floyd Gray, Howard Bogarde
15 Mins., Mon.-Wed.-Fri., 11:45 a.m.
IMPERIAL PURE CANE SUGAR
WOAI-TQN, San Antonio

Organized some four years ago by Marion Snider and built around his own ideas in harmony, this singing group is comprised of Floyd Gray, bass; Dudley M. Hughes, baritone, second tenor; is Homer Tankersly, Jr., and Charles Speed, top tenor. Snider is director of the group and also serves as piano accompanist. The group has a repertoire of some 2,500 songs, ranging from religious to operetta, popular selections to Negro spirituals.

The solo parts are passed around freely in Snider's arrangements, giving each member an opportunity to display his singing talents. The quartet has a real intimate whispering style, so necessary to good microphone technique. In fact, when it is making personal appearances before large audiences it carries its own sound system. Often the harmony is so close the four sound like a trio. The general style features humming by three parts with the fourth member taking the solo part for long intervals.

Group is an ideal for the sponsors, who cash in on the name of the sponsor in using the name Imperial Quartet in all the personal appearances throughout the state. Program is fast moving with a wide range of gospel songs being featured. Each one sung is in response to a request made by card or letter from listeners adding the intimate touch.

Gray handles the announcing chores for the quartet in fine style. Commercials are handled by Howard Bogarde who does a nice selling job. It's a smooth, sweet show. Andy.

SONGS YOU ALL REMEMBER

With Cliff Warren, Bill McReynolds, Melvin Winters Orch
Producer: Jerry Lee
15 Mins., Mon.-thru-Fri., 11:15 a.m.
Participating
WOAI, San Antonio

In preparation of the debut of WOAI-TV this fall, a series of new studio shows featuring local talent is being readied and are making their debut over WOAI to establish a local following as well as to showcase the talent as to possibilities for sponsorship and program format. The outlet has done right by signing up Cliff Warren who has been around here as a vocalist for a good long while.

Given the musical backing of the WOAI house band under the direction of Melvin Winters, a real showcasing job has been done for Warren and he should have a large following by the time TV makes its bow. He has also switched his style of singing from that of the hillbilly and western type to that of the

(Continued on page 36)

BREAKFAST SNACK WITH BUDDY BLACK

With Ellen White, Al Rupp
Producer-Director: George Stump
30 Mins.: 8 a.m.; Mon.-thru-Fri.
Participating
KCKN, Kansas City

This daily half-hour is the second sizeable live show to be set up at a morning hour within the past three months here. It is staged at John Roselli's restaurant in the downtown sector as an audience participation stanza for the breakfast crowd. Coffee is on the house during the show, and spot is fast becoming a congregating scene for the office and shop workers on their way to the day's toil.

Shaw is in the hands of Buddy Black, of the KCKN staff, lock, stock and barrel, and on most scores he is doing a first-rate job. As an m.c., Black has something of a local reputation, and he upholds it admirably on this assignment. Idea of the show simply is for the breakfasters to have a visit with Black, and for him to pass out a list of prizes furnished by the eighty participating sponsors, a variety including Kairfax Furniture, Ed's Florist, Jo-Arts Jewelry, Hollywood Photo Studio, Streep Music Co., Standard Laundry, Leader Clothing, and Mountain Valley Mineral Water.

There is something of a formula, but it is generally flexible with Black free to wander at will about the room dispensing corsages, and gift bonds, and giving the patrons, largely femmes, their chances to get on the air. The show is meant to be a breakfast time party, and Black brings off the session in the party mood very well. Principal shortcoming is that the m.c. pays too much attention to the live audience, and does not do enough in the way of description and explanation for the listeners—the largest share of the audience. It's a better show to watch than to hear, as is so often the case with the audience participation format.

"Breakfast Snack With Buddy Black" (it's promoted with the full title) is in the midst of its first 13-week contract. That it is catching on well is evident from the fact that another 13 weeks appears quite likely with the same sponsors. Quin.

PALACE PERSONALITIES

With Len Curley, others
30 Mins.: Sat., 5:30 p.m.
PODESTA - BALDOCCHI & I.
MAGNIN
KFRC, San Francisco

The interview formula, backgrounded by informal salon noises, is a solid technique when framed by a colorful setting and handled by an adroit chatterer. In this instance the room, being the cosmopolitan Palace Corner in the tradition-drenched Palace Hotel, is a highly suitable rendezvous for verbal pilgrimaging and with the querying chores in the hands of Len Curley well cared for, the half-hour stanza adds up to easy and informative listening.

The choice of personalities culled for confabbing includes both persons of note and persons of interest (sometimes telescoped into one and the same person) with adroit attention given to variety of background. Show caught had a portrait painter, a museum curator, a SPCA (humanity society) director, a traveller returned after 45 years in China, a bride-and-groom-to-be, and a nightclub artist (Dorothy Donegan) who discussed classical, swing and bebop music; which compute showed a fast tempo, much interest and even some humor. Rewards of bottles of perfume went to each personality. Commercials, split by joint-sponsors, are handled conservatively, in good taste but with full impact. Ted.

TOWN TROTTER

With Libby Bohon
15 Mins., Mon.-Thur.-Fri., 5:30 p.m.
Participating
WPTT, Albany

Program packs a good idea, not completely developed. It's a report on local social, civic, church, education and organizational activities, with added commentary on styles and reports of lectures and interviews added. Last-named is the phase which might be expanded, to give it more punch and pace.

Observations, for instance, on an interview with Dizzy Gillespie, who played a one-night stand here, were tantalizingly brief. Larger time allotment for this, with a reduction of the period devoted to the same stanza, to the run-down of a tree surgery concern seeking business from owners of elm trees suffering from blight, would have been wise. The "expose" while laudable, was overlong and repetitious. A report on interview with authoress Emily Kimbrough made good listening. Jaco.

TED DRAKE—GUARDIAN OF THE BIG TOP

With Vince Harding, Fred Rains; Announcer, Bob Larrimore
Producer: Charles Brown
Director: Phil McHugh
Writer: Cliff Thomas
30 Mins.: Mon.-Wed.-Fri., 5 p.m.
Sustaining
MBS, from Nashville

Set in a circus locale, "Ted Drake" has the advantage of a background with great potentialities for snaring a young audience. But, unfortunately, this summer replacement for "Superman" doesn't cash in fully on the glamour of the canvas and sawdust world.

Its characters are the people of a traveling tent show—barkers, wire-walkers, clowns and kinkers. The hero is the circus dink, Ted Drake, abetted by his pal from clown alley. On the scene, Drake frustrated an attempt to murder the tight-rope walker and then solved the slaying of a bareback rider. The case was an open-and-shut affair, with the jealous killer giving himself away in the opening scene, as well as in several other hot-headed exchanges. As such, the stanza lacked suspense, except for the listener's wondering whether it could possibly be so obvious.

Thesping was fair, but scripting relied too heavily on narration, the announcer giving blow-by-blow accounts in a couple of situations where straight dialog would have been both more realistic and more dramatic. The musical background, which was transcribed, registered well and added the flavor of a circus band. The intro, using a barker routine, was effective. But the broadcast failed to live up to its ballyhoo as a "baffling mystery." Bril.

SPORTS HIGHLIGHTS

With Bob Bender
15 Mins.: 6:30 p.m., Mon.-Thurs.-Sat.

Participating
WGTV, Schenectady

Bob Bender, onetime assistant to Bill Stern, resembles him somewhat in the rapid, staccato style of broadcasting. It's better suited to play-by-play of a sport like football than to an evening commentary and roundup, where the strain on the ear becomes noticeable. Bender would do well to reduce his speed, even if it means elimination of a few items. He talks so fast that news briefs are run together and occasionally lose their full significance. Utilization of the pause and development of transitional phrases also could contribute to easier listening.

WGTV mixer encompasses the sports developments of the day, nationally, regionally and, to some extent, locally. He also offers commentary and predictions, plus guests now and then. There might be more of the commenting and the interviewing, if station policy permits. Likewise, an increase in on-the-spot coverage.

Bender basically is a good broadcaster, eager, alert, interested and informed. He also has shown to advantage in television shots viewed via WRGB. Jaco.



M-G-M—

"On an Island with You"
THE CAMEL SHOW
Every Friday Night, 8:30 D.A.T.
Mgt.: LOU CLAYTON

BEN BERI

No. 1 Juggler?

Sweating It Out Week June 12nd
OLYMPIA, MIAMI

The Amazing

MR. BALLANTINE

No. 1 Magician?

"Cool as a Cuke"

Still at

PARAMOUNT, NEW YORK

WRITERS!

SAVE TIME WITH ACTUAL REFERENCE. For further information call JOHN LOMBARDI at Larkwanna 4-2700 Tuesday, Thursday or Friday after 2 p.m.

\$17,500,000

... that's what goes into the pay envelopes of the ILGWU membership WEEKLY!

WFDR

FM — 104.3

Sponsored as a public service by the International Ladies' Garment Workers Union

EARS TO HEAR

A nucleus of the Union's quarter million members, bound by a unique loyalty to their own station . . . plus consistent growth among all FM listeners through expert programming.

WILL TO BELIEVE

To this favorably disposed audience, a station of inherent social responsibility must carry conviction. 50% of WFDR's time in each cycle must be non-commercial, in the public service. Selected commercial sponsors will benefit by the resultant audience receptivity.

MONEY TO SPEND

The Union's quarter million members who earn \$17,500,000 weekly rank high in proportion of spendable income. They are alert, progressive, interested in the commodities and services of modern America.

WFDR

BROADCASTING CORPORATION

1710 Broadway, New York City • Columbus 5-7000

CIRCLING THE KILOCYCLES

Philadelphia — Annette Oromaner, former assistant to Dolly Banks, has been named program director at WHAT. Miss Banks is now associated with her brother, William A., in the management of WINX, in Washington, D. C.

Detroit — The world's largest Trans-Lux sign, erected atop Detroit's Macabees building by WXYZ, will begin operating July 1. It was announced by James C. Riddell, station manager. He also received 12 sign advertising sponsors have been pacted. All contracts are for a year.

Minneapolis — Van Bjornson, associate editor of St. Paul Pioneer Press, will replace newscaster-analyst E. W. Ziebarth on tri-weekly Studebaker news analysis on WCCO during Ziebarth's absence on European trip. Bjornson is former KSTP newscaster.

Cleveland — Jack R. Schunk, former sales manager of WEWS, now accounts executive of Ohio Advertising agency, Stanley Anderson, radio editor for the Cleveland Press, back in the hospital with touch of pleurisy.

Boston — Jesse H. Buffum, WEEL Agricultural Director, is leaving on scientific junket to South Pacific, July 15. At the invitation of the University of Sydney, Australia, Buffum will go along on expedition as official photographer. Recordings and films will be made of living habits, ceremonies and chants of primitive Australian "Bushmen." This is Buffum's second Pacific junket since the war.

Boston — Sherm Feller, longtime emcee of WEEL's "Club Midnight," a disk jock show, will be replaced after July 2 with a local program of recordings and transcriptions in the 11:30 to midnight slot, the subsequent half hour, formerly Feller's also, joining the CBS net. Feller has been presiding over the hour for nearly five years.

Hartford — Paul W. Morency, general manager of WTIC, has been named president of the Hartford Chamber of Commerce.

Dallas — Howard H. Dunavan has been named to the post of general manager of the Lone Star Chain, a group of 16 regional outlets throughout the state. He has been sales manager for the past four years of WEBC, Duluth, and the Arrowhead Network.

Dallas — A new WFAA program featuring outstanding personalities of the 1949 State Fair Casino Oper-

NOT A STRAIGHT MAN
IN AN O & J CARLOAD

The Olsen & Johnson video show, which premed last night (Tues.) under Buick sponsorship on NBC, is likely to be known as a show without a straight man. In addition to the comics, cast includes a quintet of midgets, bearded ladies, stooges from Australia and South Africa and a equally as important a worried mien on those responsible for the production.

O&J's antics, produces feel, need split-second timing which in turn requires a tremendous amount of rehearsal time with cast, cameras and crew. However, because of \$275 charge for rehearsal with full camera crew, practice has been limited to 10 hours. Even at that rehearsal time will cost around \$4,000, one of the most expensive in television. Time and talent costs will total around \$20,000 weekly.

It was originally intended to have a five-camera crew do the job, but because of already Herculean costs, number has been cut to four. Maximum amount on other shows is three cameras.

However, O&J have been relieved of one worry. Now that the war's over, there's a plenitude of ammunition. During the late conflict when the comics were the steady occupants at the Winter Garden, N. Y., they used plenty of ammo, having laid away a good supply before war was declared. They subsequently, ran short and a gag at that time was that O&J had to enlist the services of a black-market Sir Basil Zaharoff to get the stuff.

etta season was inaugurated Friday (24). First program of the new series, "Starlight Stars," presented Charles R. Meeker, Jr., Managing Director of the Operettas; Lehman Engel, musical director, and Roger Gerry, stage director.

Greenville, Tex. — Earl Fletcher has resigned here as manager of KGVU, to accept a position as manager of WEAR, Pensacola, in which he recently became a part owner. Leo Hackney will succeed Fletcher here.

Portland, Ore. — Jack Palmer, KEX continuity writer, leaves the Portland Westinghouse station this week to resume graduate studies at the Univ. of Washington, department of speech. He has been chief continuity writer at KEX for the past two years. Replacing Palmer is Dick Nelson, formerly of KGV.

Houston — Bill Wells has been named program director of KCOH here replacing Dick Hetrick.

Silver Springs, Arlington
Get D. C. FM Permits

Washington, June 28.

Two suburbs of the U. S. Capital were given authorizations for metropolitan FM stations last week as the result of the Washington Post acquisition of majority control of WTOP from CBS. When the Post took over WTOP it also transferred WINX-FM to WTOP-FM. As a result, the web turned in its FM permit. The FCC was thus able to grant two applicants, who had been in a contest for one available frequency, each a permit.

The authorizations were granted to Montgomery FM Broadcasting Corp. (WHIP) in Silver Spring, Md., and Northern Virginia Broadcasters, Inc. (WARL-FM) in Arlington, Va. Both companies had applied for metropolitan in lieu of community facilities.

Syracuse — A. G. Belle Isle, chief engineer of WSyr, has been appointed a v.p. of Central New York Broadcasting Co., owners of WSyr and projected WSyr-TV.

'Televisionless' Television Gets
The Hot Foot From FCC Solons

Washington, June 28.

Television without vision was tabooed last week by the FCC.

Cracking down on stations which have been sending out aural programs with test pattern, the Commission said such operation of the video sound channel "would not be an economical use of radio frequencies and would not be in the public interest."

The agency's action, announced in an interpretation of its rule permitting separate use of the aural and visual transmitters for experimental or test purposes, is understood to have resulted from complaints that some sound stations have been duplicating programs on their television outlets to guarantee advertisers maximum audience. The complaints were said to have come from AM and FM stations without TV affiliates. In clarify-

(Continued on page 37)

NAT'L TV FILM COUNCIL
DISTRIB FORUM IN N. Y.

United Artists television sales chief John Mitchell will head up the distribution forum meeting of the National Television Film Council tomorrow night (Thurs.) at the Hotel Roosevelt, N. Y. Meet is one of three panel sessions scheduled for the day to highlight the organization's first annual.

Tele station forum is to be headed up earlier in the day by Ed Evans, manager of the N. Y. Daily News' WPIX, and the film production session by Henry Morley of Dynamic Films. Listed for discussion on Mitchell's panel are the proposed tele film clearance bureau, which will be explained by William S. Roach

Looking for the winner?

New York's winning afternoon show is WCBS' "Hits and Misses"



For the six-month period since its return to the air, "Hits and Misses" averages a higher rating than any other local program broadcast between 12:00 Noon and 6:00 PM on any of the four New York key stations!

AVER. ¼ HOUR RATINGS, NOV. '48-APRIL '49

| | |
|---------------------------|-------------------------|
| Hits and Misses . . . 3.8 | Program E 2.9 |
| Program B 3.3 | Program F 2.2 |
| Program C 3.3 | Program G 2.1 |
| Program D 3.0 | Program H 2.0 |

(All others below 2.0)

Radio of New York Reports

Represented by Radio Sales

Radio Reviews

Continued from page 34

standard "pop" tune. He, however, includes one western classic on each broadcast giving forth with his well known type of yodel which has become his local trademark, in this way pleasing all types of listeners.

On the airing caught, Warren gave out with a variety of songs in fine style. He has a pleasing voice with nice range and quality and timber and compares very favorably with several of the present network stars. With proper grooming and handling as he has been receiving in this series he should go far in his chosen field as a singer.

Mel Winters at the piano and the WOA! staff band which he directs, lend good musical support to the songs by Warren and were also given an opportunity to display their talents on "Blue Room." The combo is composed of Manuel Meddellin, violin and trumpet, Marcus Morales, bass viol and Dick Keteney, guitar.

Announcer for the airings is Bill McReynolds who keeps the show moving along nicely with his breezy informal style. Andy.

make up their minds as to which singer is better.

Story line also forced Martin and Lewis to work as individuals instead of a team. Lewis was almost lost in the shuffle.

If Martin and Lewis have failed to come up to expectations, it's probably due to the fact that the team depends on sight values. Once their forthcoming picture "My Friend Irma" hits the film houses, it's possible that their particular type of humor will be better appreciated because listeners can visualize them. That's already happened to another sight comic, Milton Berle, who used video as his visual medium. Nonetheless, a better radio format will be imperative if they're to survive on AM.

Radio Writers

Continued from page 25

to the employer groups for ratification. The RWG National Council has approved the document, which is now up for ratification by the union's membership. The New York local voted last night (Tues.) and, although results were not available at press time, indications were that the agreement would be accepted.

Under terms of the pact the RWG will certify with the National Labor Relations Board, according to the Taft-Hartley Act, if employers' committee secures the adherence of all agencies, sponsors and packagers, including five agencies which have been holdouts. The agreement will become effective retroactively to Nov. 4, 1948, as soon as the certification and election procedures are completed.

The agreement, which covers freelance scripters, gives the writers interest in the material owned either by the employer or by the writer. It provides for arbitration of disputes and establishes a joint adjustment board

consisting of three members appointed by the union and three named by the employer. It also sets up a scale of minimum fees similar to that in the network agreement.

The pact, which will run through May 15, 1954, can be reopened by either party for adjustment of minimum fees as of Nov. 16, 1949, '51 or '53. Among the companies represented by the employers' committee are Lever Bros., Procter & Gamble and General Mills.

AVCO

Continued from page 25

pointed out that even the cutoff gimmick could go six or nine months or longer.

"The Bar Association," it was declared, "does not believe that the proposed procedure would accomplish the objectives of (1) expediting the consideration of broadcast cases, and (2) providing a workable system whereby the engineering aspects of broadcast applications could conveniently be studied by the Commission's staff."

The Bar Association recommended a much simpler 20-day cutoff.

The advertising requirement was designed to call public attention to proposals for new facilities, transfers, license renewals and changes in existing facilities.

"The Bar Association," said the brief in part, "feels that the advertising requirement constitutes an invitation to the curious, the envious and the meddlesome, creating unnecessary burdens on the proper activities of the applicant. To anyone having a serious and substantial interest in an application, full opportunity is afforded to secure information concerning it at the Commission's offices." It was further argued that persons with bona fide interest hearing about these deals via the trade press.

Cantor

Continued from page 23

musical accomp and supporting cast budget. As for the Eversharp program, if Cantor gets away from the emcee format such as Phil Baker long unfolded, and latterly Moore, that's all right, too, with Milton H. Biow, who figures that the two-ply change—emcee and format—will work for the betterment of the program.

The "Eddie Cantor Mail Bag" will not be an amateur talent show. From his multiple letters there are many human interest sagas—such as the convict who paid his debt to society, as well as the wouldbe singing stars, comics and other hopefuls. These are the things Cantor would bring to the mike.

The video show is something else again. That, Cantor avers, he wants to do more than a year hence—and in pretentious form. They would be condensed versions of the "Follies," "Midnight Rounders," or facsimiles thereof—Broadway revues in TV style.

Houston — Bud Whaley has joined announcing staff here at KPRC. He was formerly chief announcer of KMAC, San Antonio.

NBC's Elusive

Continued from page 23

tion." But after the first flush of promotion activity, it'll be a product vs. product battle, and no one's making any bones that CBS is in the driver's seat.

If the affiliate boys tend to show some alarm, it's because NBC has thus far failed to encompass in its operational pattern the creative programming phase of activity promised by Trammell at the City powwow. Ken Dyke has exited as administrative programming vice-president and the current No. 1 man, Tom McCray, has garnered increasing industry respect, but there's an awareness that NBC todate has

NBC's Summer Bid

NBC's major bid to get off the program hook will get a summertime whiff, rather than wait until the fall.

Next Sunday (3) the web prems "Four-Star Playhouse" in the 8-8:30 p.m. segment. That's the permanent stock company show with Rosalind Russell, Loretta Young, Fred MacMurray and Robert Cummings alternating in adaptations of Cosmopolitan mag stories.

Faye Emerson's "My Silent Partner" series goes into the Thursday night at 8 slot: The new Don Quinn situation comedy "Halls of Ivy" about a college prof who marries a show gal, starring Edna Best, goes into Thursday night 9:30 Sealest time, while "A Tree Grows in Brooklyn" prems in the 8:30 Friday night niche exited by Jimmy Durante.

As for the hour-long "Hollywood Calling" giveaway preeming next week, it's NBC opinion that it will "set a new entertainment standard."

yet to penetrate deep into the creative end of programming.

Deplored, too, is the fact that the network, on the TV side, appears to be duplicating the same errors it made in radio, for an NBC house-built-and-developed video show remains an elusive item in any examination of the top-rated TV fare.

When, eight months ago, "Paley's Comet" first shot across the kilocycle horizons, it was recognized as something of a flare signal. The healthy overtones stemmed not from the fact that the CBS board chairman was in a position to grab off radio's top talent, but that it could serve as a stimulus for Trammell & Co. to embark on that still elusive NBC creative spree.

Congressional

Continued from page 23

constituents back home who might see and hear them. Thus the business of Congress would never get finished.

Another objection was that, if the sessions were all televised, the members would be in their seats at all times, less the voters wonder if they were soldiering on the job. Actually, most of the business of Congress is done in committees. These are frequently in session even when the House and Senate as a whole are meeting. Hence, members would be neglecting their committee work to look pretty for the television cameras.

So it is agreed that sessions will be broadcast and televised as in the past—only on very special occasions.

Quiz on a Beach Binge

New Haven, June 28.

WAVZ has lined up a somewhat different quiz show layout. "The Shoreline Coffee Quiz," in that sponsors are spread out among three nearby shoreline towns (Guilford, Madison, Clinton) and, programs are done on a revolving basis in those towns.

Running Monday thru Friday, shows have a double-barreled effect by recording the audience participation angle in the various spots in the morning (9:30-10), then playing the program back the same day at 1:30-2. Comeon is "attend the program in the morning, then listen to yourself in the afternoon."

As of the beginning of its 13-week stretch, quiz had lined up 15 sponsors.

Dick Carlson handles the quiz-master stint.

Set Songpluggers For New Jane Pickens Show To Build Tyro Cleffers

Number of top-name guest stars, as well as actual songpluggers, are to introduce the new songs that will compete for prizes in the giveaway twist on NBC's "Jane Pickens Show," scheduled for launching Monday (4) in the 9:30 to 10 slot.

One song from four tyro composers is to be presented each week. Slated as pluggers for the preem are Joe Daley, an authentic tune salesman; Abe Tuvin, exee secretary of the American Zionist Council; Jean Barrett, an NBC secretary, and Marc Blitzstein, w.k. composer. Each cleffer whose song is used on the show gets a \$25 bond, with the winner getting \$50. Each week's winner is to repeat the following week, with the final winner of the season grabbing off a \$1,000 bond, a Victor recording contract with Miss Pickens and a publishing contract with \$250 advance royalty.

Show's permanent cast, in addition to Miss Pickens, includes singer Bob Houston, the Jack Allison octet and the Norman Cloutier orch.

Metro

Continued from page 24

dare," half-hour series in which Lew Ayres is slated for the title role; and "Judge Hardy's Family," bringing to radio for the first time the Andy Hardy stories, with Lewis Stone pencilled in for top billing.

To process the disks WMGM studios have been equipped with Ampex tape recorders and the MGM Records plant at Bloomfield, N. J., has installed new presses. Raymond Katz, WMGM program topper, is handling all production of MGM Radio Attractions. Les Peterson, Metro radio director, is administrative head on the Coast for the project. Production of the "Hollywood, U. S. A.," Barrymore and "Good News" programs is under Miss Stone's direction. WMGM general manager Frank Roehneck is supervising the mechanical reproduction work.

JUDY CANOVA

AMERICA'S NO. 1 COMEDienne



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.

Beverly Hills, Calif.

GENUINE HIGH GLOSSY PHOTOS 5¢

Made from your negative or photo
Unsurpassed in quality at any price

NO NEGATIVE CHARGE—NO EXTRAS
24-HOUR SERVICE ON REQUEST

8x10: \$7.99 per 100, 155 per 1000
Fan Mail Photos (5 x 7) \$36 per 1000 - Postcards \$23 per 1000

Magnified Enlargements: 10x40: \$3.85
(No Negative Charge on 2 or more)

Made by J. J. Kriegsmann, The Man Whose
Photographs Grace Billboard's Covers

COPYART Photo Enlargers
165 West 46th St. New York 19, N.Y.

WE DELIVER WHAT WE ADVERTISE

FOR SALE

Attractive Small Estate! About 9 acres, Long Island South Shore, 1 hr. commuting. Modern house, oil burner, 4 bedrooms—3 baths—also 2-car garage—small paddock. Low upkeep. Inquire C. L. Walker (broker), 92 Wall St., N. Y. C.—RA. 2-6377.



"Now will you open this jar of olives for me?"

TAKE THE GUESS OUT OF BUYING

BUY

WOV'S 5 AUDITED AUDIENCES

WAKE UP NEW YORK
THE BAND PARADE

THE 1280 CLUB
PRAIRIE STARS

ITALIAN LANGUAGE MARKET (2,100,000 Individuals
Larger Than Cleveland and Cincinnati Combined)

BUY WOVS WHERE . . .
RESULTS IS THE BUY WORD

Originators of

Audited Audiences

RALPH N. WILSON

WOV
NEW YORK

Kaycee Stations on An Audience Participation Binge; WHB's 'Club 710'

Kansas City, June 28.

Audience participation shows gaining momentum locally, as fourth session of this type went on the air here this week. WHB began its "Club 710," a two-hour afternoon stanza, after three months of preparation. Show wraps up popular music, station's zany announcers, Frank Wizaide and Lou Kemper, and series of telephone and giveaway gimmicks which have been tested recently in Baltimore, Indianapolis and San Diego. John Blair Co. has been a consultant on the show. "Club 710" aims principally at participation by listeners, as nearly every giveaway is connected with a telephone call, and only participants are in the studio. It's a participating deal for sponsors.

Recently WHB inaugurated "Luncheon on the Plaza," half-hour morning show on location with a large audience in the Plaza Cafeteria. Show has been drawing about 2,000 persons per week for the 10:30 a. m. period, and now goes into its third 13-week session. KCKN recently followed WHB's lead to set up "Breakfast Snack with Buddy Black," an 8:30 a. m. audience and sponsor participation on location in Roselli's Restaurant in the downtown sector. "Snack with Black" soon winds its first 13 weeks and is due for a second series.

Veteran audience participation show is KMBC's "Rhyme a Line Time," some of the material for which is contributed by listeners, although no outsiders actually appear on the show.

Televisionless

Continued from page 35

ing its policy, Commission felt such duplication gave the AM-TV hook-ups an unfair advantage.

A Commission official told VARIETY the ruling would probably result in some stations increasing their visual program schedules. In the past, he explained, stations have tended to carry aural programs, usually music with test pattern, in daytime hours to enable dealers to demonstrate sets. In new television areas, where the public has not yet seen video, it is considered likely that stations taking the air will program visually, probably with film, to stimulate receiver sales.

Commission ruling, it was said, will put an end to "dinner music" programs various stations have been broadcasting as fill-ins between video shows and as starters to the evening schedule.

Carrying of newscasts with the screen showing only a still slide, a practice of various stations before signing off for the night, will be banned. The newscaster, it was explained, will have to be shown in action or other moving material must be shown. The aural "must be tied in with visual," it was pointed out.

Use of slides and still pictures to accompany the sound broadcast, the Commission ruled, will be permitted only "when the visual transmissions have a substantial relationship to the aural transmissions."

"A disarmingly entertaining show, well worth your ear."

—Post,
Houston, Texas.

**"WHAT MAKES
YOU TICK?"**



For Ivory Flakes
CBS, Mon. thru Fri.
2:45-3 P.M.

With **JOHN K. M. McCAFFERY**
Written and Directed by
ADDISON SMITH

WANTED
Comedy writer to
work on Top Radio
Show.

Address: Box V-235
Variety, 154 W. 46th St.
New York 19, N. Y.

Net Hooperatings

Continued from page 26

overestimates the ratio of TV homes to AM homes because phone owners represent a higher income group. "Telephone subscription has become universal," Hooper declared. "Only in cities like N. Y. is a sizable segment of the public inaccessible to the telephone interviewer—the apartment dweller who is served by a switchboard and the tenement dweller who uses a pay station. The circumstances are such as to lop off approximately the correct proportion at each economic and social level."

Even in New York, where 55% of the citizens can be checked by phone, the cross-section forms "an amazingly close breakdown of the population," Hooper said. He added that no other method will give a better cross-section.

According to Hooper, more than twice as many sets are in use in TV homes as in radio-only homes during evening hours, and more than twice as many people are looking at the average teletest as are listening to radio. From January to May, TV's share of total broadcast audience grew from 9.43% to 14.55%. Hooper reported, while AM's share dropped in the same period from 90.57% to 85.45%.

Probably because of the poor quality of line prints, city-by-city breakdown of the ratings reveals eastern-originated shows getting a smaller share of the TV audience in Los Angeles. In May the Texaco show, for example, got 95.7% of the available sets in N. Y. and only 76.3% in L. A., while "Talent Scouts" pulled 64.4% in N. Y. against 27.1% in L. A.

N.Y. Mirror

Continued from page 27

than be identified as minimum scale acts.

AGVA's contention in forcing the higher rate is that an act playing TV works to a considerably greater audience than can be gathered in any one hall. Therefore that particular turn, loses its freshness to many more people and spoils employment opportunities on subsequent shows.

Among those viewed on the show which was produced and directed by Vic McLeod were Harry Hershfield, Sarah Vaughan, Village Four, Mary Small, Joe Howard, Tony Martin, Bella Smaro, Raye and Naldi, Adams, Plant & Canzoneri, Essy Morales Band, Harvey Stone, Art Stanley Orch and Ham Fisher. Jim Jordan, Jr., son of radio's Fibber McGee & Molly, assisted McLeod.

AGVA's stepping in on the Mirror show also indicates a sterner attitude regarding gratis appearances on the various Hearst promotions throughout the year. The Mirror and the N. Y. Journal-American use talent at the annual "I Am An American Day" exercises on the Central Park Mall. N. Y. AGVA is currently engaged in a campaign to eliminate all benefit showings, and the Hearst activities may fall under that ban.

Kine Era

Continued from page 27

gun on the rival CBS web by launching two kine shows from the Coast Sunday night (3), they will both be sustainers. "Detective," as a bankrolled show, is thus considered to have more significance for the trade. Decision of Benton & Bowles, ad agency for Whitehall, to buy the show was reportedly based on test runs of kine prints which utilize a new development in raw stock, worked out jointly by DuMont Labs and Eastman Kodak.

In addition, Admiral and Old Golds, co-sponsors of ABC-TV's "Stop the Music," are toying with the idea of getting additional outlets for the program via kine prints. Chief obstacle for "Music," of course, is whether viewers will go for a quiz show on which they have no chance to tie in for prizes. Show is to be tested soon on KGO-TV, San Francisco.

While sponsors have accepted transcribed shows for Coast stations until now because they had no other alternative, their interest in buying such programs to compete directly with live shows in the east and midwest indicates the kine era has arrived.

Carolinas Radio News

Directors Elect Seibels

Greensboro, N. C., June 28.

Gren Seibels of WIS, Columbia, S. C., was elected president of the Carolinas Radio News Directors Assn. at their convention session at Myrtle Beach. Seibels succeeds Jack Knell of WBT, Charlotte.

Other officers elected were: First vice-president, F. O. Carver, Jr., of WSJS, Winston-Salem; second vice-president, Ed McGrath of WSPA, Spartanburg, S. C.; and secretary, Marjorie Joran of WFNC, Fayetteville. Directors-at-large are retiring President Jack Knell, Nick Mitchell of WFBC, Greenville, S. C., and Bob Truer of WCSC, Charleston, S. C.

Raytheon

Continued from page 26

in its repeal order that no AVCO bids were on file. It is expected that hearings will be held on the transfer case.

The CBS bid for WRTB was allowed to stand over the opposition of Boston Metropolitan Television Co., a rival applicant in the Boston contest, which contended the web should not be allowed to have both an application for a new station and one for purchase of a permit pending. The protest, however, was denied on the ground the freeze prevents the Commission from acting on both applications.

Immediately upon the examiner's decision, the Meredith company filed a petition asking that its competitive bid be exempt from the recent order of the Commission repealing the AVCO rule. The agency was told it had erred in stating

Thanks VARIETY

Barry Gray

Variety, Wednesday, June 22, 1949

Disk Jockey Reviews

BARRY GRAY SHOW
Producer: Buddy Allen
180 Mins., Mon. thru Sun. (11 p.m.)
Participating
WMIE, Miami

That Barry Gray is an established and influential figure in this area is now a recognized fact. He's done a switch from the "Peck's Bad Boy" rep with which he came here from New York City's WOR, becoming a strictly controversial character, with the "drop dead" answer to phoner-inners dropped. And he now has a more mellow approach in most instances to the phone-dialers.

Gray can no longer be labelled a disk-jockey. For in the three-hour sesh he essays nightly, there are, on the average, some three records played to spell his gabbing, comments and interviews. His is the stuff of which arguments and personal reaction are made of—to draw the biggest local air audience in this area's history.

There are plenty who dislike what he says, but that they do listen is evidenced in the some 20 commercials per night he handles at the highest rate in Florida radio circles; plus the fact that when he goes all out for a "cause" the returns are overwhelming.

Illustrative is last summer, when he raised a considerable sum for Israel, via his program and a mass public park rally; his work in local fund raisings. The topper to his prestige in recent weeks was when he had every candidate in a hectic councilman election on his program, with the crux the fight between an aspirant and an incumbent labeled a KKK by the former.

Whether it be shrewd handling, jockeying or utilization of a trend that had to come out in a growing community, Gray built his audience to sensational proportions.

Today, he is established as an influence in the community, a phase in his career he never achieved in New York. Equipped mentally, vocally and theatrically to handle any and all phases such as his program calls for, he is definitely one of the most powerful personages in a town which has seen most everything.

Lary.

Currently Seen in
Columbia Pictures' Shorts
"Thrills of Music" Series

Representative:
JAFFE & JAFFE
608 Fifth Avenue, New York, N. Y.
CI 5-4290

Jocks, Jukes and Disks

By BERNIE WOODS

PEGGY LEE "You Can Have Him" (Capitol). First song from "Miss Liberty," second from "It's a Great Feeling" film. Both fair. Miss Lee does the Irving Berlin tune differently—with a light rhythm beat set down by Dave Barbour. Her rendition is uninspiring. Flipover does nothing, either.

Evelyn Knight "Be Goody Good Good to Me" (Decca). "Don't Ever Marry for Money" (Decca). Miss Knight could have a click in the "Goody" side. It's a rhythm semi-novelty styled to her style. Four Hits and Miss and Sonny Burke help her put it over. "Marry" is cute, too, an upbeat item that has an equal chance. It's a bright side.

Frankie Carle "Love Is a Beautiful Thing" (Rue De Romance) (Columbia). "Love" is a startling side from Carle since it's the first attempt by him at a semi-styled waltz, cut with full chorusing by the band, studded lightly by his piano, the face is a definite possibility. It sells. Reverse uses band chorusing and Marjorie Hughes on a ballad (Carle is co-writer) that sounds good and could do something on its own. It doesn't strike hard at first spin, but who can tell? There's plenty of Carle piano.

Patti Page "Just One Way to Say I Love You" (I'll Keep the Love Light Burning) (Mercury). One of Merc's entries in the Miss Liberty stakes. Miss Page's disk of the ballad is nicely done, but it's no match for some rival cuts. Mitch Miller keeps the beat. Singer combines with Benny Benjamin and George Weiss, writers of the "Love Light" melody, to turn a flipover ballad that's curiously attractive. Tune is okay and their interpretation enhances its chances.

Al Jolson "Some Enchanted Evening" (It All Depends on You) (Decca). Decca's cutting of "Evening" with Jolson is an unusual move. The vocalization does a saleable job, but his performance may not be completely accurate, but it's loaded with the charm and heart that he brings to any tune and is an extremely spinnable disk. His work on the backing, a standard by DeSylva-Brown-Henderson, is strong. It affords Jolson's talents full expression and he pours it down the middle. Morris Stoloff backs it; Victor Young batoned the "Pacific" side.

Tex Beneke orch "Lavender Coffin" (Kiss and a Rose) (Victor). These sides mark the closest yet that Beneke has come to the old Glenn Miller style, perhaps the strongest b.o. lure ever developed by a pop band. "Lavender Coffin," a race tune shunted into the pop division, is sparked by a goodly amount of the rhythm ideas Miller once used; it's a worthwhile item. Beneke vocals. "Kiss," a ballad, completely captures Miller's clarinet-led idea. Musically and tune-wise, the side is swell. But Glenn Douglas' vocal doesn't help. **Frankie Yankovic** "St. Bernard Waltz" ("Bye Bye, My Baby") (Columbia). Yankovic doesn't do much in the east, but in the midwest, etc., he's hot stuff. His "St. Bernard" side will be a pushover. An import, the tune is solid and it's smartly performed by Yankovic's outfit and vocalists. "Baby" is a fast polka that contains a great deal of appeal of its own.

Mindy Carson "One More Time" ("Twelve O'Clock and All's Well") (Victor). Victor finally has picked a gal singer with real possibilities. Mindy Carson's warm style, clean diction and on-the-nose pitching can't help but hit eventually. On this, her first disk, she gets a lot out of "One More Time," a ballad, aided by a choral group. It could do things. Reverse is along for the ride.

Jack Carson "That Was a Big Fat Lie" ("Give Me a Song With a Beautiful Melody") (Capitol). Jocks can get a lot of mileage out of Carson's "Lie." The tune is an excellent novelty as Carson cuts it and it's worth anybody's turntable time. It's from the film "It's a Great Feeling." So is the reverse, with which nothing happens. Frank De Vol's band really cuts on these, incidentally.

Doris Day "At the Cafe Rendezvous" ("It's a Great Feeling") (Columbia). Both tunes from film. "It's a Great Feeling." Forget the first side, on which Miss Day does a French-accented vocal that's heavily overdone. Reverse, a rhythm tune, is cut as brightly as anything she's done. Tune sells nicely and the backing the singer gets, by John Rarig, is as responsible as she is for the impression the disk makes.

Buddy Johnson "Did You See Jackie Robinson Hit That Ball?"

"Down Yonder" (Decca). "Robinson" side is a juke natural in a good many areas, and solid for jocks. Lauding the Brooklyn Dodgers star and other Negro ball players, the side jumps solidly and sells itself. Reverse is fair.

Platter Pointers

Guy Lombardo cut a swell version of his stage standby, "Frankie and Johnny," with Kenny Gardner vocalling (Decca) ... Columbia re-issued two **Duke Ellington** sides, one of which, "Take Love Easy," is as modern as anything in the same vein today. **Freddie Fisher's** Schickelfritz band cut a listenable item in "Dixie Lament" (King) ... Add "We'll Still Be Honeymooning" (Decca), by **Larry Fortine**, to the corn tunes with possibilities. Along with **Jan Garber's** "Farewell Waltz" (Capitol) ... **Hoagy Carmichael's** "Georgia On My Mind" (Decca) rivals Frankie Laine's (Mercury); Carmichael's is well-backed with "Memphis in June" ... **Ersine Hawkins'** new version of "Rose Room" jumps solidly (Victor) ... Both of **Louis Jordan's** new sides (Coral), "Beans and Corn Bread" and "Chicky-Mo Craney Crow," are worthwhile, with the accent on the former. **Pee Wee Hunt's** "Charleston" forms a dixieland piece that can reap attention ... Both **Bob Eberly's** "What Do I Have to Do" and "What Have You Got in Those Eyes" (Coral) are worthy workouts of good songs ... Decca reissued on Brunswick **Louis Armstrong's** "You Are My Lucky Star" ("I'm in the Mood for Love"); **Jack Teagarden's** "Blues Have Got Me" ("Blue River") and "Nobody Knows the Trouble I've Seen" ("Lonely Blues" and "St. James Infirmary"); "Black and Blues"; **Mildred Bailey's** "Lover Come Back to Me" ("It's So Peaceful in the Country").

Standout western, race, jazz, polka, hillbilly, etc.: **Dinah Washington's** "Baby Get Lost" ("Long John Blues" (Mercury)); **George Morgan's** "Room Full of Roses" (Columbia); **Red Perkins's** "Aggravatin' Lou from Louisville" (King); **Ray Brown's** "Please Don't Go" (Decca); **Studs Henderson's** "Louse in the Henhouse" (Capitol); **Willie Bunchie's** "We're Gonna Have Some Fun Tonight" (Mercury).

Best British Sheet Sellers

(Week ending June 18)

London, June 22.

Lavender Blue Sun
Wedding Lilli Marlene B&C
Red Roses, Blue Lady Wright
12th Street Rag Chappell
Candy Kisses Chappell
Put Shoes on, Lucy Gay
Faraway Places Leeds
"A" You're Adorable Connelly
Strawberry Moon Yale
Buy Killarney P. Maurice
Forever and Ever F.D.&H.
Powder Your Face Chappell

Second 12

Cuckoo Waltz Keith P
In a Shady Nook Keith P
It's Magic Connelly
Clancy Lowered Boom Leeds
I'll Always Love You Clover
Behind the Clouds Feldman
Put 'em in a Box Connelly
Again F.D.H.
On the 5:45 Strauss
Clopin Chopant Imperial
Brush Those Tears Leeds
Angelus Ringing Southern

RCA Counts Sheep But Stops at 45

RCA-Victor's promotional division apparently has been spending a lot of sleepless nights dreaming up situations into which the company's new 45 rpm disk players can be spotted for best publicity results. Latest deals have the miniature players jacked into p.a. systems of planes in flight—one the New York to London, Pan-American Strato Cruiser, President, and the other Eastern Airlines' Constellation trip between N. Y. and Atlanta.

In addition to last week's RCA shouting about the installation of sets in 310 new apartments of a New Jersey housing project, Victor has dug out dozens of other odd uses to which the small sets can be put, including the travelling salesman who had one installed in the glove compartment of his car and hooked into the dash board radio; the dealer in the south who had number of sets sprayed with white paint and sold them to women as kitchen music dispensers.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY

By JULIUS MATTFELD

(Copyright, Variety, Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that those installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1916—Continued

Put on Your Slippers and Fill Up Your Pipe, w. Ed. P. Moran and Will A. Heelan. m., Albert Von Tilzer. Broadway Music Corp., cop. 1916.

Rackety Cool! (Katinka), w. Otto Hauerbach. m., Rudolf Friml. G. Schirmer, Inc., cop. 1916.

Robbers' March (Chu Chin Chow), m., Frederic Norton. London: Keith, Prowse & Co., Ltd., cop. 1916.

Rolling Stones—All Come Rolling Home Again, w. Edgar Leslie, m., Archie Grotler. Kalmar, Puck & Abrahams Consolidated, Inc., cop. 1916.

Roses of Picardy, w. Frederick E. Weatherly. m., Haydn Wood. London: Chappell & Co., Ltd., cop. 1916.

She Is the Sunshine of Virginia, w. Ballard MacDonald. m., Harry Carroll. Shapiro, Bernstein & Co., cop. 1916.

There's a Garden in Old Italy, w. Joe McCarthy. m., Jack Glogau. Leo Feist, Inc., cop. 1916.

There's a Little Bit of Bad in Every Good Little Girl, w. Grant Clarke. m., Fred Fisher. Leo Feist, Inc., cop. 1916.

There's a Quaker Down in Quaker Town, w. David Berg. m., Alfred Solman. Joe Morris Music Co., cop. 1916.

They're Wearing 'Em Higher in Hawaii, w. Joe Goodwin. m., Halsey K. Mohr. Shapiro, Bernstein & Co., cop. 1916.

Turn Back the Universe and Give Me Yesterday, w. J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1916.

Way Down in Iowa I'm Going to Hide Away, w. Sam M. Lewis and Joe Young. m., George W. Meyer. Waterson, Berlin & Snyder Co., cop. 1916.

What Do You Want to Make Those Eyes at Me For? w. m., Joe McCarthy; Howard Johnson and James V. Monaco. Leo Feist, Inc., cop. 1916.

When the Black Sheep Returns to the Fold, w. m., Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1916.

Where Did Robinson Crusoe Go with Friday on Saturday Night? w. Sam M. Lewis and Joe Young. m., Geo. W. Meyer. Waterson, Berlin & Snyder Co., cop. 1916.

Yaaka Hula Hickey Dula (Robinson Crusoe Jr.), w. m., E. Ray Goetz, Joe Young and Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1916.

You Belong to Me (The Century Girl), w. Harry B. Smith. m., Victor Herbert. T. B. Harms & Francis, Day & Hunter, cop. 1916.

You Can't Get Along with 'Em or Without 'Em, w. Grant Clarke. m., Fred Fisher. Leo Feist, Inc., cop. 1916.

A near-panic of stock selling developed on the New York Exchange when traders took to heart the dictum of Secretary of State Lansing that the U. S. was being drawn into war.

In the preparedness Day parade in San Francisco a bomb was hurled into the marchers, killing 10 and wounding 40. Among those convicted was Tom Mooney. Originally sentenced to death, he got a commuted sentence of life imprisonment.

The German submarine U-53 paid a visit to the U. S.

Pancho Villa staged a raid in New Mexico, and General Pershing was dispatched to punish Villa.

Charles Evans Hughes resigned from the Supreme Court to run as Republican candidate against Wilson, but Wilson came out ahead by a bare 600,000 votes. Justice Hughes was reappointed to the Court in 1930.

In Jersey City occurred the Black Tom explosion and fire in which two were killed and \$20,000,000 worth of property destroyed.

Anna Pavlova was dancing at the Hippodrome, N. Y., in "The Big Show." Albertina Rasch was in vaudeville.

Among the year's films were: "The Vixen" (Theda Bara). "Rose of the South" (Peggy Hyland and Antonio Moreno). "Wharf Rat" (Mae Marsh). "The Foolish Virgin" (Clara Kimball Young). "Pearl of the Army" (Pearl White). "Less Than the Dust" (Mary Pickford). and "The Witching Hour" (C. Aubrey Smith). Other film names included Francis X. Bushman, Anita Stewart, Marie Empress, Norma and Constance Talmadge, Harry Fox, Richard Bennett, and Billie Burke (Mrs. Florenz Ziegfeld, who later went back to the stage).

Plays included "The Master" (Arnold Daly). "Old Lady 31." "Her Soldier Boy." "Springtime." "So Long Letty." and "Keeping Up Appearances." Eddie Cantor was currently under Ziegfeld management, and Hugh Herbert was writing his own vaudeville sketches, the latest being called "The Prediction."

1917

All the World Will Be Jealous of Me, w. Al Dublin. m., Ernest R. Ball. M. Witmark & Sons, cop. 1917.

Au Revoir, But Not Good-Bye, Soldier Boy, w. Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1917.

Beale Street Blues, w. m., W. C. Handy. Handy Bros. Music Co., Inc., cop. 1917.

The Bells of St. Mary's, w. Douglas Furber. m., A. Emmett Adams. London: Chappell & Co., Ltd., cop. 1917 by Ascherberg, Hopwood & Crew, Ltd., London.

The Bombo-shay, w. m., Henry Creamer, Henry Lewis and Turner Layton. Jerome H. Remick & Co., cop. 1917.

Bring Back My Daddy to Me, w. William Tracey and Howard Johnson. m., George M. Meyer. Leo Feist, Inc., cop. 1917.

Come and Here Swing With Me (Jack O' Lantern), w. Anne Caldwell. m., Ivan Caryll. London: Chappell & Co., Ltd., cop. 1917.

The Darktown Strutters' Ball, w. m., Shelton Brooks. Leo Feist, Inc., cop. 1917 by Will Rossiter; assigned to Leo Feist, Inc.

Deep River, Negro spiritual arr. for voice and piano by Henry (Continued on page 47)

VARIETY 10 Best Sellers on Coin-Machines Week of June 25

- | | |
|--|--------------------------------|
| 1. RIDERS IN THE SKY (10) (Morris) | Vaughn Monroe Victor |
| 2. SOME ENCHANTED EVENING (5) (Williamson) | Burl Ives Columbia |
| 3. AGAIN (15) (Robbins) | Perry Como Victor |
| 4. BABY IT'S COLD OUTSIDE (6) (Melrose) | Frank Sinatra Columbia |
| 5. I DON'T SEE ME (6) (Laurel) | Gordon Jenkins Decca |
| 6. FOREVER AND EVER (10) (Robbins) | Vic Damone Mercury |
| 7. "A" YOU'RE ADORABLE (10) (Laurel) | Whiting-Mercer Capitol |
| 8. WONDERFUL GUY (2) (Williamson) | Shore-Clark Columbia |
| 9. BALI HAI (2) (Williamson) | Gordon Jenkins Decca |
| 10. CARELESS HANDS (8) (Melrose) | Perry Como Victor |
| | Russ Morgan Decca |
| | Perry Como Victor |
| | Tony Pastor Columbia |
| | Margaret Whiting Capitol |
| | Fran Warren Victor |
| | Perry Como Victor |
| | Bing Crosby Decca |
| | Sammy Kaye Victor |
| | Mel Torme Capitol |

Second Group

- | | |
|--|-------------------------------|
| EVERYWHERE YOU GO (Lombardo) | Guy Lombardo Decca |
| HUCKLEBUCK (United) | Doris Day Columbia |
| CANDY KISSES (Hill & Range) | Frank Sinatra Columbia |
| MERRY GO ROUND WALTZ (Shapiro-B) | Tommy Dorsey Victor |
| KISS ME SWEET (Advanced) | Eddy Howard Mercury |
| HOW IT LIES (Morris) | Johnny Mercer Capitol |
| LOVE ME, LOVE ME, LOVE ME (Miller) | Guy Lombardo Decca |
| NEED YOU (Choice) | Art Mooney M-G-M |
| RED ROSES FOR BLUE LADY (18) (Mills) | Kitty Kallen Mercury |
| SO IN LOVE (9) (T. B. Harms) | Sammy Kaye Victor |
| COMME CI COMME CA (Leeds) | Bing Crosby Decca |
| FOUR WINDS, SEVEN SEAS (Lombardo) | Kay Starr Capitol |
| ROOM FULL OF ROSES (Hill & Range) | Eddy Howard Mercury |
| | Sammy Kaye Victor |
| | Stafford-MacRae Capitol |
| | Vaughn Monroe Victor |
| | Guy Lombardo Decca |
| | Bing Crosby Decca |
| | Dinah Shore Columbia |
| | Tony Martin Victor |
| | Dick Haymes Decca |
| | Sammy Kaye Victor |
| | Guy Lombardo Decca |
| | Sammy Kaye Victor |
| | Dick Haymes Decca |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Slow Process Seen Before 'Younger' Tunesmiths Can Get Coin Satisfaction

Washington, June 28. It will take approximately eight years before the new songwriter classification plan placed before the Department of Justice by the American Society of Composers, Authors and Publishers affects any important change in the distribution of ASCAP writer revenue. Plan, if put into motion as part of the revised consent decree ASCAP is working out with the D. of J., will begin a slow upending of current methods of coin distribution to writers, ultimately arriving at a point where the Society's lower-classified tunesmiths, who have been fighting for a better slice of the revenue, will be happy. The idea of the plan taking eight years for effect is that of the younger songwriters.

Full details of the plan, which calls for 20% of the writer's half of the Society's revenue to be distributed on a performance basis, 20% on seniority and 60% on various other categories, has not been detailed by either the Government agency or ASCAP. But it was discussed here last week by a unit of seven writers from New York, representing a group of unsatisfied lower-classed writers. Group met with Sigmond Timberg, head of the D. of J.'s consent decree division, and his assistant, and upon conclusion of the confab seemed satisfied with what they were told.

Another angle of the new plan calls for certain ASCAP writers to be placed in a triple "A" category, as against the current top "AA" rating possible. It's understood the higher "AAA" classification would embrace only a few writers, such as Irving Berlin and Cole Porter, who write both music and lyrics to their tunes. Berlin and Porter are both "AA" men currently. Though they write both ends of their product, they draw no more from the "AA" slot than contemporary tunesmiths whose works are the result of collaboration with lyricists, or vice versa.

Writers' Stance

Group of New York songwriters has been discussing with ASCAP a possible change in classification which would benefit them, while at the same time Coast songwriters in the higher echelon of "A" and "AA" writers try to head off such proposed changes. New Yorkers do not intend to disband because they are satisfied with the proposed new consent decree as it involves them. They admit to having had a lot of the steam taken out of their fight for a larger slice of ASCAP's writer revenue by the terms of the new decree, but they intend to remain together and await developments.

Sordahl Won't Lead

Orch for Sinatra On New 5-a-Wk. Series

Hollywood, June 28. Axel Sordahl will not conduct the orchestra that will accompany Frank Sinatra on his new five-a-week series in the 7 p.m. NBC slot vacated by Perry Como's "Chesterfield Supper Club." New series starts Sept. 5 and though Johnny Green bated the band that accompanied Sinatra on the audition disks he made, it's not certain that Green will get the post.

Reason for Sordahl's stepping out from behind Sinatra for the first time in a number of years is not clear. It's not based on anything personal between the two. It's said here that BBD&O, agency on the account, insisted that Sordahl bow out for an unexplained reason.

\$5,447,416 Paid For

Musicians' Recording

Hollywood, June 28. Musicians were paid a total of \$5,447,416 for musical recording, both here and in New York, during the past year ended last April 30. This income has helped swell the coffers of the American Federation of Musicians through a special 1% tax. There's now \$2,411,621 in the kitty.

Local 47 here adds an additional 1 1/2% on salaries earned by members working in piz. The 47 treasury realized nearly \$80,000 during the year.

BMI Signs Holdout

Chicago, June 28.

With the signing of Coney Island Park, Cincinnati, BMI broke one of the strongholds of the National Assn. of Public Parks and Pools, one of the largest anti-BMI groups up to now.

Top Britons Set For Goodman's Palladium Band

London, June 28.

The band Benny Goodman will bring into the Palladium here July 18 will be composed of some of Britain's best musicians, including trumpeter Kenny Baker, known to U. S. music buyers via his recordings with Ted Heath on the London label, British Decca-made disks sold only in the U. S. Heath is rounding up a group of men for B.G.'s combination, which the U. S. maestro will rehearse before starting the date.

Goodman will not play any other dates beyond the Palladium, in England. He had been offered \$3,000 a night for a series of concerts in Britain and Scotland with the British outfit, but turned it down. He'll go to the Continent instead, where he will work with his own U. S. band.

B. G. will have the combo he's now working with here meet him in Paris for six weeks of work in France, Belgium, Denmark and the Scandinavian countries. He'll draw \$3,000 a night against percentages, with part of the coin banked in the U. S. before the dates and the remainder payable after then. Buddy Greco is the only member of his outfit who will work in England with him, along with an unselected girl singer, a comedian and a dance team.

CAPITOL'S AM CONTEST TO NEEDLE DULL BIZ

Hollywood, June 28.

With "Things Are Tough All Over" as the theme song in the record biz, Capitol Records is going back to an amateur songwriting contest in an effort to hypo its wax.

Capitol will issue a six-sided album of new tunes cleft by Johnny Mercer, Isham Jones, Ray Noble, Paul Weston, Jimmy McHugh and team of Livingston and Evans. Contestants will then weave in their own words. Each of the six best will be given standard songwriting deal with Ardmore Music, and \$1,000 advance on royalties.

Sammy Cahn and Mack Gordon will be judges of the best lyrics. Contest runs four months, starting July 1.

N. Y. Havana-Madrid Again Beats BMI in Ct.

Fighting an infringement action brought against it by Broadcast Music, Inc. and two of the organization's affiliated publishers, the Havana-Madrid, N. Y., won out last week when the U. S. court of appeals for the second time upheld a ruling of the lower court, which dismissed the suit.

Case involved a claim by the three plaintiffs that the nitery performed eight of their copyrighted tunes without a proper license on Aug. 13, 1946. In a N. Y. federal court trial Justice Harold P. Burke tossed out the suit due to insufficient evidence. BMI, Peer International Corp. and Edward B. Marks Music appealed the decision and lost. Second appeal fared the same way when the plaintiffs sought to have a reargument examined.

Of the eight Latino songs allegedly infringed by the nitery, seven are owned by Peer while Marks has the other.

Ranch-Type Dancery In Suburban Toronto

Toronto, June 28.

Mart Kenney opened his Mart Kenney's Ranch on Friday (24) night, with four mounted "cow-boys" handling the car parking of the some 1,000 first-nighters. New dance-dine spot is situated on 100 rolling acres 20 minutes by motor from Toronto's northern city limits and represents a reputed \$100,000 investment.

Landscape includes rustic bridges, etc., with present circular marble dancefloor, table terraces and bandshell al fresco. Property also has a large two-story log ranch house, with stables, plus horses for hire. Kenney plans to make it a year-round entertainment centre and will stress skiing this winter, and will build several chalets and bunkhouses for guests.

Cover is \$2 a couple Monday through Thursday, \$3.50 on Fridays, \$4 on Saturdays. Mart Kenney and his Western Gentlemen will play the Friday-Saturday dates, with Jack Fowler, Kenney's arranger, batoning other eves. Kenney also plans to book namebands for one-nighters. Food is ranch style.

Per Program TV Formula Extends ASCAP Line Again

American Society of Composers, Authors and Publishers last week extended until Aug. 1 the right of television broadcasters to use its material without payment. Move was made as a means of removing all immediate thoughts of a deadline, and to allow time for the establishment of a per-program price structure, which independent tele stations have been asking, in comparison with the blanket-license terms just about agreed upon in entirety between the Society and the networks.

When ASCAP execs sat down a month or so ago with reps of the five tele networks as individuals, rather than a committee representing the National Assn. of Broadcasters, with which the Society could not agree on a basic deal, the terms they finally arrived at involved a blanket license only. In a.m. radio, licensees have a choice of a blanket or per-program plan. Indie tele ops apparently feel that they may be able to do better for themselves financially on a per-use system of payment to the Society, rather than a blanket pact. The Society is in the throes of settling up per-use terms, hence the extension of rights until Aug. 1.

RCA Names Csida As Head of A&R

RCA-Victor last week named Joe Csida head of its popular artists and repertoire division, after weeks of indecision. He replaces Jack Hallstrom, moving upstairs as assistant to general manager Paul Barkmeier. Csida has had no previous experience in recording, but he knows the music and artists end thoroughly.

Csida only recently joined Victor, as assistant to Jack West, head of the company's overall public relations. He will continue in that post and at the same time handle the a. & r. work splitting time between New York and Camden, RCA's home offices.

Naming Csida came as a surprise to the industry. It was well known that Hallstrom was not to stay in the post, that he would skip upstairs as Barkmeier's right hand, but no one ever suspected that Csida might take over.

Victor made two other changes. Jack Williams and Larry Kanaga switched posts. Kanaga was assistant director of distribution for RCA-Victor division. Williams was general sales and merchandising manager of the record division.

Goodman's Sellout, Mont'

Montreal, June 28.

Playing one-nighter at Royal Pavilion, Ideal Beach, last Wednesday (22), Benny Goodman did capacity 2,900 admissions.

RCA May Undersell to 39c On New Label; Starts Disking Artists

ASCAP and Pix Biz

Story in the Pictures dept. details the Motion Pictures Assn. of America's stance on the film producers' latest dickering with ASCAP.

The film men have two contrasting attitudes on the same issue.

SPA's Schulman To Explore Univ. Copyright Law

John Schulman, attorney for the Songwriters Protective Assn., is on his way to Paris to attend a meeting July 4 with representatives of 11 other countries which will explore the possibilities of the establishment of a universal copyright law. Confab is among members of the United Nations Educational, Social and Cultural Organization section on copyright. With Schulman as U. S. representative and experts on copyright are Dr. Luther H. Evans and Federal Court Judge Charles E. Wyzanski, Jr.

At the moment there is no reciprocal copyright agreement among various countries of the world, excepting among those signatories to the Berne Convention. The U. S. is not a member of the latter, but Canada is, and U. S. music publishers wishing to achieve automatic copyright among the Berne countries, copyright U. S. published tunes in Canada also and acquire that protection.

In preparation for the Paris meet, the UNESCO committee had dispatched questionnaires to virtually all countries seeking information on their copyright laws. These will be digested for the purpose of arriving at a universal reciprocal copyright law that would be acceptable to all countries. Russia, of course, would not be included; it has no reciprocal arrangements with any other country.

MUZAK SWITCHES PROD. PLANT TO KENTUCKY

Muzak is closing down its manufacturing plant in New York and switching all production to its recently completed factory in Elizabethtown, Ky. Executive offices, commercial service departments and recording studio facilities will remain in New York.

James W. Lukas has been appointed to the newly created post of director of programming at Associated Program Service, Muzak subsid. Lukas formerly held the post of program director at Associated. In his new position, Lukas will supervise programs, ad-publicity, research and product development. Leslie F. Biebel, formerly Associated's continuity chief, has been appointed program and promotion manager.

McDonald Deflates

Philly Orch 'Losses'

Philadelphia, June 28.

Harl McDonald, manager of the Philadelphia Orch., minimized reports that the symphony's British tour had been a "bust" financially.

Harold Fielding, the London impresario, who sponsored the Philadelphians in Great Britain, "wanted to overdramatize his losses," McDonald said. The orchestra played to capacity in every British hall, except the huge Haringay auditorium, in London. The prices were set too high for that first concert, McDonald said, but when they were lowered for the return visit the Orchestra packed Haringay.

McDonald stated Fielding brought the Orchestra to England as a "prestige gesture" and knew in advance that it was not a money-making proposition. The Philadelphians were guaranteed salary and expenses by Fielding before they left.

RCA-Victor will follow in the footsteps of Decca and Columbia Records in marketing a new low-price popular label within the next few weeks. Victor doesn't know what the platters will be called or at exactly what price they will be sold, but it has already begun recording semi-name artists for the new series. Four full disks, or eight sides, were recorded in New York late last week and over the weekend.

Victor has for some time sought to align the various costs involved in making platters for the cheaper market, especially with Decca and Columbia both manufacturing 49c (including tax) platters.

Under the circumstances, Victor may go Decca and Columbia one better. It may put out the new platters at 39c, including tax. Or it may line up with Decca and Columbia at 49c. The idea behind the possibility of dropping to 39c is said to be the company's desire to go into the lower bracket whole hog as long as it's forced into it.

Initial sides made for the cheaper series were by Jackie Searle, who cut "Four Winds and Seven Seas" and "Room Full of Roses"; Eve Young—"Ball Ha!"; "Some Enchanted Evenings"; Johnny Bradford—"Let's Take an Old Fashioned Walk"; "I Love You"; Tattlers—"Two Little New Little Blue Little Eyes"; "24 Hours of Sunshine." All were made since Friday (24).

Victor's new series will be marketed through regular distributor and dealer channels, according to execs. Decca's Vocalion platters are dispersed through independent distribrs, and Columbia's Harmony label is handled by Eli Oberstein's Wright Records, parent of the Varsity label line which Oberstein sells to chain and department stores at 35c retail, including tax. Latter is a new wrinkle in record distribution.

Midwest, New England Danceries Join Backing Of 'Nat'l Dance Week'

"National Dance Week," which General Artists Corp.'s one-night booker has been trying to put over without success for the past two years, has picked up the backing of the Midwest Ballroom Operators Assn. and the New England Ballroom Ops Assn. It's scheduled to occupy the week of Nov. 13.

MBOA's Larry Geer, Iowa promoter, and other members of both outfits are planning to go heavily into the idea of the "National Dance Week" as a means of possibly stimulating interest in name and local band promotions. They hope to achieve mag layouts of various kinds, tracing the dance back through tribal routines of hundreds of years ago, leading up to modern styles of working on a pine floor.

Costanzo Blocked Out Of Cole Trio in South

Memphis, June 28.

The municipal censorship board last week refused to permit bongo drummer Jack Costanzo to play a concert at W. C. Handy theatre with King Cole Trio. Reason advanced for the nix was that Memphis will not permit a white musician to play in an all-colored group. Costanzo is Stan Kenton's ex-bongo banger.

Cole put on two concert performances here today. A matinee at \$2.25 top for white patrons only, and evening show for Negro payees. The Handy, incidentally, is a Negro-only film theatre, located in heart of the Beale St. sector. It is named after the famed, veteran blues composer.

On a 40-city tour of the south, this marks the fourth town where Cole has been forced to forego services of Costanzo. Shreveport, Little Rock and Montgomery also put on the nix, but in advance of troupe's advent, and not by the municipalities officially, but by the promoters. Latter, however, did cite local laws as motivations.

Penguin Records inked Snub Mosley to an exclusive recording ticket. Batoner formerly was with Decca.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

**WEEK
ENDING
JUNE 25**

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is based on the records from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

| Pos. Pos. No. this last weeks wk. in log | | Artist | Label | Song | Pub. | Paul R | Ken S | Peter R | Roll W | Larry | Len M | Barry | Paul R | Herb T | Jan A | Jackson | Bill S | Rob L | Pat B | Jimmy | Ed Mu | Jack S | Jimmy | Marvin | Bill D | Stirling G | Sam S | |
|--|----|------------------------|-----------|-----------------------------|------------|--------|-------|---------|--------|-------|-------|-------|--------|--------|-------|---------|--------|-------|-------|-------|-------|--------|-------|--------|--------|------------|-------|---|
| 1 | 11 | Vaughn Monroe | Victor | Riders in the Sky | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 8 | Perry Como | Victor | Some Enchanted Evening | ASCAP | 2 | 1 | 9 | 1 | 8 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 10 | 1 | 2 | 1 | 4 | 10 | 1 | 1 | 2 |
| 3 | 10 | Gordon Jenkins | Decca | Again | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 7 | Perry Como | Victor | "A"—You're Adorable | ASCAP | 5 | 6 | | | | | | | | | | | | | | | | | | | | | |
| 5 | 6 | Vic Damone | Mercury | Again | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 4 | D. Shore-B. Clark | Columbia | Baby, It's Cold Outside | ASCAP | 8 | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 9 | Frank Sinatra | Columbia | The Hucklebuck | ASCAP | 5 | 4 | | | | | | | | | | | | | | | | | | | | | |
| 8 | 3 | M. Whiting-J. Mercer | Capitol | Baby, It's Cold Outside | ASCAP | 4 | | | | | | | | | | | | | | | | | | | | | | |
| 9 | 7 | Mel Torme | Capitol | Again | ASCAP | 3 | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 26 | Tommy Dorsey | Victor | Again | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 11 | 29 | Russ Morgan | Decca | So Tired | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 13 | G. Jenkins-Stardusters | Decca | I Don't See Me in Your Eyes | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 13 | 33 | Perry Como | Victor | Bali Ha'i | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 14 | 5 | J. Stafford-G. MacRae | Capitol | One and Only Highland Fling | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 15 | 10 | Vic Damone | Mercury | You're Breaking My Heart | BMI | 1 | | | | | | | | | | | | | | | | | | | | | | |
| 16 | 32 | Doris Day | Columbia | Everywhere You Go | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 17 | 15 | Russ Morgan | Decca | Forever and Ever | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 18 | 39 | Dinah Shore | Columbia | A Wonderful Guy | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 26 | Perry Como | Victor | I Don't See Me in Your Eyes | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | 9 | Connie Haines | Coral | How It Lies | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 21 | 3 | Ezio Pinza | Columbia | Some Enchanted Evening | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 22 | 9 | Margaret Whiting | Capitol | A Wonderful Guy | ASCAP | 10 | | | | | | | | | | | | | | | | | | | | | | |
| 23 | 39 | Perry Como | Victor | Forever and Ever | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | 10 | J. Stafford-G. MacRae | Capitol | "A"—You're Adorable | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 25 | 11 | Billy Eckstine | M-G-M | Somewhere | BMI | | | | | | | | | | | | | | | | | | | | | | | |
| 26 | 12 | Frank Sinatra | Columbia | Bali Ha'i | ASCAP | 2 | | | | | | | | | | | | | | | | | | | | | | |
| 27 | 8 | Stuart Foster | M-G-M | Some Enchanted Evening | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 28 | 20 | Sammy Kaye | Victor | Four Winds and Seven Seas | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 29 | 2 | Lorry Raine | Coast | It's Too Late Now | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 30 | 33 | Tommy Dorsey | Victor | The Hucklebuck | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 31 | 6 | Charlotere | Columbia | A Kiss and a Rose | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 32 | 5 | Orrin Tucker | Universal | I Need Lovin' | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 33 | 4 | Blue Barron | M-G-M | You're So Understanding | Barron-Pem | | | | | | | | | | | | | | | | | | | | | | | |
| 34 | 6 | Eddy Howard | Mercury | Kiss Me Sweet | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 35 | 8 | Kitty Kallen | Mercury | Dreamy Old New England Moon | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 36 | 24 | Vaughn Monroe | Victor | Some Enchanted Evening | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 37 | 14 | Jo Stafford | Capitol | A New Shade of Blues | BMI | 3 | | | | | | | | | | | | | | | | | | | | | | |
| 38 | 1 | Ray Anthony | Capitol | So in Love | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 39 | 13 | Dinah Shore | Columbia | Forever and Ever | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 40 | 16 | Dinah Shore | Columbia | Baby, It's Cold Outside | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 41 | 3 | Sammy Kaye | Decca | You, You, You Are the One | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 42 | 3 | Russ Morgan | Capitol | Bali Ha'i | BMI | | | | | | | | | | | | | | | | | | | | | | | |
| 43 | 2 | Peggy Lee | M-G-M | Merry-Go-Round Waltz | ASCAP | 8 | | | | | | | | | | | | | | | | | | | | | | |
| 44 | 3 | Art Mooney | Columbia | Some Enchanted Evening | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 45 | 42 | Frank Sinatra | Victor | Careless Hands | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 46 | 19 | Sammy Kaye | Decca | Bali Ha'i | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 47 | 7 | Bing Crosby | London | Who Do You Know in Heaven | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 48 | 16 | Dick James | Capitol | Ain't Misbehavin' | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 49 | 1 | Kay Starr | Columbia | San | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 50 | 33 | Tony Pastor | Decca | Lover's Gold | ASCAP | | | | | | | | | | | | | | | | | | | | | | | |
| 51 | 2 | Ella Fitzgerald | Allen | I Challenge Your Kiss | BMI | | | | | | | | | | | | | | | | | | | | | | | |
| 52 | 2 | Four Jacks | | | | | | | | | | | | | | | | | | | | | | | | | | |

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
June 25

National
Rating
This Last
wk. wk.
Title and Publisher

| | | | | | | | | | | | | | | | |
|-----|----|---------------------------------|----|---|----|----|----|----|----|----|----|----|---|----|-----|
| 1 | 2 | "Enchanted Evening" (Wmson) | 1 | 4 | 1 | 2 | 3 | 2 | 1 | 4 | 1 | 1 | 5 | 4 | 113 |
| 2 | 1 | "Riders in the Sky" (Morris) | 3 | 2 | 2 | 1 | 1 | 3 | 6 | 1 | 4 | 3 | 1 | 3 | 102 |
| 3 | 4 | "Forever and Ever" (Robbins) | 2 | 1 | 5 | | 5 | 4 | 10 | 3 | 3 | 2 | 4 | 1 | 81 |
| 4 | 3 | "Again" (Robbins) | 6 | 3 | | 10 | 2 | 1 | 2 | 2 | 2 | 10 | 2 | 6 | 75 |
| 5 | 5 | "A-You're Adorable" (Laurel) | 5 | 5 | 4 | 5 | 4 | 5 | | 5 | 8 | | 6 | 5 | 58 |
| 6 | 5 | "Cruising Down River" (Spitzer) | 4 | | 3 | 6 | 6 | 7 | | 6 | 5 | | | 2 | 49 |
| 7 | 8 | "Bali Ha'i" (Williamson) | 8 | | 7 | 3 | 9 | | 3 | 9 | 6 | 4 | 8 | 7 | 46 |
| 8 | 9 | "I Don't See Me" (Laurel) | 10 | 6 | 9 | 8 | 7 | 6 | 5 | 10 | | 6 | | | 31 |
| 9 | 9 | "Wonderful Guy" (Williamson) | 9 | 7 | 6 | | | 8 | 4 | | 10 | 5 | | 9 | 30 |
| 10 | 7 | "Careless Hands" (Melrose) | | | | 7 | | 10 | | 7 | 7 | | | 8 | 16 |
| 11 | 11 | "It's Cold Outside" (Melrose) | | 8 | 10 | | | | | 8 | 9 | | | 10 | 10 |
| 12A | 10 | "Kiss Me Sweet" (Advanced) | | 9 | | | 8 | | | | | 8 | | | 8 |
| 12B | 12 | "Blue Skirt Waltz" (Mills) | | | | | | | | | | | 3 | | 8 |
| 13A | | "Breaking My Heart" (Algonquin) | | | | 4 | | | | | | | | | 7 |
| 13B | | "Everywhere You Go" (Lombardo) | | | | | 10 | | 9 | | | | 7 | | 7 |

6,000-Capacity For New R. I. Dancehall

Warwick, R. I., June 28.
Palladium ballroom is scheduled to open Saturday (2) at Rocky Point near here. Replacing a dance pavilion washed away by the 1938 hurricane, the new structure has a capacity of 2,000 couples on its main floor while another 1,000 can be accommodated on an open "quarter deck."

Spot is operated by a corporation headed by Frank Di Maio. While name bands will be used throughout the season, no bookings have been announced as yet. Full-time orch will be Tommy Masso's outfit. Ballroom plans to be open on a Mon.-Wed.-Fri.-Sat. policy.

Mutual Picking Up Balboa Ballroom

Balboa Beach, Cal., June 28.
Ballroom here, on Saturday afternoons, starting July 2, will be the point of origin for 45-minute dance programs to be aired nationally over Mutual. Woody Herman band will do the first and Charlie Barnett's will wind up concluding ones. Nine will be picked up altogether.

Bob Murphy, ballroom operator, will pay line charges. Orchs will dig up coin for announcers. Shows will go out under billing of "Excursions in Modern Music."

Austin Symp Names Rachlin
Austin, June 28.
Ezra Rachlin of New York has been named new conductor of the Austin symph for next season.

MUSIC BOURNE TO LIVE

Columbia 38458

BOB CROSBY'S
"DON'T CALL ME SWEETHEART ANYMORE"

ABC MUSIC CORP.

IDON'T SEE ME IN YOUR EYES ANYMORE

LAUREL MUSIC CO.
1619 Broadway New York

Col. Stops Other Cos.

In 'Liberty' Ad Angle

Complaints by Columbia Records to Irving Berlin's attorneys have halted the use by rival recording companies of the gay '90s style type identified in all advertising with the show, "Miss Liberty." Columbia felt that since it has completed arrangements to record the cast of the show doing the score, that any use of the peculiar style type in advertising by rival recorders was encroaching on its territory.

Berlin's attorneys advised other diskeries against copying the type style in promoting disks.

Columbus Orch Suspends

Columbus, O., June 28.
With \$90,000 still needed before the 1949-50 playing season could be launched, the board of directors of the Columbus Philharmonic have agreed to suspend operations for the coming year.

Lescoulie the Thesp

Jack Lescoulie, former all-night disk jockey on WOR, New York, has been doing a considerable amount of freelance television acting during the past few weeks on N. Y. stations. He's been m.c'ing, doing dramatic parts, and last Friday (24) took the part of Joe Palooka in a video broadcast marking the 25th anniversary of the N. Y. Daily Mirror.

Lescoulie's place on WOR's all-night platter shows was taken by "Big Joe" Rosenfield's "Happiness Exchange."

Arnaz Cracks Mark

Hollywood, June 28.

Desi Arnaz orchestra broke a six-year record with his first week at the Mocambo, Hollywood, drawing 3,600 customers during his first week.

Old mark was set by Lena Horne with a 3,000 total in her first stanza.

Bands at Hotel B.O.'s

| Band | Hotel | Weeks Played | Covers Past Week | Total Covers On Date |
|-------------------|------------------------------|--------------|------------------|----------------------|
| Eddy Duchin | Waldorf (400; \$2). | 12 | 2,100 | 29,075 |
| Nat Brandwynne* | New Yorker (400; \$1-\$1.50) | 9 | 875 | 8,375 |
| 3 Suns-Paul Sparr | Roosevelt (400; \$1.50-\$2) | 2 | 775 | 2,075 |
| Dick Jurgens | Statler (450; \$1.50-\$2) | 5 | 1,000 | 6,600 |
| Carmen Cavallaro | Astor (850; \$1.50-\$2) | 5 | 3,975 | 18,600 |

* New Yorker, ice venue.

Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2 min.-\$1.05 cover). With Dick and Judy Bradley; upped to big 2,300 covers.
Frankie Masters (Boulevard Room, Stevens, 733; \$3.50 min.-\$1 cover). Conventions and proms boosted covers to sock 5,700.

Freddie Martin (Beachwalk, Edgewater; \$2 adm.). Humid weather hiked outdoor spot to 14,000 covers.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "Salute to Rodgers and Hammerstein" going hot. Giant 4,000 tabs.

Ted Streeter (Empire Room, Palmer House, 500; \$3.50 min.-\$1 cover). Sid Caesar swelled to 4,700 covers.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With Stuart Wade, Ruiz and Godfrey, Annette Warren, Tune Tailors. Fifth wk. Down to 3,125 covers.

Chuck Foster (Biltmore, 900; \$1-\$1.50). Fourth wk. Okay 3,425 covers.

Ted Fio Rito (Beverly Hills, 300; \$4 min.). Low 575 covers.

Desi Arnaz (Mocambo, 300; \$3-\$4 min.). First wk. Big 3,600 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon, \$1-\$1.15 adm.). Final week holding well at 12,000 admissions.

Cee Davidson (Chez Paree, 500; \$3.50-\$1 cover). Henry Youngman and Gertrude Neisen getting big prom turnout. Dandy 5,100 tabs.

Teddy Phillips (Aragon; \$1-\$1.15 adm.). Still going strong at 13,500 admissions.

Bobby Peters (Blackhawk, 500; \$2.50 min.). Conventions helped here. Upped 2,400 covers.

(Los Angeles)

Paul Neighbors (Aragon, Santa Monica; 6th wk.). Dipping 3,400 admissions.

Russ Morgan (Palladium B., Hollywood; 3d wk.). Good 10,700 admissions.

Songs With Largest Radio Audience

The top 31 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of June 17-23, 1949

| | |
|--|--------------|
| A Wonderful Guy—"South Pacific" | Chappell |
| "A-You're Adorable" | Laurel |
| Again—"Road House" | Robbins |
| Bali Ha'i—"South Pacific" | Chappell |
| Beautiful Blonde Bashful Bend—"Beautiful Blonde" | Miller |
| Candy Kisses | Hill & Range |
| Careless Hands | Melrose |
| Comme Ci, Comme Ca | Leeds |
| Cruising Down the River | Spitzer |
| Don't Cry, Cry Baby | Santley-Joy |
| Five Foot Two, Eyes of Blue | Feist |
| Forever and Ever | Robbins |
| Ilavin' a Wonderful Wish—"Sorrowful Jones" | Paramount |
| How It Lies, How It Lies, How It Lies | Morris |
| I Don't See Me In Your Eyes Anymore | Laurel |
| In the Good Old Summertime | Marks |
| Just One Way To Say I Love You | Berlin |
| Kiss Me Sweet | Advanced |
| Lora Bell Lee | Santley-Joy |
| Maybe It's Because—"Along Fifth Avenue" | BVC |
| Merry-Go-Round Waltz | Shapiro-B |
| One, Only Highland Fling—"Barkleys of B'way" | Warren |
| Need You | Choice |
| Portrait of Jennie | Chappell |
| Put Your Shoes On Lucy | Bourne |
| Riders In the Sky | Morris |
| So In Love—"Kiss Me, Kate" | Harms |
| Some Enchanted Evening—"South Pacific" | Chappell |
| Someone To Love | Warren Pub. |
| There's Yes Yes In Your Eyes | Witmark |
| Weddin' Day | Famous |

The remaining 22 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

| | |
|---|-------------|
| A Million Miles Away | Paxton |
| Always True To You In Fashion—"Kiss Me Kate" | Harms |
| Baby It's Cold Outside—"Neptune's Daughter" | Morris |
| Because You Love Me | Hemick |
| Dreamy Old New England Moon | Leeds |
| Every Time I Meet You—"Beautiful Blonde" | Feist |
| Everywhere You Go | Lombardo |
| Four Winds and the Seven Seas | Lombardo |
| Girl From Jones Beach—"Girl From Jones Beach" | Harms |
| Huckle Buck | United |
| Hurry, Hurry, Hurry | Dreyer |
| It's a Big Wide Wonderful World | BMI |
| Just For Me | Melody Lane |
| Look At Me | Jewell |
| Lover's Gold | Oxford |
| My Dream Is Yours—"My Dream Is Yours" | Witmark |
| Out of Love | Spitzer |
| Swiss Lullaby | Southern |
| Three Wishes | Herbert |
| While We're Young | Regent |
| Younger Than Springtime—"South Pacific" | Chappell |
| You're So Understanding | Barron-Pem. |

† Film musical. * Legit musical.

Ives for Ft. Worth

Fort Worth, June 28.
Folk singer Burl Ives, will be presented here Oct. 28 at the Will Rogers auditorium under auspices of Mrs. John T. Lyons. Other events include Nelson Eddy, Nov. 22, and Lauritz Melchior, Feb. 24. Ives has also been programmed for Dallas, Nov. 2 in the 1949-50 Community Course series at McFarlin auditorium.

Tops of the Tops

Retail Disk Seller
"Riders in the Sky"
Retail Sheet Music Seller
"Some Enchanted Evening"
"Most Requested" Disk
"Riders in the Sky"
Seller on Coin Machines
"Riders in the Sky"
Best British Seller
"Lavender Blue"

MAYPOLE MUSIC

Extend thanks to
THE DISK JOCKEYS, JUKE BOX
OPERATORS, DISTRIBUTORS, and
TRADE PRESS
for their co-operation and
support of our No. ONE SONG:

"A NEW SHADE OF BLUES" by
RUTH POLL, ANDY ACKERS
and JOHNNY FARROW

Recorded by
BILLY ECKSTINE on M-G-M
RAY ANTHONY on Capitol
JOHNNY MOORE'S
"THREE BLAZERS" on RCA Victor
and others to follow

MAYPOLE MUSIC INC.
22 East 67th Street, New York, N.Y.

HILLBILLY REGROOVED FOR LEEDS POP PLUG

Leeds Music, which bought the copyright of the tune, "Someday," from Bob Miller's Main Street Songs a few weeks ago, is prepping a switch with the melody. Originally a hillbilly hit in 1935, Leeds intends a full-blown plug on the tune as a pop. It has recordings by Vaughn Monroe (Victor, which is giving the disk a big promotional splurge as a followup to the same singer's "Riders in the Sky"), Buddy Clark (Columbia), The Mills Bros. (Decca), et al.

Leeds placed the tune in its Duchess subsid., a Broadcast Music affiliate. That occurred because Miller's Main Street outfit is a BMI firm. Jimmy Hodges wrote the tune.

Vannerson Now Reps Both Dorsey Bros.

Tommy and Jimmy Dorsey will both be represented, in New York, by the same man—Leonard Vannerson. Unique arrangement is based on the fact that Jimmy D. at the moment has no personal manager, therefore has no one discussing probable dates and terms with his agency, General Artists.

Vannerson is a sort of liaison between Arthur Michaud, T. D.'s personal manager, who lives in Hollywood, and Music Corp. of America's New York offices, which books that band. He will pick up the same sort of work between J. D. and GAC, except that if the case of the latter he will have closer supervision over dates offered.

T. D.'s \$7,300, Denver

Denver, June 28. Tommy Dorsey's band turned up one of the most satisfactory h.o. totals reaped recently by Lakeside Park here over the weekend. Playing three days, Friday through Sunday, Dorsey, worked to over 10,000 dancers and on a guarantee and percentage basis took out approximately \$7,300 as his end.

Dorsey is headed westward for his first visit to the Coast in almost two years.



FRANKIE LAINE
CURRENTLY
ORIENTAL
CHICAGO

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
June 25

This Last
wk. wk.

Artist, Label, Title

| | | | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denet's Mus. Shop) | Boston—(Boston Music Co.) | St. Louis—(S. S. Kresge Co.) | Indianapolis—(Pearson) | San Francisco—(Sherman-Clay) | Cleveland—(Burroughs) | Kansas City—(Jenkins Music Co.) | San Antonio—(Central Radio) | Minneapolis—(Don Leary) | Seattle—(Sherman-Clay) | TOTAL POINTS |
|-----|----|-------------------------------|--------------------------|-----------------------|---------------------------------|---------------------------|------------------------------|------------------------|------------------------------|-----------------------|---------------------------------|-----------------------------|-------------------------|------------------------|-----------------|
| 1 | 1 | VAUGHN MONROE (Victor) | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 4 | 1 | 1 | 1 | 106 |
| | | "Riders in the Sky" | | | | | | | | | | | | | |
| 2A | 2 | GORDON JENKINS (Decca) | 2 | 1 | | | 2 | 3 | 4 | | | 3 | 2 | 2 | 69 |
| | | "Again" | | | | | | | | | | | | | |
| 2B | 3 | PERRY COMO (Victor) | 3 | 3 | 2 | 2 | | 1 | 2 | | 3 | | | 3 | 69 |
| | | "Some Enchanted Evening" | | | | | | | | | | | | | |
| 3 | 4 | M. WHITING-J. MERCER (Cap) | 7 | 4 | 6 | | | 4 | 3 | 3 | 4 | 7 | | | 50 |
| | | "Baby, It's Cold Outside" | | | | | | | | | | | | | |
| 4 | 8 | PERRY COMO (Victor) | 9 | 5 | | | 6 | | 5 | 5 | | | | 5 | 31 |
| | | "Ball Ha!" | | | | | | | | | | | | | |
| 5 | 5 | G. JENKINS-STARDUSTERS (D) | 4 | | | 4 | 3 | | | | | 7 | | | 26 |
| | | "I Don't See Me In Your Eyes" | | | | | | | | | | | | | |
| 6 | 7 | MARGARET WHITING (Capitol) | 6 | 6 | | | 4 | 7 | | | 9 | | | | 23 |
| | | "A Wonderful Guy" | | | | | | | | | | | | | |
| 7 | 6 | BING CROSBY (Decca) | 5 | | | | | | 2 | | 9 | 8 | | | 20 |
| | | "Some Enchanted Evening" | | | | | | | | | | | | | |
| 8 | 6 | RUSS MORGAN (Decca) | 10 | | | | | | 5 | | 10 | | 5 | 6 | 19 |
| | | "Forever and Ever" | | | | | | | | | | | | | |
| 9 | 16 | DICK HAYMES (Decca) | | | | | 5 | | | | | 2 | | | 15 |
| | | "Room Full of Roses" | | | | | | | | | | | | | |
| 10 | | FRANK SINATRA (Columbia) | | | | 10 | 5 | | | | 6 | | | | 12 |
| | | "The Hucklebuck" | | | | | | | | | | | | | |
| 11 | 13 | STARDUSTERS (Decca) | | | | | | | | | | 1 | | | 10 |
| | | "Because You Love Me" | | | | | | | | | | | | | |
| 12A | 16 | J. STAFFORD-G. MacRAE (Cap) | | | | | 9 | | 7 | | 8 | | | | 9 |
| | | "A—You're Adorable" | | | | | | | | | | | | | |
| 12B | 14 | PEGGY LEE (Capitol) | | | | | | | 2 | | | | | | 9 |
| | | "Ball Ha!" | | | | | | | | | | | | | |
| 12C | 17 | B. CROSBY-E. KNIGHT (Decca) | | | | | | 9 | | 4 | | | | | 9 |
| | | "How It Lies" | | | | | | | | | | | | | |
| 12D | | DORIS DAY (Columbia) | | | | | | | | | 2 | | | | 9 |
| | | "Again" | | | | | | | | | | | | | |
| 12E | 9 | D. SHORE-B. CLARK (Columbia) | | | | | | | | | | 9 | 4 | | 9 |
| | | "Baby, It's Cold Outside" | | | | | | | | | | | | | |
| 13A | 10 | BING CROSBY (Decca) | | | 3 | | | | | | | | | | 8 |
| | | "Ball Ha!" | | | | | | | | | | | | | |
| 13B | 12 | DORIS DAY (Columbia) | | | 7 | | | | | | | 7 | | | 8 |
| | | "Everywhere You Go" | | | | | | | | | | | | | |
| 13C | 15 | VIC DAMONE (Mercury) | | | 3 | | | | | | | | | | 8 |
| | | "You're Breaking My Heart" | | | | | | | | | | | | | |
| 13D | 17 | TOMMY DORSEY (Victor) | | | | | 8 | 6 | | | | | | | 8 |
| | | "The Hucklebuck" | | | | | | | | | | | | | |
| 13E | | FRANKIE YANKOVIC (Columbia) | | | | | | | | | | 3 | | | 8 |
| | | "Blue Skirt Waltz" | | | | | | | | | | | | | |
| 14A | 8 | MEL TORME (Capitol) | | | 4 | | | | | | | | | | 7 |
| | | "Again" | | | | | | | | | | | | | |
| 14B | 17 | BLUE BARRON (M-G-M) | | | | | | | | | | 4 | | | 7 |
| | | "Whose Girl Are You?" | | | | | | | | | | | | | |

FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|--|--|---|--|---|
| SOUTH PACIFIC Broadway Cast Columbia | KISS ME, KATE Broadway Cast Columbia | MANHATTAN TOWER Gordon Jenkins Decca | SUPPER CLUB FAVORITES Perry Como Victor | CONNECTICUT YANKEE Bing Crosby Decca |

Disk Best Sellers by Companies (Based on Points Earned)

| Label | No. of Records | Points | Label | No. of Records | Points |
|---------|-------------------|--------|----------|-------------------|--------|
| Victor | 4 | 214 | Columbia | 5 | 46 |
| Decca | 8 | 176 | Mercury | 1 | 8 |
| Capitol | 5 | 98 | M-G-M | 1 | 7 |

On the Upbeat

New York

Columbia Records signed Ted Steele to a disk pact . . . Irving Fields and RCA-Victor running a letter contest hooked up with Fields' disk of "Wedding Song," which will give winners a free week at the Senator hotel, Atlantic City, where Fields is playing; contestants must recount how they proposed . . . Elliot Lawrence put trombonist Gene Hensler in place of Jap Harris, who quit to form a small unit of his own . . . Treniers, with Gene Gilbeaux, into Chicago theatre July 8. Bop City, N. Y., Aug. 4, and Blue Note, Chicago, Sept. 19 . . . Decca signed Carol Richards, Floyd Huddleston, Doles Dickens and Cecil Payne.

Pittsburgh

Phil Cavezza's band into Bill Green's with the Ink Spots . . . Lee Angelo orch opens two-week engagement at Idora Park, Youngstown, O., on Saturday (2) . . . Earl Mellen, who had a big dance band around here dozen years ago, back in the business, but this time at head of four-piece combo . . .

Dorothy Nesbitt, pianist at old Hotel Henry's Gay Nineties Room for years, into Spotlight Room of Jackie Heller's Carousel for indefinite stay . . . Al Marsico, Nixon Cafe maestro, will take six-week vacation from the nitery and spend it at his summer place in Ligonier, Pa. . . Terrace Room, William Penn hotel, closing down July 16 for remodeling, and Billy Catizone's trio will be dropped until middle of September.

Hollywood

Tex Williams' western orch remains at Riverside Rancho for another six months, plus half-year option more when he winds one-year stand July 7. He gets 65% of admish coin . . . Ike Carpenter band drawing flat \$1,200 for gig at Meadowbrook Club, Great Falls, Mont. . . Barclay Allen band replaces Jack Fina when Coconut Grove "Salute to Gershwin" show moves to Mark Hopkins, San Francisco, next week

Ray Hackett orch opening Tuesday (28) at the Mark Hopkins, Frisco. Tommy Dorsey band doing 29 straight days through Pacific Northwest, all one-nighters

except July 7-10 date at Jantzen Beach. Paul Martin band booked for July 21-Aug. 4 at Jantzen Beach.

Kenny Baker and Art Davis set up Kenart Enterprises to sell religious records made by Baker. First albums are "Strangers of Galilee," "Hymns of Praise" and "Hymns of Worship," with tenor backed by an organ . . . Nellie Luther set for four weeks, on a flat \$1,750 a week, at the Casbah, starting Aug. 2 . . . Harry Sukman doing piano solos at Sawtelle vets' hospital . . . Andrews Sisters' ball club beat K-LAC-TV team, 4-3 . . . RCA-Victor signed Phil Regan, last with Majestic . . . Sons of the Pioneers wind up a one-nighting tour of ball parks in Calgary July 9.

King Cole combo inked for week of Aug. 17 at Cro's, Frisco . . . Latest of 16 songpluggers out of work here are Ralph Harris, Peer Music, and Eddie Lagoon, Mills Music. No replacements contemplated . . . MGM Records, for the first time, will make a two-platter album of a musical score from a Metro pic, "Madama Bovary." Album will be released simultaneously with film . . . Victor Young scoring "Gun Crazy" for United Artists . . . Rozelle Gayle inked a 24-side series of platters for Aladdin Records . . . "Love at the County Fair," Glenn Spencer tune, tied in with (Continued on page 35)

CANADIAN DISTRIB TO PRODUCE M-G-M DISKS

Toronto, June 28.

Quality Records, Ltd., Canadian distributor of M-G-M Records, has started construction of a plant in Scarboro Township, Toronto suburb, where M-G-M disks will be produced. Quality currently distributes disks pressed at M-G-M's Bloomfield, N. J., plant at 85c retail, which may be reduced when the sides are produced on this side of the border.

New plant is expected to be in operation by the end of this year, Edward Joseph, formerly with M-G-M at Bloomfield, will be plant manager.

Manor Records Sued

By Pubs on Royalties

Suit has been filed in N. Y. federal court against Manor Records, independent diskco, by Harry Fox, agent and trustee for a group of music publishers to whom Manor owes royalties. Action seeks an accounting and payment for at least the two past quarters and possibly more. It's not disclosed how far Manor is in arrears.

Fox is representing a list of pubs in the action, but only five firms are named as complainants, Shapiro-Bernstein is among them.

Waring Feeds Pluggers

Fred Waring conducts his fourth annual outing for the music men assigned to contact him, next Wednesday (6) at his Shawnee-On-The-Delaware, Shawnee, Pa. Waring foots the bill for the entire affair, transporting the contactmen from New York in a chartered bus and supplying food and drinks.

Major part of the day is taken up by a golf tourney on Waring's own course, a part of the Shawnee lay-

YOU'RE HEARTLESS

TING-A-LING

(Waltz of the Bells)

THE DREAM OF OLWEN

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.

EVERY TIME I MEET YOU

from 20th Century-Fox's
"THE BEAUTIFUL BLONDE
FROM BASHFUL BEND"
Starring BETTY GRABLE
Written, Produced and Directed by
PRESTON STURGES
recorded by
MARGARET WHITING . . . Capitol
PERRY COMO . . . RCA Victor
BUDDY CLARK . . . Columbia
DICK HAYMES . . . Decca
ART LUND . . . M-G-M
GLORIA CARROLL . . . Dance-Tone

LEO FEIST, INC.

REMEMBER?

CARMEN LOMBARDI'S

BOO HOO

SHAPIRO

MUSIC BOURNE TO LIVE



Decca 2100
RUSS MORGAN'S
"Put Your Shoes
on Lucy"

BOURNE, Inc. 709 N. Ave. N.Y.C.

"A" YOU'RE ADORABLE (THE ALPHABET SONG)

LAUREL MUSIC CO

1619 Broadway New York

A NEW JIMMY McHUGH STANDARD

IT'S A MOST UNUSUAL DAY

Music by . . .
JIMMY McHUGH
ROBBINS MUSIC CORPORATION

AGVA Yanks Top Entertainers Out Of L.A. Press Club's 'Benefit' Show

Los Angeles, June 28.

Los Angeles Press Club had to put on its annual dance Saturday (25) night without the services of several top show biz entertainers when Eddie Rio, local chief of American Guild of Variety Artists, ruled that the clambake was not a charity affair and the performers would have to be paid approximately \$9,000. Press Club was throwing the ball to raise funds for new quarters and had widely advertised the appearance of Milton Berle, Dick Powell, Jack Carson, Bob Alda, Buddy Clark, Jimmy Durante, Constance Moore, The Diganos and the Mary Kaye trio.

Result of Rio's crackdown was Press Club's offer to refund money paid for tickets to the dance and for a gawking bleachers section in the Pan-Pacific Auditorium.

Henry Dunn, treasurer of AGVA, in New York, sustained Rio when Press Club officers appealed directly to him. After a day-long session with Rio Friday (24), however, the Club gave up the ghost. Rio took the position that the event was not for charity and had not been cleared by Theatre Authority. I. B. Kornblum, local head of TA, had issued no clearance.

Mixup came through the fact that the Hollywood Coordinating Committee, headed by Stanley Richardson, had helped line up the

(Continued on page 45)

Va. Beach, Saratoga For Connie Boswell

Connie Boswell goes into the Latin Quarter, Virginia Beach, July 7 for one week and later in the season moves into the Piping Rock Club, Saratoga. She opens the latter Aug. 15 for two weeks, with Joe E. Lewis.

Miss Boswell has been busy with dentists in N. Y. for the past few weeks since finishing dates at the Flamingo, Las Vegas, and the Mapes hotel, Reno.

AGVA TO PRESS ASSAULT RAP VS. HUB AGENT

Boston, June 28.

American Guild of Variety Artists is pressing charges against Bozo Kimball of the Ford Agency, for allegedly assaulting AGVA organizer Herbert Gehan. Hearing is slated for later this week.

It's alleged Kimball got into an argument with Gehan over working conditions at the Rio Casino, Boston, booked by the Ford office, and struck the union rep. Gehan was hospitalized with a broken nose, N. Y. branch of AGVA reveals.

Crotona, N.Y., Shubert, N. H., Installing Vaude

The Crotona theatre, goes into an eight-act, two-day policy July 4. Shows will be in on Monday and Tuesday.

Initial bill comprises Jack Leonard, De Lage & Shirley, Angie Bond Trio, Three Poms, Bob & Diane, Madcaps, Edwards Bros. and Anthony. Allyn & Hodge.

Shubert theatre, New Haven, will have an eight-act policy as a one-day stand starting Oct. 1.

Al & Belle Dow agency is booking.

Billy Eckstine into the Bowery, Detroit, Aug. 1.

'R-H Salute' Packing 'Em In at Chi's College Inn

Chicago, June 28.

"Salute to Rodgers and Hammerstein," third production in "salute" series at College Inn of Hotel Sherman, continues to hold room attendance at an all time high.

Show opened May 17 and has played to 17,032 payees thus far, shooting to its highest week June 10-17 with 4,135 covers. Inn's capacity is slightly below 500.

Torrid Weather Gives Atlantic City Continued Record-Breaking Biz

Atlantic City, June 28.

Hottest June weekend in history of resort boomed the crowd here, giving spots best business in years, with chances that when figures are compiled that a record will be broken.

Weekend followed a week of hot but bright weather. It's ideal for a resort with no rain having fallen all month, to the despair of farmers.

Weather boomed all businesses. Hotel reservations jumped until the SRO out sign was dangling from all the big hotels. Most of the smaller places were also filled. Renting of cottages, at a lull since mid-March, with both residents and prospective summer people playing a waiting game for a price, picked up and a great many "for rent" signs disappeared.

Season is away to an early start. Frank Sinatra, on Steel pier for three days, did top business. To top it off Sinatra crowned the Miss Atlantic City of 1949 at annual ball (\$7.50 per head) at Hotel Traymore Saturday (25) night. Got good reviews and also made front pages as he crowned Miss Terry Gualtieri as "Miss Atlantic City."

Torrid weather has cued most top spots to add additional entertainment opening their air-conditioned rooms to vie for nitery trade. The 22 Club at Ambassador with no cover policy starts season Friday (1) with Joey Singer's orchestra, Carole Stevens and Pat and Grayce.

Vaude Comeback Cuing Major Agcys. To Woo Middle-Bracket Talent Again

Grade to Continent On Talent, Finalize Facts

London, June 28.

Lew Grade off to the Continent June 28, and will cover Holland, Belgium, France and Italy. He will explore the latter field as new ground for imported American talent and also finalize all arrangements made for importation of acts from the other countries next year.

Meanwhile he confirmed bookings of Peggy Ryan and Ray McDonald for a Moss circuit tour, opening at Empire, Glasgow, Aug. 22. Kenny Baker is due here for Moss Empires, opening Hippodrome, Birmingham, Sept. 5. Rudy Vallee is also one of his bookings and is due here early March.

Meanwhile Dave Barry, who opened at the Palladium this week, has proved such a hit that Val Parnell has immediately booked him to return next September.

WHITING DOESN'T LIKE PIC, NIXES N. Y. CAP

Hollywood, June 27.

Using contract clause permitting her to approve the picture playing with her stage appearance July 7 at the Capitol theatre, N. Y., Margaret Whiting has cancelled the date. Nixing by the thrush came when "In the Good Old Summer-time" was switched by Metro bookers into the Music Hall. Singer figured another pic, reportedly "Scene of the Crime," wouldn't help her gross at the Capitol.

Her contract was drawn up in the late summer of 1946, but she postponed, signed acceptance indefinitely so she could work from the Coast on the Eddie Cantor airshow. Loew's, it is understood here, will announce that she'll fill date later.

Major talent agencies are looking to the new vaude boom to counterbalance revenue being lost in theatre-band operations. Majors as well as the independents who have been handling mainly name acts are now romancing the lower bracket talent as well.

Since economic conditions preclude the selling of expensive band packages, alternative is to sign upcoming talent for tours such as the bill lined up by RKO for a 12-week route.

The agencies realize it will be some time before act departments of this type will start paying off. However, most are gambling on the new order of things. Another factor behind the move of concentrating on lower priced talent is the possibilities of feeding these acts to television. Then again, there's always the chance that from the myriad of new talent signed there will develop some name acts.

Currently, band packages sales are at lowest point since the swing craze started in 1936. It paid off handsomely while it lasted and could not garner enough talent for such packages and had to buy it from independents. Now that band sales have dipped the percenters are getting to work on the smaller salaried acts.

In this connection, it's interesting to note that Music Corp. of America has booked only two acts at the N. Y. Palace. Since vaude seems to be in the ascendancy again, it will have to revise the basic concept of the act dept. to garner this new theatre business.

2 More Drop Vaude

Two midwest houses are dropping vaude for the summer. Stratford theatre, Chicago, which plays weekend shows, and the Palace theatre, Rockford, Ill., will go straight pix.

The Stratford is booked out of the Charles Hogan agency, Chi., while the Paramount office, N.Y., books the Rockford.

Thanks for this Wonderful compliment, and your splendid cooperation

GUS VAN

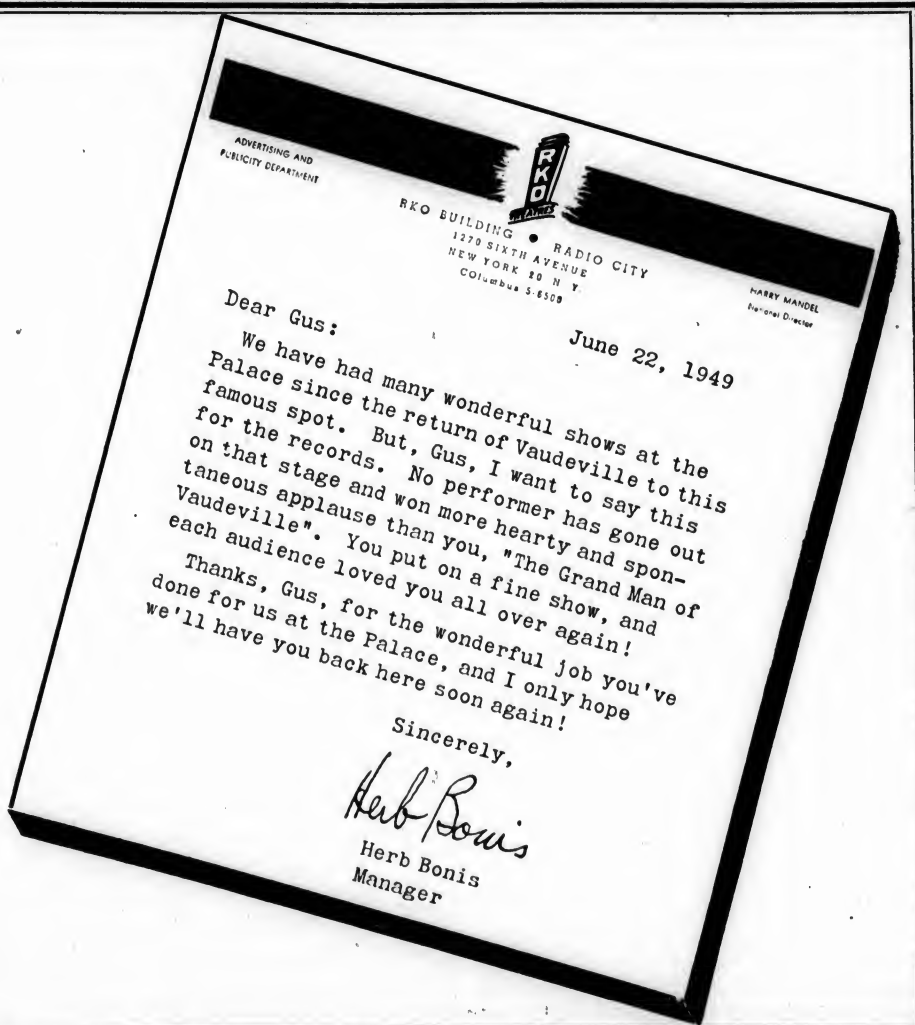
Personal Representative:

FRANK TAYLOR

Associated Booking Corporation

• 745 5th Ave., New York

• 203 No. Wabash Ave., Chicago



Night Club Reviews

The Casades, N. Y. (HOTEL BILTMORE)

Harold Barry, Kathryn Duffy Dancers (10), featuring Christina Carson, Dorothea Melvin, Deirdre Deeds, Shirlee Fenton, Clara Knox, Carmelita Linza, Jill Melford, Helene Wenzel, Yvonne Tibor, Joanna Vischer; Jack Edwards and Harold Nagel orchs featuring Suzanne Gilbert; no cover or minimum.

Eddy Duchin's dansapation may be enough to draw 'em at the Waldorf's Starlight Roof, and the dance music and atmosphere is apparently sufficiently potent for the St. Regis Roof, while the Astor, Statler and kindred roofs rely on name bands and an occasional singing name, but the Biltmore is smart in splashing with a floor-show. By and large, it's not a costly revue, but the Kathryn Duffy Dancers make much of their opportunities, alternating with Harold Barry, song-and-dance emcee, and Jack Barry's vocalizing in between the latter heading his own band. On the dance stuff, Harold Nagel, long standard here, continues to click with his svelte waltzes and Latin sets.

The prime splash comes from the Duffy dancers, a versatile and comely group whose feature flash numbers, such as "County Fair" and "Fantasy of the Birds," constitute the prime appeal of the show. The "fair" number is atmospherically gay and colorful with hurdy-gurdy, balloons and kindred props. Christina Carson is standout in a

zingy "Ponies on Parade" sequence, featuring some of her own fast whirls to excellent returns. She is the ringmaster and her four ponies comprise Dorothea Melvin, Deirdre Deeds, Shirlee Fenton and Clara Knox. In the "Fantasy of the Birds," flash, Helene Wenzel, a stately looker, and the balleting Miss Knox have Carmelita Linza, Jill Melford, Yvonne Tibor and Joanna Vischer as prime aides.

This is a seasoned line, long-time at The Thunderbird, class Las Vegas hostelry, which of course accounts for a well-knit sequence of terp routines. Kathryn Kuhn gets credit for some okay satirical displays.

Barry, an alumnus of Abe Lyman and kindred bands, works hard and to general good returns but should edit his stuff sharper. The chatter about what's wrong with femmes and what's right with the men's old-hat and not worth the few snickers it gets. His legmanias reminds of the Roy Bolger influence, and is generally effective, albeit inclined to run fulsome. He does an okay jitterbug routine to "So Tired" but "MacNamara's Band" is not big league for the Biltmore. Incidentally, the atmospheric Cascades—with its live streams of water—continues as a New York landmark. Like the Waldorf, the Biltmore's "roof" garden is still a couple of stories below the actual peak. Roof is not air-conditioned, relying on the open spaces and the cascading water effect to achieve atmospheric comfort.

Plaza and Sherry-Netherland

Hotel Plaza's Rendez-Vous (grill) room is remaining open all summer, having been done over for the hot spell into a gay and cool motif. This is apparently one of the best drawing spots in Gotham, thanks to the expert maitre'ing of Gigi, ex-Le Coo Rouge, but now supervising all the public dining rooms in this Hilton hostelry. In between, Gigi also runs the Montauk Surf Club; incidentally, another Hotel Plaza headwaiter, Jules, who runs the Oak Room, has the summer stint at the Atlantic Beach Club.

The Rendez-Vous room accents Payson Re, with his American brand of dansapation, but Nicolas Matthey's Royal Tziganes seem to register better, especially with the late dining bunch. Matthey is a Maisonette Russe and Casino Russe vet, hence knows the feel of the Franco-Russe "character" rooms, and whether dispensing "society" dansapation or the Continental melodies, he registers with the customers. There's the usual 6:30-8 p.m. pre-theatre "no tax" table d'hôte dinners, but a \$1.50 and \$2 covert obtains thereafter.

The Sherry-Netherland has inducted Cy Coleman into its enlarged airconditioned bar, and the Steinway interludes for the dinner and supper drop-in trade are a fetching addition. The SN, unlike the nearby hostleries "on the Plaza"—the Pierre, Savoy-Plaza and the Hotel Plaza—has never gone in for "entertainment" in its public rooms, but the musical bar is entr'acte to a more extended policy in the fall. Either the Vanity Fair or the grillroom will become dine-and-dance spots. Abel,

Venetian Room, S.F. (FAIRMONT HOTEL)

San Francisco, June 23.
Danny Thomas, Ernie Hecksher Orch (10); \$2 cov'r.

Having it all his own way opening night, with the plushy patrons harking on to every song and gag, Danny Thomas kept the jam packed room jumping (525 covers instead of the customary 450) for 65 minutes, and corraling himself a Frisco fandom that will stand him well for many seasons to come. Working easily and smartly from his opening item "Drink Thomas-Cola," a satire on advertising, and interlarding a punchy story concerning a customer, a waiter and a missing lobster, Danny Thomas breezes into a sock yarn about a bus trip and then panics them with his classic "No Jack" routine and winds to an uproarious ovation.

Comic shows his more subtle side with his chant "Arabesque" dubbed as "Ode to a Waiting Syrian," which rocks the crowd. It is bravo material and rates the appreciation it snags. Other items in addition to ad libs, include a medley of songs from his p.l.x. "Wifepoof Song" makes a terrific finale.

Music by Ernie Hecksher Orch, for show and terping, is capably handled. Ted.

Carnival, N. Y. (FOLLOWUP)

Harold Minsky's Carnival show has achieved pace and sparkle since its opening a month ago. Equally important is the fact that it is enticing more customers, by elimination of the \$3 top admission charge and lowering of menu tariffs.

Substitution of Maxie Furman as house comic is extremely beneficial. He projects well vocally and comedically and puts a lot of zing into his work. There's also a better selection of skits. Both are devoid of blue stuff and come off excellently. Murray Briscoe continues as straight.

There's also been a general replacement of acts. Most interest is provided by the Piero Bros., the Argentine jugglers, who click. Elisa Jayne, personable contortionist, registers in a brief bit. Her act has been pruned and doesn't show up to usual advantage. More of her act would help considerably. Another newcomer is Suzanne Shaw (New Acts).

The femme charm contingent is topped by Nevada Smith in a personable strip, and Gene Courtney, who'll have more to do when she returns to sketch work. Steve Condens continues with good novelty. Production tunes are by Ralph Young and Muriel King. Jose.

Sundown Club, Phoenix

Phoenix, Ariz., June 20.
Dorothy Began, Dottie O'Brien, Artie Wayne, Eddie Peabody, Sandy Sandijer Orch (7); no minimum.

This snappy layout gains heftiness via the potent combine of Eddie Peabody, still Mr. Banjo, and Artie Wayne, up-and-coming vocalist.

Show tees off with terper Dorothy Began doing a fast routine of plain and fancy steps, followed by Dottie O'Brien in a brace of well projected vocals. Former name band chirper has an easy delivery and knows how to sell for maximum effectiveness. Among her items are "Them There Eyes" and Cole Porter's "Let's Do It."

Wayne, on next, is a strong fave here and was in especially good voice for responsive results. Routine comprises "Johnny Get Your Girl," "Again," "Temptation," and "Candy Kisses," with Wayne whamming every number across for top returns. He's equally facile with ballads and fast tunes, and looms as a buff performer for the bigger eastern spots that will comprise his itinerary this summer. Following solo spot, Wayne and Dot O'Brien join up to duet "A—You're Adorable" and "Bebop Spoken Here" for additional plaudits.

Show is solidly wrapped up by Peabody, who seems to gain added effectiveness with the passing years. His turn is exceptionally lengthy for a niteray act and mostly runs to finger work on such oldies as "Sweet Sue," "Sunrise Serenade," "I'll See You in My

Dreams," "Shine On Harvest Moon," "Baby Face," etc. Withal, it's flavorful stuff and better adapted to banjo thumping than most pop pieces, making a reminiscent appeal to the oldsters in the audience. Peabody's line of gab isn't too forte, but he's an ebullient performer with a magnetic hold on his audience. Business spurred for the last of the name shows here until the fall. Interim policy of lesser acts will prevail for a month or so. Jona.

Show Bar, K.C.

Kansas City, June 23.
Weela Gallez, Tommy & Margot Conine, Rand & Raymond, Velma Corey, Dave & Tom Reiser Orch (4); no cover or minimum.

Show Bar is going right ahead into the summer season with its established policy of continuous shows with no cover and no minimum.

Tommy and Margot Conine lead off with session of fast modern tap, working in challenge, precision and rhythm routines. Kids are good-looking pair, and terping is snappy throughout. Second spot goes to Gene Rand and Dick Raymond (New Acts) back for the second time with their songs and comedy. Song styling is forte of Velma Corey, vocaling in five languages such faves as "Indian Love Call," "Jalousie," "Yiddish Mommie" and "Marie." She rates among the tops in melodious range and smooth control, handling each number for maximum results, but getting biggest returns on the better known numbers.

Weela Gallez has been brought back, and she does more than 20 minutes of her ultra-sophisticated, and at times almost ribald, song-stories. Reception is as solid as during her first session here, and evidently she will be good for spot on the bill periodically. She's also sharing the m.c. chores with Gene Rand, and fills a spot between shows with Dave Reiser in a song-guitar duo. Reiser's crew—Hammond organ, trumpet, electric guitar and drums—work show two ways, backing each turn and coming in for specialties on own. Quia.

Carrousel, Montreal

Montreal, June 28.
Jackie Coogan, Ann McCormack, Pilar Gomez, & Frederico Rey, Catron Bros., Marcel Dore Orch, Jimmie King Quartet; minimum \$2-53.

Following the Guy Kibbee click of a month ago, manager Jean Maurer has set Jackie Coogan as headliner of current show. The reaction other than curiosity, is only fair. Lad opens with a few routine gags, goes into a couple of long stories that could stand trimming for better effect, and then teams with the Catron Bros. for a strip impress that picks up a few yocks.

In the vocal slot, Ann McCormack (Coogan's wife) works hard with ballads, including "True to You" from "Kiss Me Kate." Songstress has energy and power and her patter with Coogan is one of the better things in his act. The Catrons, who missed on their last Montreal try, return with a much tighter offering, although they could still cut gags and situations for greater impact. Pilar Gomez and Frederico Rey, Spanish terpers, have much fire and authenticity in routines. Nifty costumes point up act and their staccato castanet and heel-clicking brings salvos. Marcel Dore's band backs the acts with the Jimmie King combo in the relief spot. Neut.

Emerald Room, Houston (HOTEL SHAMROCK)

Houston, June 28.
Hildegard with Salvatore Gioe; \$7.50 minimum.

Hildegard, at \$9,500 a week for three weeks, opened the oilman Glenn McCarthy's Shamrock Hotel Thursday night (23) in her first Texas booking. With exception of a 550 crowd the second night, she has played to Emerald Room capacity of 750 (no cover, \$7.50 a person minimum) through Monday and is making McCarthy's bigtime talent gamble look like a paying way to get his hotel some of the fancy prestige he wants.

Hildegard does one show nightly (advertised as one hour, but every show has run 15 minutes over) in a Bible Belt state where public niteries and cafes cannot sell liquor. Texas has package law, so Emerald Room has to pay its way on food, wine and setup charges.

Shamrock says the big (150 by 150 feet, no pillars) Emerald Room has grossed above \$7,200 nightly since Hildegard opened, except second night, which did \$5,100. No reason given for thinned crowd second night.

Hildegard may make some show biz history in Texas if she can hold her draw through three weeks. Getting 500 to 750 nightly at Shamrock prices (average Emerald Room check for two is above \$25) never done in Texas and even more noticeable here in June and July, the dead season. But until the Shamrock, dough-loaded Houston-

(Continued on page 46)

★THE LANGS★



"TOPS" in DAZZLING THRILL-A-BATICS!

Montreal Standard says:

"Maintain a high level with fancy acro work. Act has showmanship speed and precision that pick up much applause."

BELLEVUE CASINO UNTIL JUNE 29TH

Then booked outdoor season until October 1 — Thanks to SAM LEVY BARNES CARRUTHERS, Chicago, Ill.

TANYA and BIAGI

AMERICA'S SMARTEST SATIRICAL DANCERS

Just Completed 8 Successful Weeks

LATIN QUARTER

NEW YORK CITY

Thank You, LOU WALTERS

Management:

HARRY ADLER and DUDLEY GILBERT

ADLER-DUNN AGENCY

165 West 46th Street

New York City

NOW
STRAND
New York

Pers. Mgr.:
JACK TALAN

YOUNG MAN WITH AN IDEA

SONNY HOWARD

My Sincere Thanks
to **HARRY MAYER,**
ZEB EPSTEIN and
HARRY ANGER.

Direction:
GENERAL ARTISTS CORP.

MAXINE SULLIVAN

Personal Management:

JACK BERTELL

RADIO ARTISTS CORP.

YOU MUST VISIT
RAILWAY LOST PROPERTY
when in LONDON for Bargains in
Furs, Fur Coats, Luggage, Travel
and Sports Goods.—76a, VIC-
TORIA STREET, S.W. 1.

AGVA Members Plenty Riled Over Barto's Stalling

Increasing agitation among members of American Guild of Variety Artists is seeking a showdown from national administrative secretary Dewey Barto as to whether he intends being a candidate for election to the national board or retain his current post.

Membership is pointing up that during the initial convention when Dave Fox, then eastern regional director, was nominated for an AGVA post, Barto objected on the grounds that no paid employee of the union should run for office, claiming it as an unfair advantage over other nominees. This was based upon premise that because of an employee's contact with members, he was in a better spot for electioneering. Members now feel that the same objection should apply to Barto.

Barto has already indicated he'll resign as soon as a successor is appointed by AGVA national board. Meanwhile, Bill Feinberg, former secretary of AFM Local 802, is being boomed for the post. Others mentioned are Fox and Vic Connors. AGVA field representative, Jimmy Lyons, eastern regional director, previously mentioned, has withdrawn from the race.

Comic's Telecasts Hypo Biz in Chi Nabe Bistro

Chicago, June 28.

While most niteries have been meaning about inroads of television on their spots, Helsings', Chi nabe bistro, has been jammed nightly with Al Morgan, local comic-pianist, credited for the hypo via his WGN-TV show Wednesdays. He has also been picked for the disk jockey show at the Chicago theatre, July 8. After date and two-week rest, Morgan returns to Helsings Aug. 5 for another 13 weeks.

Tab on the video show has been picked up for another 13 weeks by Helsings and Tele-Tronics, Inc., set distributors.

SAUTER HEADS PROD. FOR 'NIGHT OF STARS'

James Sauter has been named chairman of the producing committee for the 16th annual "Night of Stars" benefit for the United Jewish Appeal, slated for Madison Square Garden, N. Y., Nov. 14. Sauter, on the producing committee of this affair for years, succeeds Robert M. Weitman, Paramount theatre managing director. Nathan Straus is overall chairman of the event.

Honorary chairmen of the producing committee will be Barney J. Balaban, Paramount; Nate J. Blumberg, Universal; Jack Cohn, Col., and Albert Warner, WB. Co-chairmen will be Marvin H. Schenck, Louis K. Sidney, Ed Sullivan, Weitman and Arthur Knorr.

Committee members comprise Don Albert, Harry Anger, Milton Berger, Maurice A. Bergman, F. William Boettcher, Ben. A. Boyar, Paul Braeco, Leo Cohn, Alan Corelli, Russell V. Downing, John Dugan, Ernest Emerling, Zeb Epstein, Gus Eysell, William Feinberg, Max Fine, Henry Frankel, Moe Gale, Joseph C. Glaser, John Goodson, Abel Green, Lester B. Isaac, Harry Kalcheim, Nat Kalcheim, Dave Katz, Ray Katz, Abe Lastfogel, Leon Leonidoff, Harry Levine, Harry Mayer, Richard McCann, John McInerney, Charles Miller, Solly Pernick, Sidney H. Piermont, Larry Puck, Sam Raueh, Thomas G. Rockwell, Frank Roehrenbeck, Harry A. Romm, Leonard Romm, Herbert I. Rosenthal, Harry Rubin, Manie Sacks, Robert Shapiro, Sol Shapiro, John Shubert, Michael Todd, Fred Waring, Arthur Weill, David Werblin and Louis Yeager.

Palace, Chi, Installs Vaudfilm Policy July 14

Chicago, June 28.

Palace theatre will start vaude policy July 14 on once a month basis with reduced prices. House is scaling down to 80c weekdays and 98c weekends. Special concessions have been made with the musicians and stagehands unions for tryout period.

Pat Rooney heads the first bill of eight acts with "Judge Steps Out" as screen feature.

Vaude, Cafe Dates

Benny Fields into Beverly Hills Country Club, Newport, Ky., Sept. 2.

Rowena Rollins inked for Latin Quarter, N. Y., Aug. 18.

Evelyn Knight into the Chicago theatre, Chicago, July 8.

Benny Youngman set Aquashow, Flushing Meadows, N. Y., July 19.

Ben Blue packed for Palladium, London, Aug. 15.

Peter Lorre packed for a tour of Stoll theatres, England, July 4.

Borrah Minevitch Rascals, Palace theatre, Blackpool, England, starting Sept. 19.

Landre & Verna, Roger Ray and Galli-Galli set for Roosevelt hotel, New Orleans, July 27.

Betty Reilly has signed a personal management contract with Jack Spencer. Bookings will be handled by General Artists Corp.

Heat Wave Melts N.Y. Cafe Biz

Broadway and eastside cafes were blitzed out of the better part of their grosses by the heat wave of the past week, with biz diving more than 40%.

The worst part of it is that cafes now depend on weekend receipts to counterbalance slim early week takes. Town's spenders took off to beaches and resorts starting Friday (24), and consequently the N. Y. nocturnal play spots took it on the chin. Even the river-front Riviera, Ft. Lee, N. J., felt the pinch, although not as bad as the midtown boites.

Another contributing factor to boniface woes is that the business drop came at a time when cafes are usually loaded with graduation parties. Number of these celebrations also were cut down considerably.

SQUARES DIDN'T GO FOR SQUARE DANCES IN PITT

Pittsburgh, June 28.

Although square dancing may be a big thing in niteries elsewhere, Pittsburgh operators have just about given up on it following the latest experience of Ankara. Spot instituted the novelty to the accompaniment of terrific fanfare and then dropped it after just two sessions when nobody displayed interest.

Ankara was not the first cafe trying the stunt. Copa downtown did it several months ago but gave it up when it didn't payoff.

AGVA

Continued from page 43

talent for the show and apparently gave Press Clubbers the idea that everything was okay.

Some 2,000 reserved seats at \$2.50 per and 100 general admissions at \$1.50 had been sold. Club paid \$1,500 for the auditorium and had also contracted for a 22-piece band of Local 47 musicians led by Manny Harmon. These costs couldn't be dodged and the show was transformed into a straight dance.

New, But Important

Press Club is a comparatively new organization, but last year it had President Truman as its guest of honor on one of his pre-election "state of the nation" campaign tours. One puzzler was the utterly dim understanding the Club's program committee had about the workings of theatrical unions. This appeared due in part to the fact that Richardson and the Coordinating Committee, without any jurisdiction, had given the green light. Last year, before Rio took office, the Press Club tossed a money-raising affair for itself at the Palladium and free acts were put on by Van Johnson, Bob Hope, Durante, Hoagy Carmichael and Danny Thomas. Theatre Authority was given no percentage of the take. Richardson and the Coordinating Committee helped marshal the talent.

While no union cracked down last year, Rio has waged an intensive campaign against all attempts to put the bite on performers for free appearances since he took over the local AGVA spot last March.

Miami's Summer Biz Below Par, But May Recoup from Conventions

By LARY SOLLOWAY

Miami Beach, June 28.

Postwar advertising and publicity buildup for the Miamis which brought a banner 1948 summer season, isn't shaping up too well thus far in '49, with hotel, niteries and other operations wondering what happened to the Tatin, southern and small town tourist trade. Business has been far below other years.

To add to the woes, newly elected Miami Beach councilmen, have forced politicians to clamp down on all gambling, with the town shut tighter than a drum.

Another evidence of the nervousness and tension resulting from the competition for patronage has been

the revival of the entertainment feud between hotels and the few cafes running, with the niteries men forcing police to crack down on such swankeries as the Sherry Frontenac, Saxony and Hyde Park via a local ordinance forbidding any stage shows in the hostleries.

Hotels were presenting layouts featuring the better type of niteries act, who, besides salaries, were also getting room and board. Hotel Assn. reps claimed they feared this "Borscht Belt" type of operation would result in loss of prestige and the better class guests.

On the gambling side, it looks like the clampdown will last at least until winter, though there has been a heavy campaign for legalized gambling. Chance for passage of such a law in the upcoming state legislature meet this summer seems slim, what with heavy pressure being brought by the reform elements to keep all forms of gambling out.

Meantime, some of the hotel group are quietly organizing to get okays on night club licenses to permit shows. They feel that AGVA and AFM will back them up, through prospect of more employment for their card-holders.

Majority of hotels this week, saw a biz pickup, with reservations reported heavy for July and August via several big conventions.

Midwest Dates

Chicago, June 28.

Joe E. Lewis ends the star attraction policy of the Chase Club, St. Louis, after two-week stint beginning June 27 with Merriel Abbott Ice Revue in for the summer season.

Lenny Colyer set for the Pastime Club, Des Moines, July 25. Jean Edwards into the Lake Club, Springfield, Ill., Oriental has for its July 21 show, Lassie, film canine, Penny Singleton, and Dick Jones.

Joey Bishop plays the Stork Club, Council Bluffs, July 1 followed by Lenny Kent two weeks later.

Lind Bros. held over again at the Vine Gardens, until Labor Day. Stan Kramer puppets added to Chez Paree show July 1.

Johnny Barnett had his option picked up at the Rio Cabana. Jay Seller joins the ice show at the Chicago Railroad Fair.

Lanny Ross heads the Elkhart Fair, Indiana, show Aug. 10. Maurice Rocco set for the Flame Room, Detroit, July 22. Al Borde will set up Coast office this summer but will also retain Chi agency.

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY
MARCH 9th, 1949

MCA WM. MORRIS AGENCY

WHO SAID—
"BUSINESS IS OFF!"

10TH WEEK
AT THE
RUE ANGEL

RUE ANGEL
SUNSET STRIP
HOLLYWOOD, CALIF.

EDDIE & TONY
c/o Phil Bloom Agency
Hollywood, Calif.

Dear Eddie & Tony:
Since you boys and your club
ladies act opened at our club
ago, we have played to sell-out
nightly. We also appreciate the
cooperation and spirit you have
given to the club and your work
for a long time. Wishing you
continued success and with best
wishes.

Sincerely,
Earle Riggins.

EDDIE and TONY

GRUBIN
(The Wheelchair Comic)

SANTRO

IN

"OFF THE RECORD"

Publicity:
NORMAN MILLEN

Exclusive Management:

PHIL BLOOM AGENCY, 8506 Sunset Blvd., Hollywood, Calif.



HELENE and HOWARD
CURRENTLY
LATIN QUARTER
NEW YORK

HARRY COOL
and the
MEL BRANDT TRIO
Opening July 1
Casa Bonita Lounge
Chicago, Ill.
Exclusive Management
BILLBOARD ATTRACTIONS, Inc.

WANTED
Flagpole sitter. Beautiful female.
Good employment. Money no object.
Contact Max Ragel & Associates, 60
Park Place, Newark 2, N. J., Mitchell
3-4737.

Your Best Press Agent
IS
Your Photograph
BY
BRUNO
Hollywood
World Famous Photographers
to ARTISTS of STAGE...SCREEN...RADIO

REPRINTS
We are now equipped to make quantity
original reprints at reproduction rates.

CARNEGIE HALL STUDIO: 154 W. 57th ST. N.Y.C.
Phone Circle 7-3505
BOSTON STUDIO: Hotel Lenox: Kenmore 5 300

Night Club Reviews

Continued from page 44

Emerald Room, Houston

ans have not had an intown class spot. Few top bands, no top floor shows had been brought in since the war; Houstonians have had to go 55 miles to Galveston to Sam Maceo's Balinese Room and Surf Club for Grade A entertainment. Shamrock brass, therefore, is happy about Hildegarde—she's good for the hotel and drawing from most of Texas and part of Louisiana.

Since its clambake opening last March 17, Shamrock has been aiming for heavy prestige publicity. McCarthy, who advertised 300 millionaires and 50 film stars for his opening, did not like the carnival type publicity the opening got. He's angling for lazier press notices so he figures he is getting his money's worth in Hildegarde, his highest priced showpiece so far.

Nothing new in Hildegarde's seven-night-a-week act except the scenery. The press has given her the same space it gives a visiting capitalist and Houston critics decided that Hildegarde is comparable, after all, but certainly the best nitery attraction ever brought here.

McCarthy says he is "shooting dice with Hildegarde, but she's a good gamble. We ought to do better with the best rather than almost the best. We're going to keep it that way for a year at least."

Shamrock opened with Russ Morgan (three weeks), Nat Brand-

wynne and Dorothy Shay (both two weeks). Then it had Carmen Cavallaro three weeks. Charley Spivak four weeks and Art Mooney four weeks.

McCarthy says covers (\$2.50 Friday and Saturday, \$2 other nights, with \$3 minimum any night) paid the cost of entertainment until Spivak and Mooney. But the Shamrock now expects to continue its new policy of no cover and \$7.50 minimum after Hildegarde. Show will move back into a smaller Shamrock Room, except on week-ends, unless it continues to get the play Hildegarde has brought. Henry King and Eddy Duchin are tentatively booked.

Fuhr.

Cafe James, N. Y.

Jerry Bergen, Jack Prince, Leona Hall, Dave Rogers; \$3 minimum.

This intine east-side spot has a solid floorshow to partially counteract the heat spell which is badly bopping business in the nitery belt. This layout has a heavy comedy sock plus some firstrate warbling by Jack Prince, doubling as comic with Jerry Bergen and Leona Hall.

Bergen is a vet clown with an effective pantomime style. He scores heavily with his hashed-up musical routine as a maestro of the violin and glockenspiel, delivering the shenanigans with a deadpan expression. His verbal comedy is fair and should be cut out in favor of the wordless stuff. He also earns some good laughs with his posing as a waiter during the rest of show.

Prince is a slick baritone who can handle his numbers straight or cute. He has a powerful set of pipes and works without a mike in the fortissimo numbers like "Without a Song." He also registers well on his impression of the Ink Spots and in a novelty version of "Old Man River." Prince, as emcee, handles his comedy lines in okay style, but material needs strengthening.

Miss Hall parlays striking looks and a smooth voice for solid results. Most of her numbers, however, are on the conventional side and don't show off her full talents. But her style and poise make her a natural for any class nitery. Dave Rogers backs the show with neat pianistics.

Hernu.

Peacock Court, S. F.

(MARK HOPKINS HOTEL)
San Francisco, June 24.
Margaret Phelan, Henry King Orch (12); \$1-\$1.50 cover.

Songfesting by pert, personable Margaret Phelan is easy to take, especially when she regales with such slightly seasoned tunes as "I Like a Man Around the House," and "Soft Boiled Ballads." Latter belongs midway in routine rather than as an encore, but notwithstanding she sells to the hilt and clicks.

Her other items are "Lindy Lou," "Wonderful Guy," "You're Driving Me Crazy," "I Love" and "Malaquena." They all get solid applause. "Show Boat" medley is a neat bowfin.

Much by Henry King Orch is up to par, both in backing Miss Phelan and for customer dancing. Ted.

Latin Quarter, N. Y.

(FOLLOWUP)

Three new acts in the mostly-holder show at the Latin Quarter, comedian Roger Ray, Lela Moore with her man-woman turn and the comedy dance team of Helene and Howard. All click. Otherwise, the bill is still headed by the venerable Joe Howard and his nostalgic turn.

Ray starts out doing a comedy item at the xylophone, follows with pratfalls, etc., then the standard "guzzlers gin" bit, which has been closely identified with Red Skelton. He goes over strongly.

Helene and Howard have been around in the niteries and vaudeuries, and they have a refreshing slant to comedy dance stuff. It's not so much the material that they do, but in the way they do it. They're improving all the time. Of course, for those unacquainted with the situation, there might be some question of Helene doing Lorraine Rognan's material. Actually, though, it should be stressed that a couple of years ago there was a deal for Helene to do that material when Miss Rognan went into semi-retirement.

Miss Moore's man-woman standard, where she's half garbed as a man, the other half a woman, goes over in her "love" routine.

Art Wanner's orch, of course, does a tiptop job, both for the show and the customer dansapation. Kalu.

Mocambo, Hollywood

Hollywood, June 21.

Desi Arnaz Orch (10); minimum, \$3-\$4.

Desi Arnaz, who formerly had a band of 16 men, proves just as effective with lesser crew of 10. He's the whole show anyway on the new bill at the Mocambo and whitening down the group doesn't detract from their excellent backing. Nor does it lessen ability to give out with generous helpings of rumba and samba tunes for dancing.

Arnaz is on for about 10 minutes, with two shows each night. As always, he's best doing Afro-Cuban stuff and beating on that long drum of his, "Babalu," his consistent show-stopper, still draws cheers from the patrons, but he'd probably be better off if he could ferret out newer native music with the same powerful drive.

Opening night crowd, sprinkled generously with top names in film biz, attested to Arnaz's draw. That's understandable out here, however, where the Sunset Strip niteries haven't been putting out too much dough for good attractions. Arnaz is only getting \$2,250 weekly, but he and his new band do have a definite brand of showmanship and salesmanship which has been lacking in the Hollywood nitery belt for some time. Dag.

Chez Maurice, Montreal

Montreal, June 21.

Mel Torme, Two-Clefs, Wally Newman Orch (9). Luc Van Trio; admission 75c.

One of the first top niteries in Montreal, the Chez Maurice has gone through many owners in the last decade and as many name changes. Under the ownership of Sam Cleaver, who also has the Esquire, the place was called Danceland and was run as a live house with an occasional name band.

When the El Morocco folded, Cleaver bought up the liquor license, put in a full bar, changed the name to Chez Maurice.

Mel Torme topizes current lay-out and clicks with his smooth vocals and easy manner. Gathering patrons around the bandstand, he gives out with his pop platter tune for a warm-up, then takes over the drums for a flashy stint as a beg-off.

The Two-Clefs, working with piano and guitar, handle the relief spot and sell their material in sock fashion. Wally Newman backgrounds Torme neatly, assisted by Buddy Neil, Torme's pianist, and riffs out danceables for patron hoofing. Neut.

Kitty Davis, Miami

Miami Beach, June 26.

Calypso Joe & Co Co Te with Diego Ibarro, Stevens, Jaite Stevens, Keith Hall, Kenny Davis, Johnny Silvers Orch; no minimum or cover.

There's pleasant summer fare on tap here, with layout blended to please Latino and American tourists.

For the Latins there's Calypso Joe and Co Co Te with bongo player Diego Ibarro. Stuff is the standard hip-swinging and singing, with enough comedy and mixing with ringsters to add an extra flip for maximum results. Al Stevens is a smooth-working

comic. Best is his story-weaving, brimful of dialects, that registers. Janie Stevens, his wife, is an attractive thrush, working in own spot. A personable blonde, with nifty costuming, her versions of the pops sets well with the payees.

Keith Hall, young tapster, who's been playing this area for many months, including stints at the Copa and Five O'Clock, makes a fast pace setter with his acro-taps and ballet spins.

Kenny Davis, son of the owners, is okay on the emceeing, working intones nicely. Johnny Silvers orch plays a top show.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 28.

Summer colony is giving the night spots a good play. Alpine Hut opened June 18 with the Sportsmen. Sparky's Tavern has Eastern Aces. Durgans offers Eddie Vogt, Pauline Rowhe, Shirley Summs and Jacques Butlers Continentals combo. The Birches has Arque Dickinson's Honey Dippers.

Harold Wood, exec of Neighborhood Theatres, Richmond, Va., in for a week's stay to visit his frau, Ruth Wood.

Birthday greetings are in order to Helen Krupp, Mark Wilson and Sam LaBalbo.

Joseph Dwyer, president of the N. Y. C. stagehands union, took time out to visit the boys at the Vets hospital in Sunnyside, N. Y.

Kyrre and Marion Olsen in from Milwaukee to bedside Edwin (IATSE) Gaiser, who's progressing nicely.

Robert (IATSE) Connelly, ex-Rogerie, flashing nifty clinic reports at the Vets Hospital.

Jimmy Dorsey Orch took this colony by storm on their one nighter at the local town hall under VFW convention auspices.

Bedside birthday party was tendered to vet acrobat Sig Mealy. Those attending were Charlie Kaufhold, Ed and Fanny Gaiser, Andy Rutledge, Mark Wilson, Dolly Gallagher and three nurses. Refreshments were served.

Write to those who are ill.

TV Set Output

Continued from page 27

to vacations of factory workers and to a seasonal slump in demand.

It is quite possible, it was learned, that 1949 receiver production will reach 2,500,000. Tube production, formerly the controlling element in 1949 estimates, is no longer a bottleneck. The industry, in fact, is already looking to replacement sales as a market for tubes. Thus far, the manufacturing industry has absorbed the great bulk of tube supplies.

May production of TV sets by RMA members totaled 163,262 units. This was at a rate of 40,816 sets per week and about 2% under the April rate. For the first five months of the year, RMA output aggregated 752,335 sets but counting production of non-member companies (including Admiral) the industry output would be about 870,000 sets, it was estimated.

Indicative of the rising importance of TV sets in the manufacturing industry is the fact that production of table model and console radio receivers so far this year has been not far ahead of video.

Sears Hedges

Continued from page 3

he has succeeded in selling the owners on pouring some of their personal funds into UA to relieve it of current pressures, it will mark a switch in their attitude which should be extremely significant in stabilizing the future of the 30-year-old distributing agency.

It is reported that Sears returned east to contact banks and other financial sources in an effort to line up their support in providing production loans if Chaplin and Miss Pickford advance second-money. Sears is said to be attempting to line up \$3,000,000 in revolving commitments from these sources.

Sears is to return to the Coast for another meeting with the owners when he has made progress on his mission east. He is understood already to have made considerable advancement with Los Angeles banks, which he visited last week in company with Selmer Chalfi, who reps UA on the Coast.

Should UA participate, via the owners' coin, in financing production, it will mark a switch back to a policy it abandoned when it closed out its deals with Walter Wanger and Sir Alexander Korda. There have been strong arguments on both sides as to whether the company should attempt to get a financial interest in its product, with most opinion being that such an arrangement is the only one assuring significant profits. Lack of coin for such investments have been the stumbling block in the past.

EDAL Charged With Death to AF*

• EDAL'S sure relief from tumor of Athlete's Foot is a real boon to all those who have suffered painful steps while going through the "routine" itching feet cure no longer rob many working hours. EDAL'S sure formula kills fungi promotes healthy tissue at first contact! Send for EDAL today—don't delay! Sale. Sure way to foot comfort and health! *STREET'S BOOT

The EDAL Laboratories (Chelsea, Mass.)
Enclosed please find check ☐ money order ☐ cash ☐ for \$1.00 for jar of EDAL.
Name _____
Address _____
City _____ Zone _____ State _____

The Magical Mentalists Lucille and Eddie ROBERTS

Currently:
MT. ROYAL HOTEL
Montreal, Can.
Thanks to May Johnson

JACK POWELL

NOW UNDER THE
EXCLUSIVE MANAGEMENT
OF THE

EDDIE SMITH AGENCY

RKO Bldg., New York

JUdson 6-3345

Welcome home Eddie. With you
Broadway is Broadway again.

J. P.

THE THEATRES OF THE STARS Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
160 W. 46th St., N.Y.C. - BRyant 9-7000

J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER



New Acts

RAND & RAYMOND

Songs, Comedy

28 Mins.

Showbar, Kansas City

Gene Rand and Dick Raymond were a couple of singles until they teamed up to put this turn to back. Since then they have been back. Since then they have been back. Since then they have been back.

Pair have worked up their own material, giving the comedy treatment to episodes in song. Raymond plays it straight and handles the vocals ably, while Rand injects the foolishness and clowning the whole bit. Their list includes "Girls, bit, Girls," parodying the pop songs on female names; a western bit, "America's Best Dressed Man" by Rand showing how professional models do not do it; and "My Name Is Sam," sung by Raymond in French with Rand giving a free translation. Raymond also contributes a solo vocal on "Ireland," skillfully done.

Turn is tastefully clean, showing nothing borrowed and nothing blue, and two "R's" are on their way to a well-rounded act. Little tightening and perking up of material should make this a slick turn of about 20 minutes. *Quin.*

EDWARDS BROS. (3)

Acro-Music

9 Mins.; Full and Two

Palace, N. Y.

Edwards Bros. (3) said to be a European import, comprise a skillful hand-to-hand balancing turn who attempt some novelty angles with a six-hand, piano opening and later do some acro work atop the Steinway. A strong part of their turn is their precarious balancing where there's a pileup of chairs balanced on bottles, while one of their number does a handstand on top of the heap.

In addition to the balancing, the trio essays a good assortment of leaps and tricks which bring out a consistent amount of applause during their turn.

One of the amazing parts of this act is the fact that one of the key acrobats quite obviously has a withered left leg. It's the one that does all the risky assignments. Wisely they make every attempt to camouflage this physical handicap. This type of act is good for any type of vaudeur and some family cafes. Act should take whirl around the Veterans Hospital Camp Shows circuit. It could be an inspirational bit to the hospitalized. *Jose.*

SUE CARSON

Comedienne

12 Mins.

Drum Room, K. C.

Not long ago Sue Carson was a dancing single, but recently changed her style and material to blossom out as a singing comedienne. She has been working the New York area for several months, but currently is working dates in the midwest, that stand in the dinner room of the President hotel being for a fortnight.

An attractive brunet, she delivers an original song, "Smartest People Are Men," and then launches into round of mimicry. She gives the comedy touch to her impressions of Bette Davis, Hepburn, Mortimer Snerd, Lorré, Ink Spots, Margaret O'Brien, Nellie Laitner, Rose Murphy and Frankie Laine, all easily recognizable and smartly done.

Closing, she delivers another original song, a hillbilly number with raft of verses, "I'm Growing Too Old for My Age." Reception in this intimate room is good, and Miss Carson figures as a cute and capable bet for clubs and theatres. *Quin.*

DENNIS SISTERS (2)

Songs

8 Mins.; One

Palace, N. Y.

The Dennis Sisters are lookers with good voices and a well-developed comedy sense. Unfortunately, one of the team is a little too brash for family vaudeurs and would register with heavier impact in cafes. The blonde half of the act is reminiscent of any number of male comics. She has bits that have been made familiar by Milton Berle, who in turn has borrowed from other comedians. Her method of projection is a bit grating at times since there's little subtlety in her approach. However, the Palace assemblage seemed to like all their offerings.

The pair have some well-written bits including a discourse on Hollywood. A bit of toning down to permit some shading and coloring would enlarge their employment outlets. *Jose.*

MARY McLANAHAN

9 Mins.; Two

Palace, N. Y.

Mary McLanahan, former drummer with Phil Spitalny, now on her own, has sufficient novelty to take her out of the straight drumming category. This is fortunate inasmuch as the skin-head soloists outlived their popularity when torrid swing started to decline.

Miss McLanahan makes her entrance in a midjet car on which her traps are mounted. She deserts her perch for some cute stick antics on anything within reach, a la Jack Powell, and hits a good salvo on the strength of comedy and personality. Her encore, a bit of brushwork, isn't as effective. *Jose.*

SUZANNE SHAW

Dance

10 Mins.

Carnival, N. Y.

Suzanne Shaw, a divesting diva, has a pair of gaily colored South American birds help her in shedding her raiment. The parrots provide a sort of an air-lift by picking up various bits of her costume and flying away and return for more. There comes a point when the birds are at a loss for cargo, as Miss Shaw gets down to the G-string and bra.

While the strip part of her turn is of interest, she could heighten the action values with some better terping between the flying visits. Naturally, Miss Shaw's public employment opportunities are limited. *Jose.*

Cavalcade

Continued from page 38

Thacker Burleigh, G. Ricordi & Co., Inc., cop. 1917.

Eileen Alanna Asthore (Eileen), w. Henry Blossom, m. Victor Herbert, M. Witmark & Sons, cop. 1917.

"Everybody Ought to Know How to Do the Tickle Toe (Going Up), w. Otto Harbach, m. Louis A. Hirsch, M. Witmark & Sons, cop. 1917.

For Me and My Gal, w. Edgar Leslie and E. Ray Goetz, m. George W. Meyer, Watson, Berlin & Snyder Co., cop. 1917.

Give a Man a Horse He Can Ride, w. James Thompson, m. Geoffrey O'Hara, Huntzinger & Dilworth, cop. 1917.

Give Me the Moonlight, Give Me the Girl, w. Lew Brown, m. Albert Von Tilzer, Broadway Music Corp., cop. 1917.

Go Down, Moses, Negro spiritual arr. for voice and piano by Henry Thacker Burleigh, G. Ricordi & Co., Inc., cop. 1917.

Going Up (Going Up), w. Otto Harbach, m. Louis A. Hirsch, M. Witmark & Sons, cop. 1917.

Good-Bye, Broadway, Hello France! (Passing Show of 1917), w. C. Francis Reisner and Benny Davis, m. Billy Baskette, Leo Feist, m. cop. 1917.

Good-Bye, Ma! Good-Bye, Pa! Good-Bye, Mule, w. William Herschell, m. Barclay Walker, Shapiro, Bernstein & Co., cop. 1917.

Hawaiian Butterfly, w. George A. Little, m. Billy Baskette and Joseph P. Santly, Leo Feist, Inc., cop. 1917.

Herning, w. Arthur L. Salmon, m. Teresa del Riego, London: Chappell & Co., Ltd., cop. 1917.

Huckleberry Finn, w. m. Cliff Hess, Sam M. Lewis and Joe Young, Watson, Berlin & Snyder Co., cop. 1917.

I'm All Bound 'Round With the Mason Dixon Line, w. Sam M. Lewis and Joe Young, m. Jean Schwartz, Watson, Berlin & Snyder Co., cop. 1917.

I Don't Know Where I'm Going, But I'm On My Way, w. m. George Fairman, Harry Von Tilzer Music Pub. Co., cop. 1917.

I Don't Want to Get Well, w. Howard Johnson and Harry Pease, m. Harry Jentes, Leo Feist, Inc., cop. 1917.

I May Be Gone for a Long, Long Time (Hitchy-Koo), w. Lew Brown, m. Albert Von Tilzer, Broadway Music Corp., cop. 1917.

I'd Love to Be a Monkey in the Zoo, w. Bert Hanlon, m. Willie White, M. Witmark & Sons, cop. 1917.

In San Domingo, w. Sam M. Lewis and Joe Young, m. Ted Snyder, Watson, Berlin & Snyder Co., cop. 1917.

Indiana, w. Ballard MacDonald, m. James F. Hanley, Shapiro, Bernstein & Co., cop. 1917.

Indianola, Piano solo, m. S. R. Henry and D. Onivas (pseud. of Domenico Savino), Jos. W. Stern & Co., cop. 1917.

It's a Long, Long, Lane, That Has No

Turning, w. Arthur A. Penn, m. Manuel Klein, M. Witmark & Sons, cop. 1917.

Joan of Arc, They Are Calling You, w. Alfred Bryan and Willie Weston, m. Jack Wells, Watson, Berlin & Snyder Co., cop. 1917.

Jump Jim Crow (Maytime), w. Rida Johnson Young, m. Signum Romberg, G. Schirmer, Inc., cop. 1917.

Leave It To Jane (Leave It To Jane), w. P. C. Woodhouse, m. Jerome Kern, T. B. Harms Co., cop. 1917.

Liberty Bell—It's Time to Ring Again, w. Joe Goodwin, m. Halsey K. Mohr, Shapiro, Bernstein & Co., cop. 1917.

Lily of the Valley, w. L. Wolfe Gilbert, m. Anatole Friedland, Jos. W. Stern & Co., cop. 1917.

Little Mother of Mine, w. Walter H. Brown, m. Harry Thacker Burleigh, G. Ricordi & Co., Inc., cop. 1917.

Lorraine—My Beautiful Alsace Lorraine, w. Alfred Bryan, m. Fred Fisher, McCarthy & Fisher, Inc., cop. 1917.

Love Will Find a Way (The Maid of the Mountains), w. Harry Graham, m. Harold Fraser-Simson, Leo Feist, Inc., cop. 1917.

The Magic of Your Eyes, w. m. Arthur A. Penn, M. Witmark & Sons, cop. 1917.

Meet Me at the Station, Dear, w. Sam M. Lewis and Joe Young, m. Ted Snyder, Watson, Berlin & Snyder Co., cop. 1917.

My Mother's Lullaby, w. Charles Louis Ruddy, m. Harold Brown Freeman, Providence, R. I.: Harold Freeman Co., cop. 1917.

My Sunshine Jane, w. J. Keirn Brennan, m. Ernest R. Ball, M. Witmark & Sons, cop. 1917.

Nobody Knows de Trouble I've Seen, Negro spiritual arr. for voice and piano by Henry Thacker Burleigh, G. Ricordi & Co., Inc., cop. 1917.

Oh Johnny, Oh Johnny, Oh! w. Ed. Rose, m. Abe Olman, Chicago: Forster Music Publisher, Inc., cop. 1917.

Out Where the West Begins, w. Arthur Chapman, m. Estelle Phillo, Forester Music Pub. Co., Inc., cop. 1917.

Over There, w. m. George M. Cohan, Leo Feist, Inc., cop. 1917.

The Regiment of Sambre and Meuse—Original Title: Le Regiment de Sambre et Meuse, French words, Paul Cezanne, English words, George Harris, Jr., m. Robert Planquette, Boston: Oliver Ditson Co., cop. 1917.

Roadways, w. John Masfied, m. John Hopkins Densmore, Boston: Oliver Ditson Co., cop. 1917.

Rockaway, w. m. Howard Johnson, Alex Rogers and C. Luckeyth Roberts, Leo Feist, Inc., cop. 1917.

Sailin' Away on the Henry Clay, w. Gus Kahn, m. Egbert Van Alstyne, Jerome H. Remick & Co., cop. 1917.

Send Me Away With a Smile, w. m. Louis Wesley and Al Plantadosi, Al Plantadosi & Co., Inc., cop. 1917.

The Siren's Song (Leave It To Jane), w. P. C. Woodhouse, m. Jerome Kern, T. B. Harms Co., cop. 1917.

Smiles, w. J. Will Callahan, m. Lee G. Roberts, Jerome H. Remick & Co., cop. 1917.

Some Sunday Morning, w. Gus Kahn and Raymond Egan, m. Richard A. Whiting, Jerome H. Remick & Co., cop. 1917.

Sweet Emalina, My Gal, w. m. Creamer and Layton, Broadway Music Corp., cop. 1917.

Sweet Little Buttercup, w. Alfred Bryan, m. Herman Paley, Jerome H. Remick & Co., cop. 1917.

Swing Low, Sweet Chariot, Negro spiritual arr. for voice and piano by Henry Thacker Burleigh, G. Ricordi & Co., Inc., cop. 1917.

There's Egypt in Your Dreamy Eyes, w. Fleta Jan Brown, m. Herbert Spencer, Jerome H. Remick & Co., cop. 1917.

They Go Wild Simply Wild Over Me, w. Joe McCarthy, m. Fred Fisher, McCarthy & Fisher, Inc., cop. 1917.

Thine Alone (Eileen), w. Henry Blossom, m. Victor Herbert, M. Witmark & Sons, cop. 1917.

Tickle Toe (see above) Everybody Ought to Know How to Do the Tickle Toe.

Tiger Rag, Fox-trot, m. Original Dixieland Jazz Band, Leo Feist, Inc., cop. 1917.

Tiger Rose, w. m. Gene Buck, T. B. Harms & Francis, Day & Hunter, cop. 1917.

Till the Cows Come Home (Oh Boy!), w. Jerome Kern, P. G. Boyl, Woodhouse and Guy Bolton, m. Jerome Kern, T. B. Harms & Francis, Day & Hunter, cop. 1917.

Wait Till the Cows Come Home (Jack O' Lantern), w. Anne Caldwell, m. Ivan Caryll, London: Chappell & Co., Ltd., cop. 1917.

(Continued next week)

VARIETY BILLS

WEEK OF June 29

Numerals in connection with bills below indicate opening day of show Letter in parentheses indicates circuit: (D) Independent; (L) Lowy; (M) Moss (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Waller Reads

NEW YORK CITY

Capitol (L) 30

Hal McIntyre Ore

Bert Wheeler

Slate

Theima Carpenter

Music Hall (D) 30

Steve Evans

Wm. Mayo

Edna Rensell

Stuart & Lee

Rockettes

Corps de Ballet

Sym Ore

L & J Anders

Kay Kenton

Laurie Gordon

Monica Lewis

Mink & Ling

Circus Remar

Rosa & LaPierre

Bud Howard

Paramount (P) 30

Louis J. B. D.

Vic & Adio

Ballantine

Rex & Russ

Janet Blair

Herb Shiner

Blackburn Twins

Martin Bros

Carol Lynne

Strand (W) 1

Red Ingle Ore

Sunny Howard

Vic & Rogers

Geo. Church

Marilyn Hale

Gale Robbins

CAMDEN

Towers (L) 1-3

A. C. Fantom

Christine & Roberts

Larry Allen

Anthony & Rogers

Nathane Bros

CHICAGO (P) 30

Peggy Lee

Dave Barbour 5

Bob Crosby

Bunny Briggs

Pro Backwards

Reg. (P) 29

Duke Ellington Rev

Oriental (D) 30

Frankie Laine

Monica Lewis

Mink & Ling

Cleveland

Palace (R) 30

Berk & Hollow

Old City

F & K Watson

Hammond's Birds

Wm. Mayo

Owen

Wally Brown

Bobby Brown

Rava Siss

Pat Rooney's Rev

KINGSTON

Wally (WR) 1-2

Spanking 3

Vic & Rogers

Graham Siss

Mare Ballero

NEW YORK CITY

Bagatelle

Dorothy Ross

Siders

Jack Corlies

Blue Angel

Louis Gordon

Hanson Howard

Stan Freeman

Herman Chitson 3

Martha Wright

Old City

Billy Eckstine

C. Barnett Ore

Jack 3

Cafe James

Jerry Bergen

Amy Andrews

Jack 3

Gordon Andrews

Johnny Nax

Cafe Society

Jane Dulo

Joe Howard

Geo. Shearing Ore

China Doll

Kanzawa Rouse

Julie & Jackie

Mel Linc

Pupi Carmelo Ore

Joe Turbello Ore

Lane (D)

Florence Ann

Wm. Siders

Cocapanna

Joey Adams

George Plant

Tony Gannoneri

Beatrice Kraft

Marilyn Carson

Ramona Lange

Penny Carroll

Lucky Casidy

M. Dursio Ore

Alvares Ore

Diamond Horseshoe

Joe Marshall

Laurie & Ashour

W. C. Handy

Jack Gansert

Mindy Carson

Choral Sextet

The Sandler Ore

Joe Turbello Ore

Joe Turbello Ore

El Chico

Doris Rins

Donna Rins

Chapausaux

Tina Ramirez

Vincenzo Ore

B & C Robinson

Bill Brown

Novelty

WASHINGTON

Capitol (L) 30

Goethals

Diane Courtney

Henry Burr

Maude Hilton Co

Francis

CANADA

EAST HAMPTON

Grand (L) 27

Cycling Astons

Maxwells

Leo Martin

Norvas & Upstart

Garcia 3

BRITAIN

ASTON

Music Hall, N. Y.

Stene Evans, Win Mayo, Edna Rimmelin, Richard & Flora Stuart, M. H. Ballet, M. H. Glee Club, Rockettes, M. H. Symphony, "Look for the Silver Lining" (WB), reviewed in current issue of VARIETY.

With Easter and Christmas already taken care of with established fixtures, Music Hall initiates a new set piece currently in a Fourth of July spec that undoubtedly will become a yearly event. The Easter and Yule pageants are good for thousands of dollars in the Rockefeller till. On the basis of the current presentation, patriotism appears to provide room for considerably less emotional effect than religion. The b.o. undoubtedly will reflect that.

The much-vaunted \$50,000 electrical apparatus that M. H. lighting expert Eugene Braun has contrived in three years of work to simulate sky rockets and other Fourth of July fireworks is amazingly ingenious. It startlingly approaches the effect of the real thing. It's an excellent bid for some new showmanship ideas in stage presentation.

As a matter of fact, however, making anything else anticlimactic is the peculiarity of the Hall's ballet presentation. It's spotted first and it's a hard act to follow. Like everything else in the show, it has a patriotic overtone. Gals are dressed in brilliantly shimmering costumes with tremendously wide skirts. Half the femmes are dressed in white, the other half in red. When they turn around, it is disclosed that the back of the glittering costumes is white and of the white costumes is red. By dancing together, and going through a variety of routines, a very unusual effect is achieved. It is topped off by the addition of another contingent with blue costumes to make for a stageful of shimmering red, white and blue for the blowoff.

Patriotic motif kicks off in the manner of the Easter and Christmas pageants with tableau during the Symph concert prior to start of the show itself. There are two of these, keyed in with cloud effects on a scrim. Backlighting reveals on to be the signing of the Declaration of Independence and the other the tolling of a bell in a steeple (it is supposed to be Independence Hall and the Liberty Bell, the approximation is rough) before a crowd assembled on a green. Both "pictures" are beautifully done in soft color and shadow to produce a really inspiring effect.

Even a patriotic theme is given to "Ho-Ho-Kus, N. J.," the novelty tune that the Andrews Sisters have recently popularized on a Decca disk, and which the Hall's spot laureate, lyricist Al Stillman, co-authored. Fourth of July parade in the Jersey town is used as the format in which Win Mayo—in the guise of a Boy Scout in the procession—sings the tune. Glee Club backs him up and there's also an assist in the number from trumpeter Edna Rimmelin, who adds little.

Two added acts to the Music Hall staples are terpers Richard & Flora Stuart and comic Steve Evans. Stuarts do a cape dance, which is moderately colorful, in the red, white and blue ballet number. Evans is mild in his standard drunk routine and an imitation of types of laughter in a typical audience.

Rockettes get almost lost—or as lost as they can get—in the melee of other color and the fireworks. They do their standard precision routines with the usual enthusiastic reaction from the audience. Entire show was produced by Leon Leonidoff, with the costumes designed by James Stewart Morcom. Herb.

Fox, Detroit

Detroit, June 28.

Frankie Carle Orch (21) with Marjorie Hughes, Bob Locken, Mills Bros. (4), Benson & Mann; "Big Cat" (EL).

Fox new summer policy of stage-shows got off auspiciously Friday (24) when a capacity audience gave a loud welcome to the "Carle Comes Calling" revue.

For Carle fans, the show boasts a generous helping of his piano stuttings, including, of course, "Sunrise Serenade" as the showstopper. Maestro's daughter, Marjorie Hughes, does a slick job with "Chick With the Band." Baritone Bob Locken, the Sunrise Serenaders and Miss Hughes then take turns—all nicely applauded—with such newies and old faves as "Love Is a Beautiful Thing," "How It Lies," "If You Were the Only Girl" and "True to You in My Fashion." Benson and Mann, clever comedy team generate plenty of belly laughs. A rugged blonde straight

man and a deadpan little guy, they keep up a lively pace of smart patter, satirical impressions and zany dancing.

Mills Bros. click with mellow harmony on "Til Then," "Paper Doll," "Lazy River" and "You Always Hurt the One You Love."

Carle closes show with his "Carle's Boogie" for additional kudos.

Chicago, Chi

Chicago, June 24.

Bunny Briggs, Bob Crosby, Virginia Mavey, Professor Backwards (Jimmy Edmondson), Peggy Lee with Dave Barbour Quintet; "Nep-tune's Daughter" (M.G.).

Ropes are up again here, with marquee lure fulfilling entertainment-wise on the inside. Bob Crosby's emceeing keeps pace at even tempo, while easy chatter warms house for greater reception. The 55-minute early morning show won't gusty approval.

A youngster with song and dance talent, Bunny Briggs exhibits flashy multi-taps via slow motion antics, closing with nifty half-splits and shuffles. Negro terper has an effortless manner and conveys idea he likes what he's doing. So do the seatholders.

Crosby, aside from m.c. chores and ribs about brother Bing, comes through in sock fashion with Virginia Mavey of the Modernaires, in dueting two novelties, "Bumble Bee" and "Dum Dot Song." Miss Mavey, a lush blonde on the petite side, adds to the bit, both as a looker and singer. Crosby does a straight on "Galway Bay" for generous plaudits. Special material referring to fate of being Bing's brother, "Brothers of Famous Brothers," practically unfolds life-story of the Crosby clan, with yocks thrown in for good measure. Light touch to underdog technique gets solid and approval.

Professor Backwards (Jim Edmondson) on one of his frequent visits to this house, still gets laughs. Backboard sees and effects of backward spelling and pronunciations, are familiar but continue to amuse.

Peggy Lee, backed by husband Dave Barbour's Quintet, captivates in "Careless Hands." Svetle sparkling gown and blue spot give s.a. to rendish of "Again" although very slow tempo didn't project too well in large house. "Riders in the Sky" and encore "Manana" rate solid kudos. Miss Lee's friendly stage presence also gets approval. Greg.

Palladium, London

London, June 21.

Harpo & Chico Marx, Dave Barry, Harold Barnes, Warren, Latona & Sparks; Zorzon Trompe (8), Max Bacon, Donald B. Stuart, Rosinas (2), Duncan's Colliers (2), Paul Fenhoulet & Orch.

With Harpo and Chico Marx topping the current Palladium bill the accent is on comedy and, apart from the headlines, there are others in the show to sustain this motif. As to all-around bill it is one of the best of the season and should succeed in large measure in beating the current heat-wave which has settled on London.

The Marx Bros. act, which practically takes up the second half of the show, embraces their complete bag of tricks. There is the inevitable opening with Harpo chasing a screaming blonde and from then on there is 50 minutes of unrestrained tomfoolery which takes in a game of poker, a piano duet and, of course, the solo on the harp.

At times there is evidence that the limitations of a vaude stage has a restraining influence on the comics and although there are momentary lags it is on the whole a high-spirited, boisterous and clever act.

Newcomer to London is Dave Barry, who makes an instant hit as a comedian. Doing everything from the noises on a radio show to impersonations of Winston Churchill and Franklin D. Roosevelt, with a running commentary of a boxing match and an advertising show, he works hard and rated the warm reception accorded him. Other newcomers include Harold Barnes, a graceful tight-wire dancer whose range goes from "doggie to ballet," and the Zorzon troupe, skilful and daring springboard acrobats.

The Rosinas open show with a precision acrobatic act which merits acclaim, followed by Donald B. Stuart a conjuror with a facile way of debunking his own gifts. Warren, Latona and Sparks are a trio of high-spirited knockabout comedians with a few new stunts added to their former act. Max Bacon relies more on personality than material but gets over. Apart from the Marxes, only other act in the second half is Duncan's Colliers in slick line of canine capers. Myro.

Palace, N. Y.

Edwards Bros. (3), Mary McLanahan, Anthony, Allyn & Hodge, Dennis Sis. (2), Willie West & McGinty, Coles & Atkins, Senator Murphy, Saul Grauman Co. (4), "The Green Promise" (RKO) reviewed in VARIETY March 9, '49.

The Palace by now has established a high vaudeville standard. In the 50 some acts that have played here since the house reopened nearly all were welcome on Broadway. Some of them made their debut Main Stem appearance at this house, while others came to this showcase because there is no other outlet for their talents in midtown. Booker Danny Friendly is deserving of much credit in bringing new talent to the entertainment scene. It's a long chance at best, with new faces, but fortunately the majority have come in to the money. Consequently, the occasional lapses can be forgiven.

Of the new acts on this bill, the Edwards Bros. (3), Mary McLanahan (former drummer with Phil Spitalny) and Dennis Sisters (2), two do exceedingly well; and the other, Dennis Sisters, would probably find niteries more in their metier. More of these probationers under New Acts.

The others are in the high tradition of the latter-day Palace. The highspot of the session is Willie West & McGinty, one of the best of the modern turns on the boards. This act is a masterpiece of conception and split-second timing. No strangers to vet vaudegoers, this "construction" entry evokes a master mitt.

Another act of interest is Senator Murphy who hasn't been seen on Broadway in many years. Monologist is probably using much of the material he used 30 years ago, and most of it is still good for laughs. His discourse on femme drivers is familiar and yet funny. Some of his observations on the American political scene are similarly laugh provokers, but he divorces good taste when he goes into a tirade against Britain. It can antagonize those of the audience that believe in good-neighborliness. The Senator has enough material to discard this bit and still walk off to a hot palm.

Further comedy is by Anthony, Allyn & Hodge spoofing the two man and woman adagio teams. Trio first impresses on straight ability before going into the satire. Trice an excellent conceit and humor comes off brightly.

Remainder of the bill comprises two dance acts, but there's a degree of differentiation so that too much conflict is avoided. The Negro tapsters, Coles & Atkins, display alternately easy and energetic routines to get off on the plus side, while Saul Grauman's "musical staircase" is the highpoint of his turn. However, his three femme colleagues do long stretches of straight tap work, for the most part undistinguished, before hitting on the staircase routine. Aft-part of the act is their strongest. Jose.

Capitol, Wash.

Washington, June 26.

Sammy Kaye Orch (16) with Don Cornell, Laura Leslie, Tony Alamo, Kaydettes (3) and Rollettes (3); "Let's Live a Little" (EL).

Sammy Kaye's smart package is perking up b.o. for Loew's Big F Street house, though even this pop outfit is having its troubles bucking the heat and the general slump. Those who keep the Capitol pleasantly filled, however, get their money's worth in an hour of top tunes, vocal standouts, an acrobatic act and the popular "So You Want to Lead a Band."

Maestro Kaye keeps himself in the background, giving his boys the spotlight. The fire and baton chores are handled easily and modestly, adding a pleasant, informal note to routine. The mild-mannered leader, however, has whipped his troupe into a well-integrated, smooth-playing band. The clowning and gagging that so delights the galleries detracts nothing from the music, which, despite the predominance of brass, is on the sweet side.

Straight orch numbers consist of such hits of the disk circuit as "Powder Your Face With Sunshine," with vocals by the Kaydettes, male trio "Baba Be Bop," featuring "Chubby" and the saxophonist in a vocal stint; and "Kiss Me Sweet," with highlights by the three trumpeters. Don Cornell, besides making the third of the Kaydettes, solos in "Again" and "Raiders in the Sky." Lag's tenor makes good listening, and manner is straightforward.

Tony Alamo steps from the handstand to do two romantic ballads, "14 Winds and 7 Seas" and "Careless Hands" in conventional style. Chantosey Laura Leslie scores in

a pair of tunes, best of which is "My Big Sister."

Rollettes do a dazzling acrobatic routine, exhibiting some amazing feats of balance and muscular control. A good touch of variety to the musical keel of show, and garner much mit action.

Feature of show, and the big lure for the customers, is undoubtedly the Kaye devised novelty, "So You Want to Lead a Band," popular on airwaves as well as in vaude. Audience participation angle is neatly handled, with plenty laughs, but no roughing up of the payees. New angle has been added in lucky number device, with would-be leaders picked by lot. Act has been well hyped here with a "Miss Personality" contest to choose eye-appealing gal to pick the numbers. Also added is grand prize of a new car to final winner. Entire routine of 15 minutes runs smoothly, with good-natured cooperation from galleries. Winner at show caught was a 10-year-old boy, adding interest to the stunt. House rocks with enthusiasm for this one. Lowe.

Apollo, N. Y.

Louis Jordan Band (9), with Paula Watson, Sammy Hines & "Eddie," Calypso Boys (3), Will Maslin Trio; Virginia Lee (2); "Highway 13" (SG).

The Apollo should be in for a week of solid biz. Sock bill headed by Louis Jordan, his band and colored revuers should pull the Harlem vaudeur out of recent doldrums for a healthy gross. Jordan has enlarged what used to be his Tympany Five to a nine-piece outfit, comprising three rhythm, three trumpets and three saxes (including the maestro). He also carries the same group of acts as his recent N. Y. Paramount appearances. They click even better here. Aside from commercial, tricky arrangements, band not only scores terrifically on its own, but also gives expert backing to the bill.

Crew tees off with a sizzling "Nobody Here But Us Chickens" and "Cole Slaw" with Jordan on the vocals, as a hefty pacer. Other items, also sold to the hilt, are "Schooldays Boogie" and "Don't Cry, Cry Baby." From then on Jordan weaves in and out of the other acts and sustains comedy motif via barbs and pseudo-hoofery. It adds up to a show-stopping session.

Runnerup for top honors is the Will Maslin Trio, male comedy and hoofing team sparked by Sammy Davis, Jr., son of Maslin's other partner. After some neat cleft work, the younger lad takes over for slick impressions of Hollywood greats and other clownatics which register high on the applause meter.

Paula Watson, hefty songstress whose recording of "Little Bird Told Me" catapulted her into the big-time league of chirpers, also wins top results with her vocals and pianoing. She introves with "You Broke Your Promise" and really goes to town on "St. Louis Blues," "You Better Heed" and, of course, "Little Bird," for tumultuous returns and a begoff.

Virginia Lee, ofay looker aided by an unbilled male stooge, gets her slick acrobatics over neatly. Sammy Hines & "Eddie" contrib an amusing vedette, but the tickled them here. Hines is adept with his voice tricks, and the material is fresh enough to keep payees interested and laughing.

For the finale Jordan brings on the Calypso Boys for solid comic version of "The Way You Look Tonight" to close. Edba.

Olympia, Miami

Miami, June 25.

Penny Singleton, Ben Beri, Van Kirk, Hermanos Williams Trio, Bob Freeman, Freddie Carlone House Orch; "Streets of Laredo" (Par).

Pleasing layout sparks things here this week.

In Penny Singleton, lineup has a film lovely whose material, though not too potent, pleases the stubholders. Entertaining mixture of gab, songs and dance gets over neatly.

Ben Beri clicks with his smooth juggling interspersed with comedies.

Local winner (Miami Daily News) of a youth talent contest with this booking as prize is Bob Freeman. Youngster shows possibility via a well-handled approach to the pops; though the necessary confidence and showmanship is still to come.

Van Kirk with his British music hall type of humor hits for hefty laughs on songs and mugging.

Hermanos Williams Trio score with the guitar and vocal accompanied acrobatics that work smoothly for the full returns in gasps and applause.

Freddie Carlone's orch played background show capably. Larg.

Strand, N. Y.

Red Ingle's Natural Seven, with Karen Tedder; George Church & Marilyn Hale, Don Cummings, Sonny Howard, "Colorado Territory" (WB), reviewed in VARIETY, May 18, '49.

Though it contains no really outstanding names with the exception of Red Ingle's Natural Seven, which turns up eleven (men) on this large stage, the current Strand show is good entertainment from start to finish. Each act is extremely satisfactory.

Ingle's schewball diodes are the main attraction. His music-comedy antics go over solidly from the early piece with Karen Tedder, in which he picks fruit, rubber balls, etc., from her Carmen Miranda-style headgear, while she's doing "The Man With the Big Sombrero" to the closing "Timtasyshun," with Ingle garbed in a nightshirt. It's his first date on Broadway and though the expanded combo looks a bit lost on the Strand's elevator, it does a job.

George Church and Marilyn Hale, of the original "Oklahoma!" cast, a clever pair of tapsters, do their stuff at the start. Knocking off double and solo tap routines, each of which is brief and excellently worked, they draw strong reaction. It's a swell act of its type; the only drawback being the rather dull costuming of Church, who wears a solid dark blue outfit. Miss Hale, a smooth and exceptionally capable performer, is lightly and brightly outfitted.

Don Cummings, who at one time spun ropes instead of jokes, is a funny character. His spot material is not at all new and not always effective, but it's smartly delivered. He goes over with the meat of the turn, however, which is a copy of Red Skelton's old television gag. In this Cummings takes the part of a video announcer promoting liquor and a girdle product. He gets progressively drunk and tries the girdle on for size. It fractures the audience.

Sonny Howard is one of the cleverest of his type to show up in many a moon. A vocal imitator of prominent singers, he has such voices as Frankie Laine, Mel Tormé, Rose Murphy, Ink Spots, Billy Kenny, Jack Smith, Billy Eckstine, Tony Martin and Jan Peerce down to the minutest mannerism. He avoids the standard Bing Crosby, Frank Sinatra and Perry Como copying, using the most difficult style singers. Clicks heavily. Wood.

National, L'ville

Louisville, June 24.

Toni Weaver, The Royals, "Ace of Spades," Lee Stuart, Carol Blaine, Bob & Arthur, Hank Dan-nacher's Orch (7); "Caravan" (EL) and "Whispering City" (EL) (reissues).

Modest low-budget bill on tap this week.

Toni Weaver, personable dancer, opens with a Mexican tap routine and Hawaiian hula for nice returns. The Royals follow and score with zany ballroomology. Had the customers howling, and offered to swell hand.

Cowboy singer Lee Stuart hits with tenoring of "Candy Kisses" and "Have You Ever Been Lonely." Carol Blaine, comely vocalist, comes on for a brief piping of "Moon Belongs to Everyone." Bob and Arthur give a neat exhibition of handbalancing for okay returns. Biz fair. Hold.

Philly's Flock

Continued from page 27

for TV beauty contests. This one is backed by Thornton-Fuller, Dodge-Plymouth dealers. Account was placed by J. Cunningham Cox Agency. Live commercial has an announcer Bill Hart dressed as a Thornton-Fuller service man.

The "Mrs. Philadelphia" contest, which still has to preem, is to be produced by Oscar Neufeld, veteran promoter of the "Miss Philadelphia" contest, who lost his franchise in the Atlantic City handicapped, but still produces the "Miss Philadelphia" contest. That's why the WCAU-TV selection has to be called "Miss Greater Philadelphia," as Neufeld apparently holds all rights and patents to the previous title.

Philadelphia woman, Mrs. Marie Strohmeier, won the "Mrs. America" title last year at Asbury Park, N. J. Starting July 7, the married entries will be seen over WPTZ for nine half-hour programs each Thursday from 9 to 9:30 p. m.

This year's contest will be sponsored by the Reddi-Whip Co., of Philadelphia. Account was placed by Abner J. Gelula & Associates.

B'way Press Agents Defend Selves Vs. Bleat of Maine Amus. Editor

Top New York legit press agents contend that Harold L. Cail, amusement editor for the Portland, Me., Press Herald and Evening Express, must have been thinking of "two other guys" when he accused Broadway publicists of brushing off small-town critics. In a roundup of reaction to Cail's admonitory letter printed in the June 22 issue of VARIETY, the slack fraternity says that Cail has not only been receiving their news handouts but has printed them besides. As for press seats, the p.a.s claim that there's generally a wide open door for deserving hinterland critics.

Joseph Heidt, general press rep. for The Theatre Guild, writes in reply that "Mr. Cail was certainly misinformed by one of the men prominently mentioned in the revival program" when he said that the reason out-of-town critics were not put on press release lists was because "the press agents were afraid that they would ask for tickets." Heidt asserts that in handling requests from out-of-town drama critics to Theatre Guild and other shows, he "cannot recall when an agent refused any requests, even though shows were selling out weeks in advance." Fully realizing the importance of non-New Yorkers as theatre-goers, Heidt says "there is no point in these United States that should be left uncovered by the Broadway theatrical field."

Also stressing Broadway's need to inform the provinces, Nat N. Dorfman, p.a. for Max Gordon productions and other shows, points out that frequently "the publicity man of a hit show is swamped with requests (for tickets) and it becomes impossible, much as he wants to, to take care of all who legitimately are entitled to them." "But most hinterland critics are taken care of," Dorfman says, "even for the top hits, if the press agent is notified in plenty of time." As for legit news, Dorfman states that he sends a column of general theatre news to over 50 of America's top newspapers which is used, among other places, in Cail's Portland paper.

'Fed Plenty Material'

James D. Proctor, p.a. for "Death of a Salesman," produces documentary evidence proving that Cail was invited to the show and was fed plenty of feature material, some of which he used. In addition, Proctor states that he's invited "hundreds of editors around the country to see the show." Solid press coverage achieved by "Salesman," Proctor says, was made possible because "the management will fight to get a pair of seats for a visiting editor regardless of whether or not my own press list has been oversubscribed."

Claiming that he and other press agents are always "ready to roll out the red carpet" for any amusement editor in a key city, Bernard Simon, p.a. for "The Madwoman of Chaillot," says the valid points in Cail's letter "emphasizes the great need of the League of N. Y. Theatres (or the new Producers' committee or some co-operative group) to set up a joint publicity office." Simon says that it's necessary "to make newspapermen like Mr. Cail feel that the theatre cares a lot about his interest, and that of his readers."

Reiterating a general complaint of the publicists, George Ross, p.a. for "Kiss Me, Kate," and others, points out that visiting newspapermen usually expect flacks to produce free ducats at a moment's notice. Press agents for smash hits usually control only four tickets per performance, which doesn't leave much room for instant satisfaction of the out-of-town drama legmen, according to Ross.

Stan Brody, press rep for The Center theatre, says he wishes Cail had said "some of the press agents are not cooperating with him instead of 'none.'" Cail, and 500 other suburban and out-of-town drama desks, are serviced by Brody with releases on "Howdy, Mr. Ice of 1950."

Harry Davies, p.a. for "Two Blind Mice," contends Cail apparently built up a case only from "isolated instances of what Mr. Cail would deem inhospitality on the part of a press agent which might very well be due to pressure of work or mislaying of correspondence." Press agents, Davies says, get sometimes as much as 50 re-

Rap for Presenter Of Pennsy 'Tales'

Boston, June 28. John Parker Samuels of Lancaster, Pa., currently directing the Keene summer theatre, Keene, N. H., was freed in \$500 bail for a municipal court appearance this week. He was charged by Harrisburg, Pa., police with being a fugitive from justice and "fraudulent conversion" in connection with complaints over the alleged failure to provide refunds to 1,000 persons when "Tales of the Vienna Woods," starring Miliza Korjus, was postponed in Allentown, Pa., on June 6. The production, under Samuels sponsorship, was set for Harrisburg, Allentown and Wilkes-Barre, but never played.

New Material For 'Liberty'

With Moss Hart, who's directing, in overall charge of revisions, considerable new material was inserted in "Miss Liberty" late last week at the Forrest, Philadelphia, where it's trying out. More than 30 minutes have reportedly been cut from the musical.

Mary McCarty has been given a new song, "Me and My Bundle," replacing "Monotony," and a new dance number is being devised for it by Jerome Robbins. Although the "Monotony" dance was one of the highlights of the show, it was figured to be out of key with the rest of the material.

The composer has also written another new tune for Miss McCarty for the second act of "Liberty." It's called "Next Time I'll Know Better." In addition, the staging of the Statue of Liberty song, to the verse by Emma Lazarus, has been revised and a new scene written to introduce it, with the number now becoming virtually the finale for the show.

With the musical playing to standees at all performances, the extra week (fourth) of the engagement was completely sold out the day after the sale opened. Even with the revisions and extra rehearsals, it's expected that the huge grosses will enable the show to almost break even on the try-out.

Emile Littler in U. S. To Scout 'Liberty' And Talent for Casino

London, June 28. Producer Emile Littler hopes to get in on the negotiations for "Miss Liberty" earlier than other British producers. He's flying to the U. S. tomorrow (Wed.) to gander the Irving Berlin-Moss Hart-Robert E. Sherwood musical while it's playing at the Forrest, Philadelphia, before hitting New York. Littler is London producer of "Annie Get Your Gun," now in its third year.

While in the U. S., Littler will also attempt to line up acts for his "Latin Quarter" revue current at the Casino, London.

He returns to England July 8 by air to attend the opening of his production of "Waltzes in Vienna." Mrs. Littler accompanies him.

Pair for Interstate

Dallas, June 28. Although it is early in the season, it seems assured that two legit shows at least, and possibly more will play here this fall under auspices of Interstate Theatres. "Private Lives," with Tallulah Bankhead, and "Streetcar Named Desire" are the likely bets. No definite dates set.

quests a day for seats, "and they are only human."

Davies, summing up the case for the legit flacks, says: "Heaven knows that maintaining friendly relations with newspapermen is our bread-and-butter and that it would be folly for us press agents to incur their displeasure. And that goes as well for the small-town editor as it does for bigtown scribes. We need all of you, believe me. But give us a break, will you?"

MEYER DAVIS' NEW INVESTMENT SYNDICATE

New syndicate for investment in Broadway productions has been formed by Meyer Davis. It is a limited partnership, with \$50,000 capital. Among the shows in which the group has shares are "Anne of the Thousand Days," "Death of a Salesman," "Miss Liberty" and the upcoming "Monte-serrat." "Gentlemen Prefer Blondes" and "That Lady."

Unlike most limited partnerships, which give backers 50% of the net profits, this will pay 90% of the net to the members, the remaining 10% going for administrative expenses. Besides this legally-charted partnership Davis also has a private syndicate which invests larger amounts in legit. In that case, however, the producer-orchestra leader merely farms out pieces of his own show investments on an informal basis.

The new partnership, incorporated as Meyer Davis Associates, has Davis as the general partner and the following limited partners: Maurice Perin, attorney for the Pimlico racetrack, \$1,111; W. C. McMillen, controller of Eagle Lion films, \$2,222; former newspaper publisher J. David Stern and Mrs. Stern, \$2,500 each; actress Lynn Gordon, \$3,333; orchestra leader Ray Bloch, \$5,000; Edith K. Bralove, wife of the owner of the Shoreham hotel, Washington, \$5,000, and Davis, \$5,001.

Gotta Buy Own Flowers, Likker And Wives' Coifs

One of the immediate reforms of the Committee of Theatrical Producers will be a limit on expenses for production personnel during out-of-town tryouts of Broadway shows. In the cases of big musicals, such expenses have run as high as \$4,000 or more in the past, but an effort will be made to cut the amount to a minimum.

The idea will be to set a definite minimum per-day amount for producers, authors, directors, designers, etc., out of town. Such items as personal long-distance phone calls, telegrams, purchases of flowers, lavish room service checks and even beauty treatments will be eliminated. Also, bills for wives of production personnel will not be allowed.

The limit on various items of expense will be set by a CTP sub-committee and announced to the members. It's figured the rules can be easily enforced, since the producers all plan to circulate production budgets and financial statements among the membership. Also on the basis of the precedent set by the CTP, it's expected that all Broadway producers, including non-members of the CTP, will be forced to limit their expenses for out-of-town tryouts, as most backers will demand conformance to the practice.

Other plans of the CTP include a setup for rental by the members of such others' electrical, sound and other production equipment and an effort to expand the Show Train idea of the New Haven railroad and persuade other lines to adopt similar excursions. Instead of waiting until fall, the CTP will open an office, with a fulltime secretary, as soon as possible. Arthur Schwartz, secretary and acting chairman of the group, is in charge.

Theatre '49 15G Black

Dallas, June 28. At the close of its third season Dallas' Civic Theatre '49 has come up \$15,000 on the right side of the books.

The eight plays produced in 30 weeks under the direction of Margo Jones drew a total attendance of more than 42,750, averaging 90% of capacity.

\$3,000,000 Aud for Vancouver

Vancouver, June 28. A new 12,000-seat Coliseum costing \$3,000,000 is to be erected here by the Pacific National Exhibition. Plans indicate building will be used as showcase for symphony orchestras, sports events, meetings and exhibition purposes. Construction is expected to begin in 1950.

Central Ticket Bureau to Get Major Attention at Producers' Meeting

Flamm to Eye London

Play; Has Plan for N. Y.

Donald Flamm, who hopes to co-present "The Late Edwina Black" on Broadway next fall, sails July 6 on the Mauretania to attend the premiere of the London production, which he is co-producing with Peter Daubeny. The melodrama is playing a tryout tour of the provinces.

Cast includes Raymond Huntley, Catherine Lacey, Stephen Murray and Beatrice Varley.

Cut 'Goodbye' Nut to \$11,000

Operating nut of "Goodbye, My Fancy" has been cut to \$11,000, and the management now hopes to keep the Fay Kanin comedy running at the Fulton, N. Y., into fall, with Ruth Hussey starred. If business warrants at that time, Miss Hussey and the present company will continue on Broadway indefinitely.

In that case, Madeleine Carroll, who created the leading role and recently left the cast for a summer vacation in Europe, would head a second company, opening Sept. 19 at the Shubert, Boston, and touring from there. Otherwise, the Broadway run will be ended and the present company will tour with Miss Carroll. Star is under contract until mid-January.

Miss Hussey, who recently moved from Hollywood, intends to live east indefinitely and remain in legit.

Touring 'Hamlet' To Get Paid in Germany Playing for the Army

The U. S. company currently playing "Hamlet" at Elsinore, Denmark, will receive regular salaries when it plays two weeks of performances before occupation army audiences in Germany, before returning home. The money will be paid by Blevins Davis, producer for the tour, as the Army is getting the show for nothing by supplying merely transportation and living expenses.

Decision to pay the company for the German tour was reached after Actors Equity stepped into the situation. Previously, the actors were to have been paid for the Elsinore engagement, but to have done the Army performances gratis. German tour opens July 2 at Bad Nauheim, with subsequent performances July 6 at Wiesbaden, July 9 at Erdingmunch, July 12 at Vienna and July 15 at Linz.

The company includes Robert Breen, Walter Abel, Aline MacMahon, Clarence Derwent and Ruth Ford.

Big 'Hamlet' Preem

Copenhagen, June 21. The American production of "Hamlet," which premed at the old Elsinore Castle, Kronborg, June 17, under the direction of Nat Karson, was accorded a critical response that varied from enthusiasm over the costumes and staging to objections over the many cuts in the presentation. The exceptionally long notices also commended the actors for their fine performances. Tremendous interest was given to the many technical innovations.

Karson's unusual lighting effects were directed by him from the first row of the audience, where he gave orders to his assistants via a hand mike.

The American Embassy chartered a special train for the Elsinore premiere and a big reception was held at the Marienlyst hotel after the performance.

Gets Texas Permit

Austin, June 28. Geller Theatre Workshop of Los Angeles has been granted a 10-year Texas permit, Arthur P. Bagby, residing here, was listed as Texas agent. Capital was listed at \$50,000.

Turmoil over the theatre ticket distribution setup in New York has boiled down to several basic issues. One is whether there should be a central ticket office for the sale of seats for all shows, another is whether, as suggested by N. Y. investigation commissioner John M. Murtagh, all ticket brokers should be eliminated. The others are whether the commissioner has the legal right to conduct his current probe of ticket scalping and whether the state business law setting a limit of 75c in broker fees for tickets is constitutional.

The question of the establishment of a central ticket office will be one of the chief matters discussed tomorrow (Thur.) at a meeting of the Committee of Theatrical Producers, which Murtagh and his assistant, James H. Shells, will attend. The producers hope to get a comprehensive report on the extent of abuses under the present ticket distribution system, as uncovered by the current investigation, and the commissioner's ideas about an improved setup. Many of the producers favor the establishment of a cooperative ticket office, with various branches throughout the city, but figure there are numerous complicating factors to be considered.

Opposition to Murtagh

There appears to be considerable opposition to Murtagh's suggestion that brokers should be eliminated—and not only from the brokers themselves. It's pointed out that no one else is equipped to supply such services as orders by phone, delivery of tickets and charge accounts. It's conceded that there are wholesale abuses of the existing setup, and that a drastic cut in the number of brokers might be desirable. Also, it's felt that the 75c limit on broker fees should be increased.

As Murtagh expanded his scalping probe this week to cover all the remaining 66 agencies, several legal moves were under way to test his authority. Jesse Moss, attorney for Jack Rubin, served the commissioner with an order for a court hearing to show cause why he is entitled to the brokers' books and records. At the same time, Joseph A. Deutsch, co-proprietor of the Cohn agency, began legal action to appeal revocation of the agency's license Monday (27) by N. Y. license commissioner Edward T. McCaffrey.

According to Moss, Murtagh is avoiding a showdown on the legality of the 75c limit on fees by having revocations based on the technical violations of improper book-keeping. He also claims that the present setup, under which Murtagh refers cases to McCaffrey's office with a recommendation for revocation, tends to deprive the brokers of their rights.

There has been no indication thus far whether the 34 agencies whose records have been subpoenaed this week by Murtagh would surrender them, or would follow Rubin's example in fighting the case.

Schoop's Ballet Music

Hollywood, June 27. Paul Schoop will do the ballet music for "My L. A.," a musical revue William Trenk will produce here in August. European composer and pianist will also work with Sammy Fain on dance arrangements of songs written by Fain and Bob Hilliard.

His sister, Trudi Schoop, is staging the dances.

Smith to London

Carleton Smith, director of the National Arts Foundation, planned to London Saturday (25) for a 10-week tour of Europe in search of artists to appear in the U. S. under the auspices of the Foundation.

In England he will negotiate to bring over the Glyndebourne Opera Co.'s productions to Princeton in 1950.

Student Showboat in H.O.

Hiram, O., June 28. Business was so good for the showboat Majestic, manned by students of Hiram college, that the boat prolonged its stay at East Liverpool, O., an additional week, staying there until June 26.

Program alternates between "The Drunkard" and "You Can't Take It With You," as well as five acts of vaudeville.

'Time of Life' Sock 9G at Westport Strawhat; Added Seating Helps Pay Off

Westport, Conn., June 28. Westport Country Playhouses, opened in 1931, will pay off for the first time this season because of 210 seats added in reconstruction of theatre this year. "The Time of Your Life," which teed off here June 20, grossed \$9,000, generally selling out at night, with two matinees under capacity. Depending on further subscription sales, which limit intake, house can gross \$10,000. Eddie Dowling and Meg Mundy headed "Time" cast.

Lawrence Langner and Armina Marshall made additional investments in this property to meet upped operating costs and to recoup some of their capital investment. House previously has paid expenses, but that's about all, owners benefiting principally by using the spot as a showcase for their Broadway interests. Previous capacity was 479. House record at this capacity was \$7,700 for "John Loves Mary," with Guy Madison, last year. Theatre has a \$3.60 night top; \$2.40, matinee.

John C. Wilson is again co-producing with the Langners but will not be locally active this summer because of Broadway directing chores (west coast "Kiss Me Kate" and musical "Gentlemen Prefer Blondes"). Martin Manulis, of Wilson's New York office, is again managing director; Herbert Brodtkin, production manager; Ralph Lyceyt, press and promotion; Martha Knill and Don Glenn, box-office.

Active Conn. Season

New Haven, June 28. As the hub of a five-spoke strawhat wheel in southern Connecticut, this community is getting set for a potentially active season hereabouts.

Milton Stiefel's Ivoryton Playhouse tees off its 20th anniversary season July 1 with Joan Blondell doing the Helen Hayes role in "Happy Birthday." Others on the schedule include Marie Powers in "The Telephone" and "The Medium." Paul Lukas in "Accent on Youth." Eva Le Gallienne in "Corn Is Green." Billie Burke in a new one, "Southern Exposure."

Clinton Playhouse will be operated this year by The Connecticut Theatre Colony, under management of Mr. and Mrs. Charles Quigley. Season opens June 28 with "For Love Or Money" and performances will run Tuesdays through Sundays. Second bill is "It Pays to Advertise" (July 5-10). Marvin Kline is set as director.

Lewis Harmon goes into his fourth Guilford season with opening of Chapel Playhouse on July 4. Guest-star policy will again prevail, initial show being Richard Arien in "Jason." Number two attraction will be "Lady in the Dark," with Carol Bruce topping the cast. July 18 bill stars Ann Dvorak in "Anna Lucasta," and July 25 has Chester Morris in "Who Done It?" (nee "Dark Tower").

Southbury Playhouse will be re-peep-impresarioed by Jack Quinn, teef off being "Voice of the Turtle," due July 2. Others on the agenda include "Life With Father" and "Man Who Came to Dinner."

Number five on the list unfurls a newcomer when the Broadway Players take over the Center Firehouse in North Haven under the wing of William Cullen. Tentative opener is "Personal Appearance," due July 5. Director is Henry Lasco. Other shows include "Glass Menagerie," "Love From a Stranger," "Suds in Your Eyes," "There's Always Juliet." Performances will run Tuesdays through Saturdays.

Raksin Score for Strawhat

Hollywood, June 27. David Raksin, who wrote "Laura," has been signed by Sam Rosen to write the score for "Arrangements for Strings," which will open in Easthampton, L. I., Aug. 8.

Ann Revere, Tom Helmore, J. M. Kerrigan and Mary Drayton have top roles in the cast. Bonnie Cashin is designing the costumes.

Hartmans' Cast Set

"Up to Now," revue in which Grace and Paul Hartman will tour the strawhat circuit this summer, will include Johnny Barnes, Jack Albertson, Merle Albertson and Budd Rogers. It will have songs by Clay Warnick and sketches by Jack Roche, James Ellis and Harry

Herman, with the latter producing and directing.

The Hartmans' radio series Saturday mornings on WOR, New York, will be recorded in advance from whatever spot the couple is playing, possibly with guest interviews with stars appearing at nearby stands.

Lukas in 'Play's Thing'

Syracuse, June 28. Famous Artists Playhouse will make its bow July 4 at Fayetteville with Paul Lukas in Molnar's "The Play's the Thing." Resident company and guest stars will offer a 10-week program in auditorium of Fayetteville high school.

Other guests underlined are Bela Lugosi in "Arsenic and Old Lace," week of July 11; Eva Le Gallienne, "Corn Is Green," July 19; Diana Barrymore, "The Philadelphia Story," July 25, and Guy Madison, "Up to the Sky," Aug. 8. Ann Harding, Sam Levene and Henry Morgan are tentatively dated.

John Larsen is director; Philip McEneny, stage manager, and John Blankenich, sets and costumes. Famous Artists, local group, is headed by E. R. Vadeboncoeur, of station WSYR, and Murray Bernthal, music prof at Syracuse U.

Olney's 8G for 'Night'

Olney, Md., June 28. Despite a general show biz slump in the Washington area, "Night Must Fall," with Leon Janney and Viola Roache, grossed more than \$8,000 past week at Olney theatre, bettering the preceding week's take of Frances Starr in "Corn Is Green." Show fared better at pens of local cricks than its predecessor.

Guy Madison in "John Loves Mary," current at this sturdy strawhatter, looks promising, with great interest in p.a. of screen star. Advance on "Pygmalion," starring Sylvia Sydney, due here July 5, is very hefty.

Producer Richard Skinner booked Ruth Chatterton in "Lovers and Friends" for week of Aug. 2. Sole weeks still unbooked are those of Aug. 16 and 30.

Case's Strawhats

Announcer-actor Nelson Case and his actress-wife, Nondas Metcalfe, will play several weeks of strawhats together this summer at the Town Hall theatre, West Newbury, Mass. Actress opens Monday (4) in "The Heiress," and Case starts July 1 in "Home of the Brave."

Winding up his "Ford Theatre" and Lowell Thomas announcing assignments this week, Case will do an audition record of a new Hank Ladd program for NBC, in which he'll announce, sing and play straight parts. He's president of the New York local of the American Federation of Radio Artists.

'Weakness' at Chatham

Chatham, N. Y., June 28. Glenda Farrell in "The Fatal Weakness" opened the first season of summer stock at the Crandell theatre, Chatham, N. Y., last night, with Helmut Dantine and Edith Atwater in "No Time for Comedy" as the following attraction.

Week of July 12 will see "On the Town," with Jan Dulo, James Jewell, Ruth Webb, Don Weismuller and Jonathan Lucase. Mady Christians in "The Vinegar Tree" is slated for the week of Aug. 2; Tom Drake, in "Her Cardboard Lover," Aug. 16; Ann Dvorak, "Anna Lucasta," Aug. 23; John Loder, "For Love or Money," Aug. 30; Ann Harding, "Yes, My Darling Daughter," Sept. 6.

Resident company includes Morgan Lawrence, Kathleen Phalen, Ann Sullivan, Stephen Parker and Alice Thorsell.

Revised Saratoga Lineup

Saratoga Springs, June 28. Revised lineup of plays and guest stars for the third season of summer stock under the aegis of John Huntington at the Spa theatre includes a new revue, "From Adam to Atom," with Grace and Paul Hartman, and a new opera by Vittorio Gnanini, based on Hawthorne's "The Scarlet Letter," with Metropolitan Opera artists.

Curtain goes up the night of July 4, with Guy Kibbee in "On Borrowed Time." Other productions will be "The Philadelphia Story," with Sarah Churchill, playing opposite Jeffrey Lynn; "The Importance of Being Earnest," with Estelle Winwood; "Blithe Spirit," featuring Arthur Treacher; "Burlesque," with Bert

Lahr, and "Let Us Be Gay," with Kay Francis.

Huntington is dropping his policy of opening Tuesday evening and closing with two Sunday performances, in favor of Monday night premieres and Wednesday and Saturday matinees.

D. C. Strawhat Opens

Washington, June 28. Preem past Sunday (26) of town's new summer theatre, Meridian Hill Park, under aegis of Productions, Inc., with Elisabeth Bergner in "Amphytrion 38," was attended by much fanfare in local press. Even editorial pages kudoed group of "little people" who had raised the necessary nut to tackle capital's legit snarl.

Reaction of public in terms of b.o. not yet tangible. Advance was not heavy, with townfolk skeptical about outdoor theatre after recent experience with Judith Anderson in "Medea," which ran into acoustical trouble.

Most important angle of the government-owned, rent-free, outdoor theatre is the fact that it is non-segregated. First night, with an audience of about 20% Negroes, was without incident and resulted in a volley of press acclaim.

Staff for the Washington theatre festival comprises Horton Foote and Vincent Donohue, exec director; general manager, Winston O'Keefe; public relations, David Pollard; for Fredericks-Morrow Co.; production manager, Edward McHugh.

Cleve. Group's Takeover

Malden Bridge, N. Y. The Valley Players, a group from the Cleveland Playhouse which has leased the Malden Bridge Playhouse for this season from Mr. and Mrs. Walter Woods (Eunice Osborn), will open July 6 with "Kiss and Tell."

Other productions listed, in sequence, for Wednesday - through - Sunday evening performances are: "The Imaginary Invalid," "Another Part of the Forest," "The Bat," "Goodbye Again," "Home of the Brave" (or a new play) "I Remember" (Continued on page 52)

Up to 62 New Shows Slated For Strawhats

Considering cancellations and last-minute entrees, about 50 to 55 new plays will actually be offered on the strawhat circuit this summer. According to reports from summer theatre operators, 62 new shows have been penciled in or mentioned as tryouts.

Newcomers to VARIETY's list includes Father Francis P. Moran's "The Glorious Mystery" and T. C. Murray's "Illumination." Both will be done at the Boston college summer theatre, Chestnut Hill, Mass., with "Mystery" set for two days beginning tomorrow (Thurs.). "Illumination" is slated for presentation July 7-8. Norman Ford's "The Man Who Grew Younger" will be put on at the Bedford Hills (N. Y.) community house the week of July 2. Also scheduled for the same week at Nantasket, Mass., is "Set the Stage," new revue by Gerald Brown and Donald Carter. De Witt Bodeen's "Bright Champagne" began a week's engagement at the Pasadena (Cal.) Playhouse last night (Tues.).

"The Dwarfing of Denny Malory," by Harold Jaediker, will be tested at the Greenwood Garden theatre, Peaks Island, Me., the week of July 25. "A Question of Time" will be tried out that same week at the Tanglewood theatre, Falmouth, Mass. The Camden Hills (Me.) summer theatre will offer Elliot Baker's "We Were Young" the week of Aug. 9, and "While the City Sleeps," a new musical by Alfred Durnain and Richard Cuts the week of Aug. 30. A new revue, "Take a Dream," by Bernard Welch and Alice Lee Edwards, will be presented at the Peterborough (N. H.) summer theatre the week of Aug. 24.

Harold Lynch's "Mary Lou and the Beasts" will be offered at the Bryn Mawr (Pa.) summer theatre the week of Aug. 10. Arthur Brandon's "Brave New World" is scheduled for the Bridgeport (N. Y.) Playhouse the week of Aug. 17. And a new opera by Vittorio Gnanini, based on Nathaniel Hawthorne's "The Scarlet Letter," will get its initial presentation at the Spa theatre, Saratoga Springs, N. Y., the week of Aug. 22.

Inside Stuff—Legit

Elia Kazan, currently in London to stage the West End production of "Death of a Salesman," was the object of an angry column recently by Beverly Baxter, drama critic of the Evening Standard, Lord Beaverbrook tabloid. Basis of the piece was an interview several weeks ago in the N. Y. Herald Tribune, in which Kazan was quoted as saying of the British, "Their own theatre is effete and they're always predisposed in favor of an American production."

Noting sarcastically that Kazan had not seen the London stage since 1938, the Canadian-born critic and member of Parliament wrote that "there is developing an almost unbridgeable gap between the British and American theatre, and we should rejoice that it is so." He referred to the "photographic" realism of the U. S. theatre, and added, "Beauty, poetry, the imaginative and the intangible also have their place as the London theatre is proving at this golden hour."

Asserting that several of the current West End hits would never "survive for a month on Broadway," the writer cracked, "At last our theatre has found a public which will support the unusual and experimental—not merely a small, precious, posturing public, but a big representative one."

"More and more," he continued, "the British theatre is leaving realism to newspapers and the film, and finding glory in the mystery and witchery of words. The poets are on the march and the actors are meeting them at the summit of the hill."

Incidentally, of the 25 shows running in the West End last week, three hit musicals and three plays were Broadway imports, while three other U. S. play hits and two more musicals are to be presented there soon.

Backers of Martin Manulis and Edwin Knill's recent road revival of "Present Laughter," with Edward Everett Horton, included producer Gant Gaitner, \$2,100; Harry Fleischman, general manager for Gilbert Miller, \$1,400; actor Jose Ferrer, \$700; producer Richard Aldrich, \$700; actress Peggy Wood, \$1,400; authoress Bella Spewack, \$350; actress Elaine Ellis, \$350; program publisher Al Greenstone, \$1,050; producer Alexander H. Cohener, \$350; producer John C. Wilson, \$1,050; actor Alfred Drake, \$1,050; actress Nanette Fabray, \$350; photographer Florence Landamm, \$350; producer Eddie Rich, \$350; actor Donald Cook, \$1,050; actor Jackie Keik, \$350; producer Armina Marshall, \$350; producer Theodor Helburn, \$350; producer Carly Wharton, \$700; producer Leonard Sillman, \$700.

The \$35,000 investment was a total loss.

Agent Paul Small snared Ezio Pinza as a client because Leland Hayward couldn't make up his mind between pulling for his interest as producer in "South Pacific" or as vice-prexy of Music Corp. of America, according to N. Y. Sun columnist John McClain. Small, according to McClain, became Pinza's agent after the opening in "South Pacific" as a result of a shot-in-the-dark telegram which disclosed the singer had no 10%-er. Small now figures that Pinza, on the basis of film and concert deals, will gross around \$500,000 a year. Hayward explained that he let this plum get away because "as his agent, I want to get him out of the show as fast as I can and into a big movie deal. As the producer, I want him to stay in the show forever. Which Hayward wins?"

N. Y. Times made a much better showing than the N. Y. Herald Tribune or the N. Y. News, according to mail order returns from a display ad placed in the three papers by the management of "Miss Liberty." Of the 11,609 identifiable returns, 8,316 (71.6%) were from Times readers, 1,666 (14.4%) from News readers and 1,627 (14%) from Herald Tribune readers. There were also 4,739 unidentifiable returns. The ad in question was not placed in the N. Y. Mirror the same date, or in the Saturday editions of the New York evening papers that week end.

Analysis of the mail was made by the Times.

VARIETY's out-of-town reviews were recommended last week in a letter from a reader to the editor of the N. Y. World-Telegram as a way for the public to get an advance estimate of incoming Broadway shows and thereby getting tickets through the boxoffice. The writer noted that he'd used that method in seeing all the smash hits from good seats without payment of any broker's fee or other extra charge.

Many people have given up playgoing entirely because the price of tickets, plus extra charges, has become prohibitive, the letter added.

A song festival, pointing up the community spirit of all religious faiths in Bayside, N. Y., was held Sunday (26) on producer John Golden's estate in Little Neck Bay. Golden, a resident of Bayside for 25 years, suggested the event to symbolize religious tolerance and showcase local talent choral groups. Meantime, proposal to change the name of a Bayside street to John Golden lane has been held up for further committee investigation in New York City's council.

Ralph T. Kettering's anecdote in the Chicago Tribune recalls 1902 and details how L. Frank Baum went about getting "The Wizard of Oz" produced. Baum offered it to Fred Hamlin, who didn't bother reading the script, but produced it on the premise that his family had made a fortune out of a patent medicine called Wizard Oil.

Legit Bits

Rose Goldstein, formerly assistant to Anthony Farrell, joined staff of Show-of-the-Month Club, as executive assistant to president Sylvia Siegler. Incidentally, the membership of SOMC has now reached 2,140. William Norton, who recently returned from a long tour as company manager of "Annie Get Your Gun," goes out in the same capacity with "Kiss Me, Kate." Meyer Davis goes to Sorrento, Me., next week for the summer. Move by N. Y. Councilman Edward A. Cunningham to sneak through his previously-tabled stage censorship bill has been dropped again after various legit groups arranged to appear against it. Leonard Spiegelgass, who adapted Damon Runyon's "Tight Shoes" for the screen, may write the book for the "Guys and Dolls" musical based on Runyon characters. Robert Carson withdrew from the assignment.

Michael Myerberg has decided to lease the Mansfield theatre, N. Y., for use as a television studio, but hasn't signed a deal. The Shuberts still negotiating with NBC for the lease out. William Gaxton being considered for the male lead in the musical version of "Gentlemen Prefer

Blondes" . . . Walter Fried, co-producer of "Death of a Salesman," vacationing at Loon Lake, N. Y. Until the closing last Saturday (25) of "Anne of the Thousand Days," he was company manager of the show. He plans a Broadway production in the fall of "The Bird Cage," by Arthur Laurents.

George Englund, actor-son of playwright-scenarist Ken Englund, arrived east over the weekend to appear in the white edition of "Anna Lucasta," with Elizabeth Scott, as the McCarts, in the current production of the play at the Coronet, Hollywood. Actor will be screen-tested by Samuel Goldwyn in August. According to reports from the Coast, where Anthony Quinn is playing the male lead in "Streetcar Named Desire," the actor is being approached by several film studios, but is under contract for the play through the 1949-50 season.

John Patrick dramatizing Gwethalyn Graham's novel, "Earth and High Heaven," for fall-winter production by Russell Lewis and Howard Young, possibly as a vehicle for Margaret Sullivan. David Lowe plans a fall presentation of Maurice Valency's adaptation of the Jean Giraudoux play, "Intermezzo," but (Continued on page 52)

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week (the fourth week of the season) and the corresponding week of last season:

| | This Season | Last Season |
|---|-------------|-------------|
| BROADWAY | | |
| Number of shows current | 17 | 22 |
| Total weeks played so far by all shows | 72 | 100 |
| Total gross for all current shows last week | \$422,900 | \$478,500 |
| Total season's gross so far for all shows | \$1,798,600 | \$2,119,000 |
| Number of new productions so far | 0 | 2 |
| ROAD | | |
| (Excluding Stock) | | |
| Number of current touring shows reported | 9 | 14 |
| Total weeks played so far by all shows | 47 | 59 |
| Total road gross reported last week | \$244,900 | \$324,900 |
| Season's total road gross so far | \$1,320,200 | \$1,472,600 |

More Memorabilia

By Ralph T. Kettering

Chicago.

DO YOU REMEMBER WHEN— Katie Emmett was a great twentieth-third star in "From East to West" (1902).

Walter Huston and Bayonne Whipple played a sketch, "Shoes," on the Orpheum Circuit (1919).

Wellington Cross, the 4 Marx Bros. and Van & Schenck were on the same bill (1919), Orpheum Circuit.

Courtney Sisters, Claude Gillingwater and Edith Lyle, Irene Franklin with Burt Green, were on one bill over the Orpheum Circuit (1915).

Norman Trevor played the lead with Grace George in "The Exquisite Hour" (1922).

Willie and Eugene Howard had equal billing in George White's "Scandals" (1936) with Helen Morgan in the cast.

Orson Welles did his "Julius Caesar" with Tom Powers as Brutus and Edmond O'Brien as Marc Antony (1938).

Alla Nazimova and Claude Rains played "The Good Earth" for the Theatre Guild (1932) with Sydney Greenstreet in a small role.

Ernest Truex played "Whistling in the Dark" (1932) and Claire Trevor was in the cast.

Eva Le Gallienne gave a better performance of "L'Aiglon" than the esteemed Maude Adams (1935) and Averell Harris was Metternich. Jane Cowl and John Halliday starred in "Rain From Heaven" and Lily Cahill, Staats Cotsworth and Jose Rubens were in the cast (1935).

Lunt & Fontanne played "Amphitryon" (1938), with Richard Wolf, Sydney Greenstreet in the cast.

Sir Cedric Hardwicke played "Shadow and Substance," but Julie Hayden and Sara Allgood stole the show (1938).

Walter Hampden's repertoire was "Richelieu," "Hamlet," "Macbeth" and "Servant in the House" (1934).

Eugenie Leontovich played "Grand Hotel" and in the cast were Sam Jaffe, Albert Van Dekker and Hortense Alden (1931).

William Faversham and Henrietta Crossman played "Getting Married" and Hilda Spong, Charles Cherry and Lumsden Hare were supporting players (1917).

Maude Fulton was both star and author of "The Brat" and the cast included Edmund Lowe and Ruth Boucicault (1917).

Grace Hayward (widow of George Gatts, and who wrote "Graustark" which VARIETY forgot to mention in Gatts' obit recently),

starred in "The Easiest Way" (1915).

Bill Brady produced "Life" with Walter Hampden, Phillip Dunning and Effingham Pinto supporting a million dollars worth of scenery (1915).

William Courtney and Tom Wise were starred in "Cappy Ricks" (1919).

George W. Lederer produced "Angel Face" with Jack Donahue and Sarah McVicker in the cast. (1918).

The Selwyns "Why Marry," had a cast including Nat Goodwin, Edmund Breese, Ernest Lawford, Beatrice Beckley, Estelle Winwood, Arnold Daly (1917).

Bill Brady produced "The Man Who Came Back," and the cast comprised Conrad Nagel, Clarence Derwent, Mrs. Russ Whytal, Mary Nash and Maud Campbell (1918).

Joseph Santley starred in "All Over Town" and Walter Jones, Roy Atwell and Williams & Wolf were in the cast (1918).

Mrs. Leslie Carter did a tabloid of "Zaza" on the Orpheum Circuit (1938), and on the same bill were Pat Rooney and Marion Bent, Ken & Green (Milt's mom and pop) and Long Tack Sam.

Henry Kolker starred in "Our Children" (1915) and the cast held Charles Ruggles, Cecil Owen, Mrs. Franklyn Underwood and Christine Norman.

The "Ziegfeld Follies" (1917) had W. C. Fields, Fanny Brice, Bert Williams, the Fairbanks Twins, Eddie Cantor and Allyn King all in one cast.

Donald Brian, Peggy Wood and Ralph Morgan were co-starred in "Buddies" (1920).

Irene Fenwick (Mrs. Lionel Barrymore) starred in "The Song of Songs" (1915), and in the cast were Richard Dix and Tom Wise.

Emily Ann Wellman was tops in Elmer Reizenstein's (Elmer Rice) "On Trial" and Helene Lackaye

Continued on page 52)

SPIKE JONES HEFTY 24G, 'CABALGATA' 20G, SF

San Francisco, June 28. Spike Jones wound up the third and final week of his "Depreciation Revue," chalking up a hefty \$24,000 when the curtain fell Sunday night (26) at the 1,775-seat Curran House. House will remain dark until Monday (4), when "Brigadoon" opens.

"Cabalgata," the Spanish revue, hit a tremendous \$20,000 for a third week at the 1,550-seat Geary, where it's playing to \$3,600 top. It shutters June 30, with Menasha Skulnik set to bring "What a Guy" into the house for a one-nighter.

'BLOOMER GIRL' NEAT \$51,000 IN ST. LOUIS

St. Louis, June 28. "Bloomer Girl" wound up its first local outdoor stand of seven nights Sunday (26) at Forest Park at fresco theatre with a neat \$51,000 despite so-so reviews.

Victor Herbert's "The Fortune Teller" has been revived for the fifth time, piece teeing off a seven-night run last night (Monday) before a mob of 9,800 who laid an estimated \$3,500 on the line. Those clicking in lead role are Mack Harrell, of the New York Met Opera, who is making his sole p.a. this season; Ruth Gillette, comedienne, in her first local bow; Rose-Marie Brancato, back for the first time since 1945, and Jack Goode and Robert Shafter, who scored last week in "The Bloomer Girl." Outstanders in support are Joe E. Marks, Edwin Steffe and Melton Moore.

'U.S.A.' OVER 39G, 'ROBERTS' OK \$19,800, CHI

Chicago, June 28. Major conventions and flock of out-of-towners, stimulated by opening of Chi Railroad Fair (25), are giving two legions here a healthy play. "Inside USA" and "Mr. Roberts" look like only summer stagers thus far, with lack of product reason for four shuttered houses.

Estimates for Last Week
 "Inside USA," Shubert (6th wk) (2,100; \$4.94). Upped over last week. Over \$39,000.
 "Mr. Roberts," Erlanger (41st wk) (1,334; \$4.33). Still garnering excellent returns. Fine \$19,800.

'Streetcar' Big 27G In L. A.; 'Brigadoon 52'; 'Blackouts' at Capacity

Los Angeles, June 28. "Brigadoon" continues to please Los Angeles enough to pace the field as the top money-getter, and Irene Selznick's national company of "A Streetcar Named Desire" has lived up to its promise with a rousing first week at the Biltmore.

Ken Murray's "Blackouts," which marked the start of its eighth year Friday (24) at the El Capitan, shows no slackening and holds at capacity. This is due to the fact that word is getting around that Murray is taking his show to New York within a few weeks. Repeaters, tourists and locals who figure this is their last opportunity to catch it are beating a steady path to the boxoffice.

"Anna Lucasta" fails to do more than get by at the small Coronet.

Estimates for Last Week
 "Anna Lucasta," Coronet (2d wk) (255; \$3.60). Weak \$2,300.
 "A Streetcar Named Desire," Biltmore (1st wk) (1,636; \$4.20). Strong \$27,000. Actual gross doesn't give complete picture of attendance since the Theatre Guild season tickets, at a cut-rate, keep down the cash intake. Without the Guild rate the gross would be well up to \$30,000.
 "Blackouts of 1949," El Capitan (366th wk) (1,142; \$2.40). Just under top capacity with \$17,100.
 "Brigadoon," Philharmonic Aud. (3d wk) (2,670; \$4.80). Big \$52,500.

B'way Wilts After Strong Start; 'Girls' \$36,800, Bolger \$37,800, Hussey-Fancy' 11½G, 'Ear' 29G

MUNSEL-MARIETTA' SOCK \$53,000, PITT

Pittsburgh, June 28. Perfect weather, the perennially popular "Naughty Marietta" and b.o. draw of Patrice Munsel combined to give summer opera company third biggest gross in its four-year history at Pitt Stadium last week. Victor Herbert opera grossed sock \$53,000 in six performances, having been topped in past only by "Show Boat," which ran longer, and "The Great Waltz."

"Marietta" started off big and built every night, besides getting a break from the elements. There was the threat of rain only one evening and that quickly passed. Biggest factor in the big take, however, was believed to have been Miss Munsel, who in the past has been available here only to the longhairs.

Current show is "Vagabond King," with Polyna Stoska and Edward Roeker heading the cast, and advance for this one is big, too.

'Liberty' Capacity \$43,200, Philly

Philadelphia, June 28. Only variation in biz of "Miss Liberty," the Sherwood-Berlin-Hart musical now in its third week of a tryout at the Forrest, has been in the number of standees. Last week — musical's second local session — saw it again zoom over \$43,200.

Sale of seats for added fourth week, here resulted in expected sellout. A Fourth of July matinee has been substituted for that of Wednesday, July 6.

After departure of "Liberty," Philly will have its usual summer lull although there is considerable talk of the Forrest's relighting prior to traditional Labor Day, possibly early in August. Several musical tryouts are lined up for the fall including one tune version of Anita Loos' "Gentlemen Prefer Blondes" and the Guild's "Pursuit of Happiness."

'Finian' 24G, Montreal

Montreal, June 28. "Finian's Rainbow" picked up a near \$24,000 last week at His Majesty's (1,579) with house scaled to a \$3.94 top.

Current Road Shows

(June 27-July 9)
 "Blackouts of 1949"—El Capitan, L. A. (27-9).
 "Brigadoon"—Philharmonic, L. A. (27-2); Curran, Frisco (4-9).
 "Harvey"—Mayfair, Portland (27-29); Temple, Tacoma (30); Met., Seattle (1-9).
 "Inside U. S. A."—Shubert, Chi (27-9).
 "Miss Liberty"—Forrest, Philly (27-9).
 "Mr. Roberts"—Erlanger, Chi (27-9).
 "Streetcar Named Desire"—Biltmore, L. A. (27-9).

For the third week in succession, legit attendance opened strongly on Broadway last week, but sagged at the weekend. Business was generally off a bit for the whole week, with only the top hits not affected.

There were no openings or closings last week, but "Anne of the Thousand Days" and "Madwoman of Chailott" began eight-week layoffs. "High Button Shoes" ends a fine run Saturday night (2), and goes to the subway circuit.

Estimates for Last Week
 Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

"Anne of the Thousand Days," Shubert (29th wk) (R-1,378; \$4.80). Rose slightly, apparently from the last-minute rush of those who wanted to see Maxwell Anderson drama before it recessed; resumes Aug. 22; got about \$20,000 last week.

"As the Girls Go," Winter Garden (32d wk) (M-1,519; \$7.20). Has been drawing early summer tourist trade, but dipped to \$36,800.

"At War With the Army," Booth (17th wk) (C-712; \$4.80). Has been getting by in recent weeks; skidded to around \$6,300.

"Born Yesterday," Miller (177th wk) (C-940; \$4.80). Has been about breaking even, but dropped to \$5,500.

"Death of a Salesman," Morosco (20th wk) (D-931; \$4.80). Getting everything the house will hold; \$24,400 again.

"Detective Story," Hudson (14th wk) (D-1,057; \$4.80). One of the spring clicks is regularly near the capacity mark; eased a bit to \$21,800.

"Goodbye, My Fancy," Fulton (31st wk) (CD-966; \$4.80). Fay Kanin comedy is now using two-for-ones; dropped last week, but in the black at almost \$11,500.

"High Button Shoes," Broadway (90th wk) (M-1,900; \$4). Current week is the final for this musical comedy smash; nearly \$25,000.

"Howdy, Mr. Ice of 1950," Century (5th wk) (R-2,964; \$2.88). Family-type spectacle is a natural for out-of-town trade; off to \$33,000.

"Kiss Me, Kate," Century (26th wk) (M-1,654; \$6). One of the "big three" that gets the standee limit all performances; \$47,100.

"Lend An Ear," Broadhurst (28th wk) (R-1,160; \$6). Musical has been showing hefty staying qualities and looks set for a lengthy run; topped \$28,900.

"Madwoman of Chailott," Belasco (25th wk) (C-1,077; \$4.80). Recessed Saturday (25) for the summer; reights Aug. 22; sagged to \$16,200.

"Mister Roberts," Alvin (71st wk) (CD-1,357; \$4.80). Smash service play still has amazing vitality; nearly \$34,000.

"South Pacific," Majestic (12th wk) (M-1,659; \$6). Gets the absolute limit of standees all times; \$50,600.

"Streetcar Named Desire," Barrymore (82d wk) (C-920; \$4.80). Holdover from the 1947-48 season shows ample b.o. stamina; almost \$16,000.

"Two Blind Mice," Cort (17th wk) (C-1,064; \$4.80). Samuel Spewack comedy has been about holding its own recently; nearly \$8,000.

"Where's Charley?" St. James (37th wk) (M-1,509; \$6). One of the season's top smashes; another capacity \$37,800.



I want to thank my friends, all along the way, who helped make my first Broadway show, 'High Button Shoes,' possible.

Lois Lee

Completing 94th and Final Week as the Ingenue Lead in the Original New York Cast

Strawhat Review

Pretty Penny

New Hope, Pa., June 20.

Leonard Field production of revue in two acts (17 scenes), with sketches by Jerome Chodorov, music and lyrics by Harold Rome. Main cast: George S. Kaufman, dances and musical numbers staged by Michael Kidd; settings, Paul Morrison; costumes, Kenn Barr; musical direction, Harold Rome. County Playhouse, New Hope, Pa., June 20, 49; 43 top.

With David Burns, Lenore Lonergan, Marilyn Day, Barbara Martin, Carl Reiner, Michael Kidd, George Keane, Diane Sinclair, Ken Spaulding, Peter Gennaro, Jay Lloyd, Wana Allison, Phyllis Gehrig, Wayne Lamb, Barbara McCutcheon, Evelyn Taylor, Robert Morrow, and Whit William Skipper. Bud Sweeney, John Henson, Walter Scheff, Barbara Weaver, and pianists George Davis and Joseph Antman.

This intimate revue, excellent fare for strawhats, is doubtful material for Broadway, unless it can be enormously punched-up and tightened. It's figured that the production can be brought in for \$100,000, which should improve the chances of getting the backing and make it a more likely bet to pay off. Even so, in its present state, the show lacks strong enough material or persuasive enough performance to rate as a prospective hit on Broadway.

The general idea of "Pretty Penny" (and at the moment it's kidding-on-the-square) is that the show is being done as an audition for potential backers. That makes possible the elimination of elaborate scenery or costumes. It also involves rather artificial introductions to the first few scenes, the second act and the trite finale. But since the revue itself is in the familiar pattern of topical satire, it's probably as good as a "theme" as any.

When caught at the Saturday matinee (25) there had already been several changes, and numerous others were contemplated. But on the basis of the show at the moment, there's more material that needs change than there is that's useable. And there's need for not only more emphatic performance, but at least one magnetic personality.

As it is, there's not one real sock sketch or standout song in the show, although several of the dances are good. One sketch, "Meet the Authors," makes moderate fun of luncheon speeches by bestselling writers, but is overdone, lacks a surprise finish and is only adequately played. "Death with Father," a travesty of "Life with Father," "Death of a Salesman" and "Streetcar Named Desire," is a tired treatment of familiar device.

"Rome Rides Again" is an un-inspired rehash of the old lampoon-Hollywood idea, in this case showing how "Julius Caesar" would be filmed as a musical western. "Life of a Salesman" is a too obvious comment on the changed conditions in the auto market. "Operation Television" extracts mild laughter out of a telephone conversation, and there's a so-so what burlesque of film Oscar awards. There's a desperate need for at least one convulsing sketch.

Of the songs, "Stop Walking Around in My Mind" and "What Hit You?" are fair ballads, the former providing the music for an acceptable dance routine. "Small World," "I Never Learned to Waltz" and "Up North American Way" are primarily an embarrassment, with little apparent commercial quality. Of the comedy songs, "Gin Rummy Rhapsody" makes a large fuss over a small point, "I'll Trade My Dreams" ("I'd Rather Be a Rich Man with a Million Dollars Than a Poor Man with a Pocket Full of Dreams") is an amusing spoof of philosophic songs. "Cry Baby" is

a chuckle at cheer-up songs. "Investigation" fails to do justice to a gravely absurd theme. "French Without Tears" might be a sock jape of parlor-vous chantoosies if it were more skillfully projected, and "The Fair Sex" is a pallid edition of the Rodgers-Hammerstein hit, "Nothing Like a Dame."

Of the performers, the principal comics are David Burns, Carl Reiner, George Keane, Lenore Lonergan and Barbara Martin. Most of the songs are sung by Marilyn Day, Miss Lonergan, Walter Scheff and Miss Martin. The notable dancers, besides Michael Kidd, are Diane Sinclair, Ken Spaulding, Peter Gennaro, Jay Lloyd, Wana Allison, Phyllis Gehrig, Wayne Lamb and Evelyn Taylor.

As a bet for Broadway, "Pretty Penny" inevitably suggests comparison with "Angel in the Wings," which Paul and Grace Hartman tinkered into boxoffice stature during preliminary strawhat tour two seasons ago. With inspired fixing, "Penny" might be vastly improved. But it has no one to compare with the Hartmans, or even Hank Ladd.

Off-B'way Plays

The Journey of Simon McKeever

Single performance presentation by the National Council of the Arts, Sciences & Professions, in the nature of a dramatization of the novel by Albert Maltz. Director, J. Edward Bromberg. At Carnegie Hall, N. Y., June 21, 49.

Elliot Sullivan Narrator Frederick O'Neal Woman Virginia Downing Travelsky Sally Cunningham Leo Frome Driver Charles McCrae Harold Curt Conway Audrey Madeleine Lee Mr. Cooley Steve Hill Mrs. Cooley Sally Cunningham Dr. Amalia Balzer Hester Sondergaard

The National Council of the Arts, Sciences & Professions, in the nature of a protest last week, presented a 45-minute dramatization by Arthur Laurents of Albert Maltz's "The Journey of Simon McKeever." This is the novel for which 20th-Fox paid \$35,000 to recut and then two weeks later announced that it was shelving. Studio took no trouble to deny the obvious: that it had erred in buying the property inasmuch as Maltz was one of the "Hollywood 10" who was on a blacklist growing out of contempt proceedings brought by the House un-American Activities Committee.

Single performance of "McKeever" (it was also done once on the Coast a few weeks before) was staged by the ASP to launch its new "cultural centre." This is not a thing of brick and mortar, but apparently a fund to subsidize and aid those writers such as Maltz or workers in any cultural field who can't get jobs because of political or social beliefs. Carnegie Hall was filled solid for the event, with several hundred more persons on the sidewalks trying to get tickets. John Martin, dance critic of the N. Y. Times, chairmanned the session.

Whatever the purpose of presenting the "McKeever" dramatization—whether as a cultural or fund-raising event—it also served to dramatize the fact that Maltz here had written nothing that could lay him open to the leftist label which had been hung on him by the Un-American Committee.

As it came out in Laurents' abbreviation, it is an intensely human and moving composite of laughs, tragedy, despair and hope. It is the story of a 73-year-old inmate of a home for the aged. He's crippled with arthritis. Hearing of a woman doctor with an almost-miraculous cure some 400 miles away, he starts to hitchhike despite the fact he can hardly walk and has but a few borrowed coins in his pocket. He meets various people, some kind and helpful, others disliking and mean, but he goes purposefully through with his mission, carried on by the rainbow at the end of a quick cure he thinks will enable him to regain his pride and self-respect by being able to work again. The heartbreaking end of the journey is to find that there is no miracle cure—in fact, no cure at all—for his type of arthritis. Simon is momentarily let down. Then he realizes that this will give him the chance he's always wanted to write a book and he takes a room and a place of his own.

Presentation was with costumes and props, but no sets. Elliot Sullivan was touching and sincere in the "McKeever" role, while Frederick O'Neal did a top job of narrating the intro and linkage from a lectern at the side of the stage. Rest of the cast was likewise able, while J. Edward Bromberg's direc-

tion for this type of thing was sharp and gave all possible action.

Presented as a curtain-raiser was a "song-play" by Marc Blitzstein. A socially-conscious item labelled "I've Got the Tune," the half-hour of music and story proved highly disappointing in both departments to those familiar with Blitzstein's "Cradle Will Rock" and other works. Presented in the same manner as "McKeever," and with a piano accompaniment by Joan Slessinger, yarn is of a Broadway lad with a tune in his head to which he tries to get various people to fit lyrics. None suits him until he comes on a group of what appear to be May Day marchers. Both the idea and its execution are pedestrian, labored and obvious.

Texas Is Tops

A new musical, "Texas Is Tops," which does no more than to tell its audience that Negro discrimination is prevalent in the Lone Star state, was presented by the Empire Players at the Master theatre, N. Y., for four performances, June 22-25. Jerry Altars provided some listenable music, but the lyrics by Willson Whitman and Edward Barry are ordinary and, on the whole, unintelligible when sung by the members of the cast. However, "Don't Try to Tell a Good Man" was a standout tune.

Characterization of a southern senator was handled capably by John Faulk. Choreography by Sybilla Fort was commendable despite limited space. Irving Dobbs' direction was okay, and the lack of sets did not impede the production.

Play Abroad

Her Excellency

London, June 23.

Val Parnell and Jack Hulbert production of new musical play in three acts by Archie Meizens. Max Kester, music by Manning Sherwin. Harry Parr-Davies. Directed by Jack Hulbert. At Hippodrome, London, June 22.

Lady Frances Maxwell Cicely Courtneidge Senior Riazza Austin Walters Jimmy Denham Thelma Walters Margaretta Riazza Sandra Martin Martin Nash Patrick Barr Miss Greaves Margaret McGrath Counsellor Blure John Stevens Miss Fortgill Dorothy Stuart Mrs. Payne Betty Craydon

Sprightly musical built around Cicely Courtneidge's inimitable personality, this shows her as an ambassador sent by Britain to conclude protracted meat negotiations with South America. First two acts are slick and amusing but it fails to keep up its opening briskness. Too much is put on the star's shoulders, supporting characters being negligible, and while music is tuneful, there is too little of it to live in stereotyped plot of intrigue and misunderstandings of the heart.

Miss Courtneidge's fans will love it and if able to overcome handicap of early heat wave may have run. Her mixture of clowning and sentiment sometimes is embarrassing. Background is South America where the British Embassy is overwhelmed by unexpected arrival of female ambassador, who through various humorous situations and improbable circumstances proceeds to inveigle the local beef baron into clinching the deal. He succumbs to her wiles, but mistakes her telephone acceptance of a social date for an agreement to accept his suit. His public announcement of their betrothal blights her new romance with the American Ambassador, who is also a rival for the coveted meat contract. But love triumphs eventually.

Highspot of Cicely's fooling is a mock bullfight, nimbly danced by a specialized chorus, acclaiming her as a conquering matador. Thorley Walters has two of the best numbers as the emotionally injured young attaché, and Austin Trevor displays a fine fire as the amorous cattle king. Margaret McGrath and Sandra Martin make good contrasts as the young things entangling the diplomat's love life and Patrick Barr brings dignity and sincerity to the role of the U. S. envoy.

Jack Hulbert's direction shows his usual deftness and made one wish for his presence in the cast.

Newsman's Toledo Pream

Toledo, June 28.

Richard Phealt, formerly assistant city editor of the Toledo Blade, is author of "City Desk," three-act play which will be premiered in Doermann theatre at the U. of Toledo, Aug. 4-6.

Fred Emmet of the Repertoire theatre, will direct. He and the author Toledo Theatre Co., local professional stock company 20 years ago.

Strawhat Briefs

Continued from page 50

ber Mama," "A Murder Has Been Arranged," and "Voice of the Turtle." The season decided against operating the Playhouse in 1949, owing to limited capacity, which made it difficult to show a profit. They have announced the upstairs spot will be enlarged to 450 for 1950.

N. H. Season Promising

Concord, N. H., June 28.

The strawhat theatre circuit in this state has been busy with preparations for what promises to be a prosperous season.

Scheduled openings already announced include: Hampton Beach Playhouse, Hampton, with Patrick Hamilton's "Rope," June 29; Merrimack Drama Festival, Hopkinton, George M. Cohan's "Pigeons and People," July 6; Keene summer theatre, Keene, "For Love or Money," June 27; Windham Playhouse, Windham, "Candlelight," July 4, and Touring Players of Larchmont, N. Y., at Belknap Recreation Area in Gilford, July 19.

'Belvedere' Boons Denison

Granville, O., June 28.

"Belvedere," which opened Denison university's summer theatre season, boomed attendance to within 31 of the alltime high for any one week. A total of 1,688 attended during the first week. Denison also reports 575 season tickets sold for a gross of \$4,400, as compared with a gross of \$2,900 for the entire season last year.

"January Thaw," by William Roos, played last week, and J. C. and Elliott Nugent's "The Poor Nut" is now showing.

Ventura College's Strawhat

Hollywood, June 28.

The Penthouse theatre, non-Equity group, which has been giving arena theatre productions for the past five years in Altadena, Cal., will operate as a summer theatre at Ventura junior college, Ventura, Cal.

Season begins July 4 with "Petticoat Fever," which will be followed by "Hay Fever," "Claudia," "The Late Christopher Bean," "The Romantic Young Lady" and "Papa is Ali." A resident company of 12 has been recruited from the regular Penthouse staff.

1-Act Drama in Debut

"Whole Hog or Nothing," one-act drama by Theodore Ward, will be premiered starting July 12 by People's Drama, new non-Equity group in New York.

Companion-piece will be "Plant in the Sun" another one-act done two seasons ago by the Experimental Theatre.

'Firefly' as Cain Park Ozoner

Cleveland, June 28.

Cain Park opens strawhat season tonight (28) with "The Firefly," and then does Shaw's "St. Joan" starting July 5. Elena Miramova will play "Joan."

Other shows include "Girl Crazy," "New Moon," "Blithe Spirit," "Look, Ma, I'm Dancing," "Countess Maritza" and "The Poor Nut."

'Eileen' at Matunuck

"My Sister Eileen," under direction of Billy Gilbert, will be the opening bill at the Theatre-by-the-Sea, Matunuck, R. I., July 10. Bill Pierson and Susie Scott, who have been appearing in the Broadway production of "High Button Shoes," joined the cast this week. Betty and Jane Kean will have the leading roles.

Darthy Hinkley, big favorite last year at White Barn theatre, will star there this season only for first two shows. She's leaving to go into rehearsal for Eva Le Gallienne's touring strawhat of "Corn Green," but comes back when "Corn" quits end of August.

Strawhat Jottings

Adele Thane took over the directorial chores at St. Michaels college, Winoski Park, Vt. Productions for the season at the Kennebunkport (Me.) Playhouse will be directed by Arthur Lewis with Alex Anderson designing the sets. North Shore Players, Marblehead, Mass., will offer "Up to Now," new revue starring Paul and Grace Hartman, the week of Aug. 22. David Fitelson, 15-year-old son of William Fitelson, attorney for the Theatre Guild, is apprentice at Westport (Conn.) Playhouse. Management of the Keene (N. H.) summer theatre taken over by Beatrice Booth Colony. Entire staff retained and Kurt Winters appointed business manager and treasurer. Rudolph Pugliese and Mary Louise Gerschank, winners of the first annual Virginia Drama

Assn. Award, engaged as members of Robert Porterfield's Barter theatre, Abingdon, Va.

Supporting Florence Reed in "The Importance of Being Earnest" at Berkshire Playhouse, Stockbridge, Mass., this week are: William Roach, Kendall Clark, Jane Du Frayne, Richard Dreyfus, John Straub, Michael Abbott, Barbara Brady and Mary Elizabeth Aurelius. New York Producing Syndicate has taken over the Bridgeport summer theatre, established by Cliff Self, and will spotlight 10-week season with a new musical "Brave New World."

Memorabilia

Continued from page 51

and Thomas Meighan were in the cast (1914).

Gus Hill's Minstrels played all Policemen's Benefits (1920).

The "Cohan Revue of 1916" had Harry Bulger, Jim Marlowe, Elizabeth Murray, Fred Santley, Richard Carle, Valli Valli, Charlie Winninger, Miss Juliet, Harry Delf in the cast.

The "Century Midnight Whirl of 1920" had in the cast Winona Winter, Jay Gould, Felix Adler and Frank (Harvey) Fay.

Gertrude Coghlan (Mrs. Gus Pitou), Charles Withers, Henry E. Dixey, all on the same bill (1914), Orpheum Circuit.

Walker Whiteside played "Master of Ballantrae" with May Buckley and Sydney Shields (Mrs. Ed Robins) in the cast (1919).

Legit Bits

Continued from page 50

under a different title. Ken England leaves today (Wed.) for the Coast to huddle with Leo McCarey on a screen writing assignment. He's due back in several weeks. Pressagent Ted Goldsmith, recently back from repping "Finian's Rainbow" on the road, will substitute as associate of Kar Benstien during the vacation of Mary March. P. a. Samuel J. Friedman has bursts of the right arm.

Basil Langton, British actor-director who has been lecturing at Catholic Univ., has gone to Cleveland to stage a local production of Shaw's "Saint Joan," guest-starring Elena Miramova. He may next stage a production of "Arms and the Man" there. Louis A. Lottio, president of City Playhouse and manager of the Martin Beck theatre, back from trip to England and France. Producer Joseph M. Hyman staying in Philly during the "Miss Liberty" tryout to offer an assist on revisions. Shortly before the closing of "Along Fifth Avenue," James P. Davis succeeded Horace McNabb as pressagent.

Reuben Rabinowitz to the Coast, where he'll start pressagenting the tour of "High Button Shoes." Lester Carr playing the son in "Happy Journey" on the subway circuit. Those familiar with the writing of Richard Watts, Jr., are puzzled at his increasing crabbiess, as evidenced in his columns in the N. Y. Post. His "meditations" in a recent edition, for instance, contain 13 sarcastic references and only five more or less pleasant ones. Producer Leland Hayward and his partner, director-author Joshua Logan, are having a powwow in Paris.

Frederick Cook's Broadway column in the Evening Standard of London is now being carried in 192 papers in the British Empire. Broadway scouts in Philly for the "Miss Liberty" tryout have been melting in the uncooled Forrest theatre there. Johnny Call, back from playing the first gravedigger in the Pasadena production of "Henry MacKay's" pre-"Hamlet" tetralogy, will play featured comedy parts in St. John Terrell's under-canvas operettas this summer at Lambertville, N. J. Univ. of Texas drama department soliciting new scripts for production next February at the college theatre in Austin. John Toohey, pressagent for the touring "Brigadoon," taking a six-week vacation in Maine, with Edgar Wallace snubbing. James Miller is company manager. Milton Baron, company manager and William Fields pressagent of "Miss Liberty." William Norton is company manager and Gertrude Bromberg, p. a. for the second company of "Kiss Me, Kate." Barney Klawns, Warners' house manager at the Biltmore, N. Y., vacationing in Atlantic City.

FOR SALE

One of the two houses in the New

York area designed by

FRANK LLOYD WRIGHT

3 bedrooms, 3 baths, radiant heating, detached Hobby House on 12 beautiful landscaped and wooded acres with several brooks. In the New Jersey hills. Excellent commuting to New York. \$36,000. Financing arranged.

CARL H. BOOTH, Realtor

Brooklyn, N.Y.

TEL: BR 6-5835, R-1077

SAMUEL FRENCH

SINCE 1930

Play, Brokers and

Authors' Representatives

23 West 45th Street, New York, 10036 Sunset Blvd., Hollywood 46, Cal.

2 CHARMING HOUSES

FOR SALE

In beautiful Turtle Bay Gardens. Excellent neighborhood, convenient to theatres, shops, transportation. East 10th Street. For particulars, write:

MABEL DETMOLD

230 East 49th St., or call EL 5-1028

Literati

Mencken's 'Chrestomathy'
H. L. Mencken has gathered a large selection of his out-of-print writings into "A Mencken Chrestomathy" (Knopf, \$5). The chrestomathy (meaning a collection of choice passages from an author) includes pieces from his "Prejudices," "A Book of Burlesques" and other times, as well as from the iconoclast's jottings from the *American Mercury*, *Smart Set* and *Baltimore Evening Sun*. Scissored into short takes, they're presented under subject titles, such as *Odd*, *Under Subject Titles*, *Such as Odd*, *Fish*, *Quackery*, *Literati*, *Music*, *Souvenirs of a Journalist*, the *Lesser Arts* and *Buffooneries*.

Despite the fact that much of it was written a generation ago, Mencken's pungent comment and deft style stand up. His prejudices are sharply phrased, for example, "The most modest of actors matches the conceit of the solitary gull on a slow ship." The book reprises dozens of his lauded maxims, like "A man may be a fool and not know it—but not if he is married." There are essays and fantasies, including his famous hoax on the history of the bathtub, which was mistaken for fact and incorporated into medical books and standard reference works.

Among his highly spiced estimates of a variety of Americans are analyses of Aimee Semple McPherson, Calvin Coolidge, Ring Lardner, Theodore Dreiser, Jack Dempsey and Rudolph Valentino. Of the silent pic star Mencken says that his unhappiness stemmed from the fact that he was "catnip to women." **Brill.**

Redbook's Editorial Revamp

Editor of *Redbook* mag for some 22 years, Edwin Balmer has been upped to associate publisher and will continue with the organization in an advisory capacity. New Editor, effective Aug. 1, is Wade Nichols, who moves over from *Modern Screen* mag. Replacing Nichols at *MS* is William Hartley, formerly the mag's managing editor. At *MS'* editorial helm since 1948, Nichols was editor of *Radio Guide* and *Screen Guide* before the war. Hartley at one time was managing editor of *Click* mag. Another *MS* addition is Carl Schroeder, who becomes western manager.

Drake Settles Claim

The \$20,000 damage suit filed in the N. Y. federal court, last January against Bennett A. Cerf, Van H. Cartmell, Random House and Garden City Publishing Co. charging infringement of the copyrighted translation of Vicki Baum's play "Grand Hotel," has been discontinued as against all the defendants in consideration of the payment of \$4000 by R.H. William A. Drake, translator of the play, and Herman Shumlin, who succeeded to the dramatic rights, had claimed that the inclusion of Drake's adaptation, without consent, as part of the anthology, "16 Famous European Plays," edited by Cerf and Cartmell and published by Modern Library and Garden City, was in violation of Drake's copyright.

In addition to discontinuing the action, Drake has consented to the inclusion of his adaptation in the anthology and the continued publication thereof without payment of any additional royalty. It was explained that prior to publication Random House had procured the consent of Vicki Baum, the author of the play, in the belief that she had full rights in connection therewith.

The \$400 payment was made in lieu of royalties which Drake would have received up to the present time and in the future if his rights had then been known and his consent had then been obtained.

Morehouse's Book in Sept.

Ward Morehouse's "Matinee Tomorrow (50 Years of Our Theatre)" is due in September from Whittlesey House. Same pub bringing out "Handbook of Basic Motion Picture Techniques" by Emil E. Brodbeck and William Irvine. "The Universe of GBS" later in the fall. Millard Lampell's "The Hero" is slated for September publication via Messner. It's already been sold to Columbia Pictures and was serialized in *Cosmopolitan* this spring.

'Algonquin Round Table' Tome

Reprint publications due this fall include Margaret Case Harrison's "The Algonquin Round Table." Written by the daughter of the late Frank Case who "ruled the Algonquin, the book is about such "round table" personalities as Alexander Woolcott, Heywood Brown, Franklin P. Adams, Edna

Ferber, Dorothy Parker, Margaret Leech, Pultitzer, George S. Kaufman, Harold Ross and Peggy Wood. A guide to those who went to know more about music for radio and television listeners will also be published under the title "The Good Housekeeping Guide to Musical Enjoyment." George R. Marek, music editor of *Good Housekeeping* mag, authored the work.

"Come One Come All" written by Don Freeman and Francis Wallace's "The Notre Dame Story" are also set for publication.

Frazier's 'Farewell' to Bing?

George Frazier, in the August issue of *Cosmopolitan*, will explore the possibilities that the current batch of top crooners have seen their better b.o. days. Article, "Farewell to Crosby?" takes the stance that not only Bing, but the high-riding crew of imitators and lather-onners are meeting a downward slide in public reception.

Frazier, onetime *VARIETY* contributor, touched on a similar theme when reviewing disks for this paper.

Mademoiselle's Guest Eds

The August college issue of *Mademoiselle* is being edited with the aid of 20 guest editors selected from 800 campus correspondents at leading universities. The co-eds, assigned to various departments on the mag, are working for a month in Street & Smith's N. Y. headquarters and are also being feted around Gotham. Projects set up for the gals include a backstage party at "Goodbye, My Fancy," screening of "The Heiress," formal dance at the St. Regis Roof, tour of the United Nations, interview with Mrs. Eleanor Roosevelt and a dinner at the Stork Club.

Roeburt's OK 'Tough Cop'

Radio writer and novelist John Roeburt has drawn freely on the Broadway scene for characters and settings of his second novel, "Tough Cop" (Simon & Schuster; \$2.50). Many will readily identify the protagonist, Johnny Devereaux, with Johnny Broderick, the retired detective familiar to many show-businessites. Other characters, however, are merely a matter of guesswork inasmuch as Roeburt couldn't go all-out in identification without risking libel and invasion-of-privacy suits.

Roeburt lets off some steam against peevish with some of his principals. The effeminate theatre critic who never had a kind word for any creative effort is finally identified as a dead-ender from Brooklyn and is ultimately liquidated. Another that bears a striking resemblance to known figures is a former prizefighter turned restaurant owner and painter.

Roeburt takes his cast around familiar haunts and in the process, provides a readable and logical mystery for a good evening's entertainment that won't keep the reader up too late. **Jose.**

Quick Preems As Weekly

After a five-week tryout in 75 towns and cities, *Quick*, a weekly pocket newsmag summary of the previous week's happening, was put on sale in New York Thursday (22). Priced at 10c a copy, the mag, published and edited by Gardner Cowles, is currently being sold in 50 large cities and is scheduled for nationwide distribution July 14. *Quick* released in New York on Thursdays under the following Monday for its publication date.

Cowles, who also edits and publishes *Look* mag, is recruiting the major portion of *Quick's* executive staff from the weekly pictorial. Dan Mich, exec editor of *Look*, will function in the same capacity for the new mag. Merle Ammitage, *Look's* art director, will hold down the same job on *Quick*. Managing editor for the mag will be Woodrow Wirth, who relinquishes his position of assistant managing editor on the parent mag. His successor has not yet been named. Ed Stout and Morris Weeks have both been named assistant managing editors for the new publication.

WBH's Swing Hits U.S. Newsstands

Swing magazine, which began as a promotion piece for WBH, Kansas City, now goes on the newsstands nationally with the July-August issue, out last week. The mag also switches from a monthly to a bi-monthly publication. It continues at its established price of 25c, and has no changes in format or personnel. "Swing" is pocket size, with pictures and cartoons.

WBH began the mag about five years ago as a mailing piece to clients, agencies, friends and other

interested parties, and soon had its circulation well up over 5,000. For some time it has been in newsstands in Kansas City, Chicago and New York, but has not been national heretofore.

Headline continues to list Donald Dwight Davis, publisher; Mori Greiner, editor; Betsey Sheidley, assistant editor; Don Fitzgerald, art editor; Tom Collins, humor editor; Jetta Carleton, contributing editor; Bob Kennedy, music editor; John T. Schilling, circulation manager.

Bantam Books Gifts Sailors

Great Lakes sailors will not lack for reading matter on the slow bulk carriers this season, as Bantam Books, Inc., has made a gift of 10,000 volumes, all of current titles, to the American Merchant Marine Library Assn., which turned over the whole batch to its branch library at Saul Ste. Marie, Mich.

3d Issue of Heritage

The third issue of *Heritage*, the \$25-a-copy picture mag, contains some striking monuments of American culture with over 350 paintings, photographs and etchings reproduced in its 228 pages. Launched last January by publisher Malcolm Forbes, latest edition continues accentuating the historical and cultural heritage of America and its people.

Published six times a year at an annual cost of \$150, the mag's limited edition of 5,000 copies per issue has not been fully subscribed. Sales, however, are increasing from large corporations, libraries and educational institutions. The U. S. Army has also placed subs for *Heritage* in all information centers of Germany, Austria and Japan.

CHATTER

Judith Cortada now associate editor of *Radio Best*.

Peirce H. Powell in Hollywood to gander film celebrities for the *London Star*.

Adolphe Roberts will spend the summer in Havana—and finish his new book.

Ben Conlon, of Hillman staff, to Utica, hometown, for funeral of elder brother.

Jack Galin new advertising manager of *Tomorrow Magazine*. Formerly with PM and The Star.

Sylvia and Leonard Lyons sold an original to Metro, "American Canvass," dealing with a European painter.

Jean Hersholt is writing an article on Hans Christian Anderson for *The Colophon*, a periodical for bookmen.

Allan Hersholt is doing a series of yarns on Broadway and Hollywood for the *Masquers Club* periodical, *The Jester*.

Carl Schroeder slated as next west coast bureau chief for *Modern Screen* mag, succeeding Tom Carlisle, who resigned.

Martin Quigley, Jr., promoted from associate to editor of *Motion Picture Herald*. Terry Ramsaye to continue as consulting editor.

Russell E. Smith cleaning up an opus, history of column writing, "Columnist From A to Z." Says he can't find one name beginning with Z.

Dick Fehr, publicity head of Doherty, Clifford & Shenfield, has an article in *July Redbook* on vacations in New York of a \$75 budget.

Irving Dillard, member of the St. Louis Post-Dispatch (Pulitzer) staff since 1927 has been upped to head of the editorial page, replacing Ralph Coghlan who has been assigned to Europe where he will gather feature story material for the P-D.

Margot Gayle, editor of *Radio Writers Guild* mag, Scriptwriter, has article in June issue of *Readers Digest*, with another on "South Pacific" upcoming in *Holland's Magazine* of the South and one on FCC commissioner Frieda Hennecock in *Harper's Bazaar*.

WDSU

Continued from page 26

40 feet high, will be equipped with a master control room in the center overlooking all studios, and will be patterned after the Hollywood movie sound stages with overhead lighting, catwalks, production workshops, etc.

The radio section, an area 60 by 60 feet, will consist of three studios, a complete setup for recording of all types, storage, and other technical facilities.

Plans also call for a 40 by 60 workshop, lounge and reception halls where visitors can watch the "live" telecasts and broadcasts.

The studios will be constructed with an emphasis on functional efficiency and with an eye to future expansion, Stern declared.

SCULLY'S SCRAPBOOK

By Frank Scully

Boiling Point, Cal., June 25.

Mervyn LeRoy has a hot secret he wants to keep in cold storage for a while and so he's giving it to me to keep it out of the papers. He's in New York right now shooting documentary atmosphere for "East Side, West Side, All Around LeRoy," and he figures if the secret gets out his local color will turn out to be yokel color. If curiosity-seekers run into retakes his name will be mud, if not Marcia Davenport, around the Metro front office, where they're watching every dollar these days.

I suspect he believes I work for the Yale Quarterly and am on a sabbatical. In any event the last thing he suspects I am is a spot newspaperman. To prove this he told me he thought I'd be terrific in television, with my flock of white hair, my Washington profile, and the added advantage that I can speak my own lines without having to use actors as Washington would.

I told him not to spend his time hunting a sponsor because I wouldn't look at even rival gargoyles in television until sets come down to \$100. The big economy size, not the tintype portables that make even Gregory Peck look like Mickey Rooney.

He saw he was getting nowhere trying to brush my glamor into a competitive field, so he offered me some of his cigars—the 60c jobs. I bowed out. "I quit eight months ago," I told him. He wanted to know why. Scratch me anywhere and you find an extrovert. "I'm on a one-man sitdown strike against the smog, fog and grog that has become the city's incomparable climate," I explained. "Okay, what can you compare it to—Pittsburgh?"

He grinned. He is the original Frisco Kid, though I understand his birth certificate was burned in the earthquake.

Who's Being Chumped Here?

"You have influence," I pursued. "You're a man of distinction. In fact, if my information is correct, and it is, you're *THE* man of distinction. So why don't you get the oil and tobacco tycoons together and ask the oil boys to agree to give us back our fresh air so I can take up smoking your fine cigars again?"

"You've got vision," he said, "you're the sort of mugg who should get behind my Motion Picture Museum idea. But not too far behind," he warned on account he was an old gagwriter and saw a gleam that indicated I was heading that way myself.

I told him the idea of a Movie Museum had set my hair on fire and the resulting whiteness on top of my head was the ashes. "But you will never get out of the paddock with it," I said, "as long as you have to talk to fellow-producers whose cultural limitations are bounded by racing forms, female forms and trade-papers. And in that order."

Museum du Roy

We were lunching in a Hillcrest koshery store, amid a splendor unknown to the Rockefeller's, Morgans, DuPonts, Carnegies, Nobels, Huntingtons, Guggenheims, etc.

"You know," I said, "a man with a cause is already half-redeemed. You who have liked fast horses and anything that would screen, even 'Anthony Adverse,' may find that the Motion Picture Museum to be built at all, will have to be built by a Committee of One Thousand—all called Mervyn LeRoy. These characters who call you 'Merv' and have been cleaning up for 50 years have got to reverse their field. Not one Carnegie Library, not one Rockefeller Foundation for Medical Research, not one Field Museum, not one Rhodes Scholarship, not one Nobel Prize for Literature has come out of Hollywood."

"In fact, until producers show signs of such cultural kickbacks you can't expect us gatemens of the literati to pass them under the canopy as civilized men. If you pull this museum off you'll be the first one to be allowed to peek under the tent and see the Elysian fields where the immortals are perpetually on view and autograph hounds are unknown. And, remember, it's not because you're the No. 1 Man of Distinction as viewed through the amber fluid in Lord Calvert's bottles."

As I said this, he sat up. He had been slumping in his chair, wondering, I suspect, how a guy who makes only \$300,000 a year and has never been out of a job in his life could pull off a Museum of Motion Pictures all by himself.

"What's behind these oblique cracks about my manner of holding a highball?" he demanded.

He Finally Got the Ears

I told him I had seen the documents, that he might like to tell how he had discovered Clark Gable in a road company of "The Last Mile" and how it took him 20 years to get Gable into an MGM picture. Or that he might not be adverse to discussing how one of the independent motion picture chains has named him as Hollywood's No. 1 boxoffice director for consistently turning out the chain's top grossers, such as "Gold Diggers of 1932," "Tugboat Annie," "Little Caesar," "Five Star Final," "I Am a Fugitive From a Chain Gang," "Anthony Adverse," "The Wizard of Oz," "Blossoms in the Dust," "Madame Curie," "Thirty Seconds Over Tokyo," "Little Women" and "Any Number Can Play." But I had the goods on his rating among Men of Distinction.

"And you got it where?"

"It dropped out of an FBI gal's purse," I explained.

"And it said what?"

"It said, and I'm quoting from memory: 'Dear Mr. Le Roy: We have examined the Starch ratings of our Men of Distinction for the years 1946, 1947 and 1948. These ratings show the percentage of observation of our advertisements which have appeared in the magazines. I am very happy to inform you that you rated the highest of any of the men used in our series.' And it was signed by the president of the company."

"Oh, it was? And what was the president's name?"

Was It W. W. Wachtel?

I grinned but refused to answer, because the way things are going these days you never know what might be used against you.

He talked about the Smithsonian Institution in Washington. (I guess he meant the Smithsonian Institution, but it was no time to correct him). He talked about the Baseball Hall of Fame in Cooperstown. "And all we've got in Hollywood are footprints in front of Grauman's Chinese. Why, a Motion Picture Museum would become a mecca for tourists from all over the world. Scholars might like to research there. It would take a lot of heat off a much maligned industry, too. It could be a sort of Museum of Natural History and a Museum of Art combined."

"I've asked this Johnston office to appoint a committee to work on the idea," he said.

I looked on this vest pocket marvel of a marvelous biz and wondered if I dared release the first subversive arrow. The Johnston office, committees, sub-committees. . . I'd just as soon consult a plot of Forest Lawn that is holding the mortal remains of Irving Thalberg, Jim Tully, John Gilbert, Wallace Beery, Theodore Dreiser and other eminent men of extinction. Great changes are not the result of committees but usually of one man's vision, drive, salesmanship and sacrifice.

That looks like Mervyn LeRoy is "it." Of course, in France they may credit the magnificent obsession to "Mervyn King," which would be only a fair exchange for his having changed Fernand Gravaeyre to Gravel, for fear people would pronounce it "Gravy." But elsewhere he would be remembered as the lad who quit vaude (LeRoy and Cooper, "Two Kids and a Piano"), at \$300 a week to work among the mothballs of the Lasky wardrobe department for \$12.50.

Certainly nobody began lower or climbed higher in Hollywood than Mervyn LeRoy. His first picture at First National was "No Place to Go," starring Mary Nash and Lloyd Hughes. It was an honest title. It didn't go anywhere particularly, but by the time he got to "Little Caesar" they knew where he was going. He was going eventually to "Little Women," and for Hollywood that's the \$2 tour.

Broadway

Josh Meyer, of the Jack Davies office, bedded with sun-poisoning. Charlie Tobias, vet songsmith, and his wife, Edna, celebrating their 25th anniversary July 6.

The Sid Piermonts calling their son David. He's the Loew talent booker. It's their first.

Father of Robby Lantz, N. Y. head of the Berg - Allenberg agency, ailing in London.

The Frank (RCA pres.) Folsoms to Europe on the Queen Mary, July 6, for six weeks on business-pleasure.

Jed Harris planned to Paris Monday (27) for a short stay, which will be followed by a visit to London.

Joe Moskowitz following the Darryl Zanucks to Europe next week. Latter will plane over Friday (31).

Rose and Joe Seidelman—he's the Universal Picts foreign chief—back from extended European survey trip.

Mrs. Bugs (Louise) Baer sparking a new Westchester Heart Home, to be erected in front of the County Center.

Al Jolson busy baby shopping for their new two-week-old adopted girl. The boy, Al, Jr., is now almost two years.

Jack Pierson, son of H. Wayne Pierson, has joined Ringling Bros. Barnum & Bailey Circus as a member of the advertising staff.

Howard S. Cullman, Richard Widmark, Richard Ney and novelist A. J. Cronin among those sailing Monday (27) on the Caronia.

Herbert T. Silverberg, Coast legitime repping a number of indie producers, planned to Los Angeles this week after a short trip to N. Y.

The Leslie (NBC production) Harrises—she was Rosemary Cox—celebrated 8th anniversary with shindig at their Douglass, L. L. home.

Clifford C. Fischer Air-Franced to Paris on Saturday. His wife and exec secretary, Mrs. Bee Zimmerman, will follow over by boat in two or three weeks.

Mrs. Jack Kapp to the Coast today (Wed.), her first trip to visit her family since the Decca president died suddenly two months ago.

Ethel Levey, vet songstress and former wife of the late George M. Cohan, left for London last week. While there she may do a lecture tour.

Musical comedy actress Mary Jane Walsh "at home" in Davenport, Ia., following her marriage Monday (27) to Lincoln V. Burrows.

Music Corp. of America veepee Charlie Miller sailing to Europe on the Queen Elizabeth July 11 for a two-month business trip and vacation.

Russell Holman, Paramount's eastern studio rep. being dined tomorrow (Thurs.) by his staff in celebration of his 30th anniversary with the company.

The Chocolaters, Negro comedy trio who appeared with Danny Kaye at the London Palladium, arrived yesterday (Tues.) on the Nieuw Amsterdam.

Ida Cantor due in next week and sailing with her comedian-husband July 9 on the America for a quickie to Paris before he starts his radio chores again.

The first of the after-theatre galas for the benefit of the American Theatre Wing being held tomorrow (Thurs.) at the Rendez-Vous Room of the Plaza.

Col. and Mrs. Fred Levy, vet Louisville showman, celebrated their golden wedding anniversary at the Claridge Hotel, Atlantic City, yesterday (Tues.).

Mervyn LeRoy, Metro director, and his aide, William Cannon, reach Gotham Monday (27) for preliminary chores on the M-G film, "East Side, West Side."

Howard Koch in from the Coast to prepare the New York scenes to be used in "East Side, West Side." Charlie Hunt, business manager for the unit, ditto.

John Paddy Carstairs, British film director and novelist, in on 10-day visit following wrap-up of "The Children Hundreds," pic which he filmed for J. Arthur Rank's Two Cities unit.

Big show biz contingent on Queen Elizabeth sailing tomorrow (Thurs.) includes the Harry Cohns, Arnold Grants, Louise (Mrs. Martin) Beck, Bob Kriender among others.

Joseph H. Seidelman, Universal's foreign chief, and Joseph A. McConville, head of Columbia Pictures International Corp., returned from European surveys yesterday (Tues.) on the Queen Elizabeth.

Hildegard, currently at the Shamrock Hotel's Emerald Room, Houston, reunited with her sister,

Mrs. H. W. Hartung, for the first time in years, the latter has been a Houston resident for over a decade.

Bette Davis mulling a Strawhat Award annually to the two most promising new players (male and female) on the hayloft circuit. Would embrace two miniature gold strawhats plus \$500 honorariums to each.

Paulette Goddard planning to New York from Coast for advance publicity campaign on her Columbia Pictures starrer, "Anna Lucasta." She's stopping over at Chicago to be guest of honor at the 14th Air Force reunion Friday (31).

Radio scripter Alan Lipscomb and columnist Louis Sobol swapped apartments; latter heading west, Lipscomb in N. Y. on vacation, and also huddling Irving Brecher, owner of "Life of Riley" radio and TV packages.

British film producer Michael Powell hosting a cocktail party tomorrow (Thurs.) at the Bijou, where his "Red Shoes" is in an extended run. Powell is presenting the Museum of Modern Art with the ballet sequence in the pic.

Ken Englund went on a quickie to huddle Leo McCarey on an original, "Everything to Live For," in between the writer-producer readying his musical, "He and She." Englund and McCarey met by accident at a party here, hence the quick writing assignment.

Most rabid ball fans during their N. Y. stopovers last week and this week, in between biz powwows east and/or en route to Europe, were Dore Schary, Eddie Cantor, Jack Benny, Al Jolson and Harry Cohn. Mrs. Cohn (Joan Perry) flew in Monday to join the Col exec, both sailing tomorrow (Thurs.) on the Queen Elizabeth.

When Eddie Cantor and Jack Benny started to clown with Tony Martin's show at the Riviera, they did an impromptu double which inspired Benny to crack, "We're doing this for nothing," whereupon some \$4.25 in change was thrown onstage which the comics picked up. Charles Correll & Freeman Gosden also in the audience that night.

Chicago

Entertainment Managers' Assn's 10th annual outing July 7 at St. Andrews Golf Club, West Chicago.

Ben Coleman, former Chi radio packager now with Esquire mag in New York, in town visiting friends.

Joey Bishop, comic, goes it alone again, having split with singer Jack Soo, before current Oriental theatre stint.

Joey Jacobson, owner of Chez Paree, in New York hoping to chat Dean Martin and Jerry Lewis for an August appearance.

Milton Berle, Joyce Matthews and daughter Vicky, lunching at Pump room, on way to Hollywood and film commitments.

Gloria Brees, 16-year old daughter of booker and bandleader Lou Brees, off to Coast for screen test by Paramount.

Marian C. Cooper, producer of "Mighty Joe Young" in town setting up exploitation for Palace theatre opening next month.

Jimmy Falkenburg and Joe E. Brown to be hosted by Burma-India Veterans Assn., at its second annual reunion, August 12, at Forestport, Ill.

New summer theatre here, Chevy Chase, opens July 11, with Buddy Ebsen, Buster Keaton, Billie Burke, Signe Hasso and Mady Christians to headline during the season.

Rochelle Hudson and a Hollywood cast, shooting film at Wilding studio here, for John Deere Co., farm equipment. Company is spending \$125,000 on the film, to be used for p.a. purposes. Richard Travis has top male role.

South Africa

By Joe Hanson

Recent polo drive by African Consolidated Theatres netted over \$40,330.

Harry Watt, Ealing Studio producer, completed three months tour of country searching for suitable film material.

Barton Mumaw, billed as "The American Nijinsky," to be principal male dancer in S. African production of "Annie Get Your Gun."

Metro's "Secret Garden" will be given first world release in South Africa, with simultaneous screenings in Johannesburg, Cape Town, and Durban.

Unique occasion of five world celebs performing in Cape Town recently celebrated by party. Guests of honor were Dolin and Markova, Tito Schlipa, Ida Haendel and Moishe Oysher.

London

Bobby Wright, of Wright and Marion, hospitalized for internal operation.

Mrs. Henry Sherek recovering from complications following an appendectomy.

Cochran's next musical, "Tough at the Top," skeddied to open at the Adelphi July 13.

Maurice Winnick orch from Ciro's signed for short season at Ambassadeur, Deauville.

Nadia Gray arrived from Paris and soon will be starring in Mayflower's "The Spider and the Fly."

Cecil Lyle in hospital at Amsterdam, after heart attack, which necessitated him cancelling 10 weeks work.

Margaret Lockwood now touring in "Private Lives," which Henry Sherek plans to bring to the West End this fall.

Sonny Cox and H. Elton Box, of music publishing house of Box and Cox, leaving June 30 on short business trip to New York.

Noel Coward, having taken over the Redgrave role in "The Astonished Heart," will again be playing opposite Celia Johnson.

Son-in-law of Earl Mountbatten, Lord Brabourne, entered film business as personal assistant to Ian Dalrymple on "The Wooden Horse." Eric Linklater's last comedy, "Love in Albania," comes into St. James at conclusion of Cornelia Otis Skinner's two week engagement.

Alan Hale due here this summer to play to U. S. Army Air Force camps in Britain and Germany, and also in Norman Krasna play, "John Loves Mary."

"Hats in the Air," the Bernard Delfont musical, which was to start at the Saville at end of June, has been held over for the provinces and a lot of doctoring.

Alicia Markova and Anton Dolin, after five days at Hammersley Arena, starting Aug. 27 for Tom Arnold, will tour provinces for 10 weeks and then go to Ireland at suggestion of the Aga Khan.

Barcelona

By Joaquina C. Vidal-Gomis
Argentine film director Ratti left for Buenos Aires after a long stay here.

Director Alejandro Perla on location in the Pyrenees, shooting much of "Ba Spell."

New summer niterie, Bahía, owned by Pons, presented French singer Fernanda Montel, who has been in Argentina for many years.

Director Jose L. Saenz Heredia arrived from Madrid with Mrs. Heredia to assist at preem of "Waters Run Black" at the Alexandra.

Following the same style as "Anchor Button," Fernan Gomez will direct "La Trinchera del Aire," screenplay by Torrado on aviation pilots.

French director Julien Duvivier is due in Spain to work on the Balearic Isles on "The Man From Formentor." Louis Hayward and Patricia Roc will star.

Tono de Lara has written a screenplay, "Peace Hotel," which is an adaptation of his legit play, "Guillermo Hotel." Will be made in Mexico by Dyana Films.

Mexico City

By Del L. Graham

Maria Felix, 1948, Mex Oscar winner, ill with tonsillitis.

Enrique Contel, manager of radio station XEQ, abed with heart ailment.

Buying spurge to replenish stocks expected as soon as the peso is stabilized.

Larry O'Reilly and Jerry Bronfield here to make tourist documentary for RKO.

Katherine Grandstaff, Corpus Christi, Tex., cutie, selected as the U. S. Navy's sweetheart, guesting here.

Bruno Valletti has inked Lilia Beltran for lead in first pic he will produce in Mexico, "The Last Tango."

Government took over the Western Union, which it's operating through the Ministry of Communications & Public Works.

Dallas

By Henry Senber

Bob O'Donnell says Interstate is not planning immediate revival of vaude.

Variety Club held barbecue at its Boys Ranch near Bedford, Texas, Sunday (26).

Southern Methodist University's new summer theatre launched with "Death Takes a Holiday."

Dallas News' Nathan Wyl and Times-Herald's Virgil Miers back from New York show-seeing trip.

Starlight Operetta off to go on start with two-week run of "Up in

Central Park" starring Kenny Baker.

W. R. Frank, producer of "The Great Dan Patch," in town to set up Southwestern preem scheduled for July.

Margo Jones flew to Coast for week's visit before making New York trip to line up Theatre 49's fall season.

John Raitt, Marion Bell, Imogene Coca, Buster West in town rehearsing for Starlight's second show, "Rose Marie."

Texas bus companies following lead of New Haven's "show train" idea with "show bus" sked for Starlight Operetta.

Westport, Conn.

By Humphrey Douless

Mr. and Mrs. Deems Taylor here. Ditto Francine Larrimore. Richard Mealand back from the Coast.

Anne Whelan writing from Florence and Venice.

Mrs. William Anthony McGuire visiting the Peppy d'Albrens.

Clay Swartout to Cincinnati summer opera to sing "Carmen."

Conn. Symphony opening "Pops" concerts here Friday (1) with Eleanor Steber as soloist.

Alexander Kirkland will be associated with Lucille Lortel in White Barn theatre season.

Peggy French to Smithtown, L. I., for tryout of Peggy Phillips' "Paper Moon."

Libby Holman, Shepherd Traube, Louise Campbell, Arthur Levy, Robert Rockwell, Harry Schwartz, Luean McGrath, Paul Draper, Vivienne Segal, Jacqueline Logan, Tony Farrell, James Melton, Theresa Helburn, John Hersey here for opening of "Pretty Penny" (27).

Miami Beach

By Larry Solloway

Yvonne Richman back in town to close winter home then flies west to rejoin husband Harry.

Ciro's shuttered for summer. Show at Five O'Clock Club featuring Sunny Mars, Rocio & Antonio and Ruth Rogers.

Paddock Club reopening with burley show, with Lois DeFee in featured spot.

Bookies and all other gambling under wraps after new council turned on the heat.

Jack (Clover Club) Goldman to New York on talent hunt.

Betty Barclay, former Sammy Kaye vocalist, into Bar of Music.

Pan American Fiesta to be staged by local merchants at Sherry Frontnac with Stella and Jose leading the Inter-American dance groups.

Washington

By Florence S. Lowe

Metro producer Sam Marx in town for huddles with Immigration Dept. toppers on "Man Hunt."

Exhibitor Fred Kogod, head of K-B theatre chain, feted by 450 friends and fellow Variety barkers on his 50th birthday.

Gael Sullivan featured speaker at Theatre Division luncheon of United Jewish Appeal, under chairmanship of exhibitor Sidney Lust.

Irving M. Lichtenstein named press relations director of WDC succeeding Waverly Likely, who has been assigned to station's press staff.

Playwright Charles MacArthur in past week to see daughter Mary in "Corn Is Green," with both he and wife, Helen Hayes due in next week for a look at their chick as Mary in "John Loves Mary," with Guy Madison.

FCC Commissioner Frieda Hennekock amongst a group of "women of achievement" invited as special guests to preem of Elisabeth Bergner in "Amphitruo 38" Sunday (26) at town's newest legit project, Washington Theatre Festival in Meridian Hill Park.

New Haven

By Harold M. Bone

Midget auto race biz only so-so. House Peters, Jr., doubling as actor-flack at nearby Clinton straw-hat.

Al Capp recently honored by Advertising Club of this, his native, city.

Male drama faculty's Ed Reveaux directing musicals for Greek theatre on the Coast.

Yale Drama Society did "Male Animal" as annual Commencement play, Atwood reverser directing.

Lanny Ross, Hayes Gordon and Martha Wright featured in first summer pop concert at Yale Bowl (28).

Ringling show did three-quarter matinee, evening sellout at Wallingford, nearest stand to here since the Hartford fire.

Hollywood

Roland Young in from N. Y. Bing Crosby to Elko, Nev., for the summer.

William Powells to Coronado for the tennis matches.

Jeanne Taylor opened at Larry Potter's Supper Club.

Beatrice Kay moves into Ciro's July 8, following Connie Sawyer.

Al Vaughan is the new studio pub-ad director for Samuel Goldwyn.

Joe E. Brown recuperating after surgery at the Long Beach Navy hospital.

Dean Martin and Jerry Lewis booked for a stand at Ciro's, starting Aug. 19.

Debbie Reynolds' minor contract with Warners approved by Superior court.

Mickey Rooney laid up with sunburn while "The Big Wheel" shoots around him.

Jack Carson will do a personal at the Good Humor convention in Atlantic City in August.

Frank Whitbeck cut short his vacation with a circus and returned to the Metro lot to cool off.

Tom Hardiman, most courteous employee of the Tri-State Theatre Circuit, won a free trip to Hollywood.

Ciriaco Santiago from Manila to make a deal for the establishment of a color laboratory over there.

Charles L. ughton reading Shakespearean plays to war veterans at the Birmingham General Hospital.

Jean Hersholt awarded a special gift as retiring prexy of the Academy of Motion Picture Arts and Sciences.

David Brian will play the Alfred Lunt role in "O Mistress Mine" for the La Jolla strawhat company.

John Ford threw his already injured leg out of joint again on the "Front and Center" set at 20th-Fox but continued directing from a high chair.

Las Vegas

Helen Gilbert newest of the Hollywood set here for divorce.

Nora Eddington Flynn and Dick Haymes doing the spots nightly, each awaiting marital severance papers.

Jack Cole dancers smash hit at Flamingo backed by Rosalind Courtwright in songs and impressions of Neal Stanley.

Hotel Flamingo getting into the marriage business in earnest with new wedding chapel being constructed on front lawn.

Peggy McCarthy of El Rancho Vegas publicity staff resigned. She represented Las Vegas as beauty queen in last year's Madison Square Garden rodeo.

Hotel El Rancho Vegas, currently featuring Carl Ravazza, has inked Joe E. Levey, Sophie Tucker, Wien and Paul Moore & Ben Lessey for forthcoming summer billings.

Station KRAM which hitherto has broadcast only in daylight hours, has secured FCC approval for 24-hour operation making third fulltime outlet here. Expects to affiliate with Mutual after installation of new equipment.

Fifty Washington correspondents, covering Governors' conference at Colorado Springs, were guests of the town for a day of parties hosted by United Air Lines which flew them in, and Hotels Flamingo and Last Frontier.

Summer tourist trade holding up well with hotels and motels reporting better than average occupancy. Flamingo recently completed addition of 60 new rooms. Expansion plans for all resort hotels have been announced at estimated cost of \$3,000,000.

Rome

By Helen McGill Tubbs

Clifton Webb is at the Hassler. Jules Levey at the Excelsior hotel.

Lois Maxwell is at the Ambassador hotel.

Composer Aaron Copland in for a vacation.

"Love" and "The Human Voice" opens at three of Rome's first-run houses.

Mario Soldati is directing an Italo-British film being made in Italy. Called "The Gangsters Wife."

"Bada che ti Mangio" revue, with American pianist Charlie Beale, goes to Naples for two weeks after 10 weeks in Rome.

"The Search" (English version) preemied at the Arroboleno with part of proceeds going to the Villaggio di Santa Francesco, Italian Boy's Town.

Wanda Osiris, Italian musical comedy favorite, reopens her last winter's revue as a summer edition with a few changes in cast. It is called "Grand Hotel."

Vagabonding With Vandy

Continued from page 2

found out when he was in Lisbon with Dick (Lord Louis) Montbatten, during a portion of the last war. After that they're going to Vienna, Berlin and Paris (they'll be in Paris July 4) and sail for home the 8th.

Another New York couple seen about lots in Cannes are the Jorges Herasus. He sat out the war in New York and Larchmont, where he came in 1939 from his home in Rumania to escape Nazism. Herasus got a divorce in Reno; took up amateur photography and soon became professional; met a Dutch girl and married her. They've been living at Cannes for some time in a cute apt. with an English cook who is excellent. Jorges returns to New York in September, but his bride must wait until her Dutch quota number comes up—maybe two years.

Monte Carlo's Craps

The opening of the craps tables at Monte Carlo was a sort of flop. Sailors from a U. S. cruiser squadron anchored at Villefranche saved the day, but the day after and the weekend after that, the Salles des Jeux were half empty again. Anything goes in Monte these days and the other night we noted more shorts and slacks in the downstairs rooms than any other type of attire.

That's the story at the Palm Beach Casino here at Cannes, too. Maybe it's too early in the season. I wouldn't know. A six piece so-called "jazz orchestra" was playing in the Grande Salle, and three couples were doing their best to look gay on a ballroom floor as large as Florentine Gardens (Hollywood) or maybe the Aragon, Chi. Drinks are still fantastically cheap there; save for Scotch, which is two bucks a throw when they have it. Stingers are only 40c apiece, and are made with green mint. Bartenders tell us the white mint has completely disappeared off the French market since the war. A new mixed drink called the "Joe Stalin"—it was here last year, too, is making some headway. Concoctions: vodka, Creme de Cacao, mint, three ways with a dash of grenadine.

Cannes boasts two post-midnight dives with pretty crummy shows: La Jungle and Maxim's. There is also the Dexauphin, duller still. Cannes this summer is suffocatingly hot and humid, with much rain and millions of mosquitos. No DDT. Maxim's at Juan-les-Pins is doing the biggest business in this area with the tea and late dancers as well as La Boule Blanche in Nice.

Biggest dinner crowds are at the Martinez which now has dinner-dancing. The Martinez and the Miramar are to be sold at auction this week. Dope is Connie Hilton is trying to buy them both!

Aly Not a Popular Kid

Aly Khan is having the Chateau d'Horizon wired—with a complicated barbed-wire contraption for burglars. It's been repainted since he purchased it from the Windsor for 45,000,000 francs. Many of the working people in Cannes-Juan section dislike Aly. Among other things they claim he was too friendly with Hitler-Musso-Franco a decade ago. Thus, railway engineers when they pass Chateau d'Horizon (which is on the tracks anyway) pull their screeching whistles longer than they do anywhere else. Chief gardener at the place has complained, but nothing has come of the complaint so far. Most trains pass between 4 and 8 a.m.

Among the newer restaurants is Le Drap d'Or, on the Croisette, just beyond the Carlton. It's specializing on lobster cooked in champagne; and Doves fried in goat-lard. A little jernt called Le Royalty does a huge dinner trade, too. Carlton Bar is still the spot. Cocktailing begins here at 7:30 p.m., dinner never before 9:30 or 10.

Nice is as usual crammed with the British. Prices there have soared. The Negresco is offering a few transient rooms on the top-floors—low ceilings, box-like rooms with baths for \$10 a night single. Most of its stuff begins at thrice that. How the "poverty stricken" British can afford it is impossible to figure out.

The Cap. Beaulieu (La Reserve), and Eden Roc are getting their usual play from the movie-crowd and European tax-escapists. When Errol Flynn was there he was never

alone; Freddie MacAvoy was always at his side.

Pix Shows

At the Star, in Cannes. Alan Ladd and Gail Russell in "Death in Calcutta"; at the Riviera, Bogart and Bacall in "Passengers in the Night"; at Le Club, Dick Powell and Signe Hasso in "Opium"; at the Lido, Sabu in "Man-Eater"; at Mougins in the Rio, Rita Hayworth and Fred Astaire in "Loves Comes While Dancing"; at Juan-les-Pins, "Henry VIII"; at Antibes, Eddie Robinson in "The Fugitive"; at Grasse, at the Familial, Charlie Chaplin in "The Dictator"; at the Palmarium there, Ray Milland in "Spies in Turkey"; at the Casino, Greer Garson in "The Other Man's Wife," and at the Rex, Joan Crawford in "Possessed." But the picture really hauling them in is Red Skelton at the Olympia in "Bien Faire et la Seduire!"

BIRTHS

Mr. and Mrs. James Walters, daughter, Hollywood, June 24. Mother is Mary Field, of the films; father is prop man at Universal.

Mr. and Mrs. Al Wooley, Van Nuys, Cal., June 23. Father is manager of the NBC recording division in Hollywood.

Mr. and Mrs. Richard Lohnes, daughter, Portsmouth, O., June 3. Father is a salesman with station WPAY in that city.

Mr. and Mrs. Sidney Piermont, son, New York, June 23. Father is talent booker for the Loew circuit.

Mr. and Mrs. Morris Salter, son, Chicago, June 23. Father is manager of the Marbro theatre, Chi.

Mr. and Mrs. Sherman Harris, son, Los Angeles, June 24. Father is an independent production manager.

Mr. and Mrs. Paul Barry, daughter, New York, June 25. Father is professional manager of Morris Music in N. Y.

Mr. and Mrs. Alfred Bloomingdale, son, Hollywood, June 27. Father is scion of the department store family and a Hollywood producer.

Mr. and Mrs. Bill Miranda, daughter, New York, June 24. Father is with Warner Bros. h.o. playdate dept.

Mr. and Mrs. Robert Lerner, daughter, Los Angeles, June 27. Mother is Jan Clayton, musical comedy singer.

Dixieland Jazz

Continued from page 1

doesn't seem to put much of a clump in his jazz style. Nightly he's blowing in heated tempo, singing the vocals and exhibiting his warm friendly smile. That's quite a unique band Celestin has, all the members being veterans of jazz and some of them as old as Papa himself. Outstanding among them is Alphonse Picou, credited with originating the very popular Dixieland number, "High Society."

Things have reached such a boiling point that the first New Orleans jazz records ever to be initiated in this city were cut about a week ago by Johnny Wiggs, cornetist, and a select group of local jazzmen. Wiggs has been playing cornet for 30 years and made his first recordings for Victor back in 1926 as "Johnny Hyman and his Bayou Stompers."

Recording with Wiggs were Santo Pecora, trombonist who plays regularly with Sharkey Honano's band; Lester Buchon, clarinet, who also plays with Sharkey; Armand Hug, pianist, who plays single in a local hotel bar; Tony Greco, bass, who plays with Leon Prima, and Freddie King, drummer, who works as a salesman, although he holds a musicians' union card.

Harlem Niteries

Continued from page 1

bonifaces feel that the clubs would have a terrific chance if performers of the stature of Billy Eckstine played Harlem's spots. However, there isn't a single spot that can afford him.

Another cause of the dwindling biz is the lack of big name and girlie shows. Harlem clubs for sometime have been forced to compete with downtown clubs displaying big colored shows. For the past few years there's at least one that's provided competition for Harlem. Until a little more, than

a year ago, it was the Zanzibar. Currently, the Savannah in Greenwich Village has been enticing patrons who would ordinarily patronize Harlem.

Meanwhile, it's virtually agreed that with current economic conditions, there isn't a club that can survive from local trade alone. The Harlem residents aren't making the lush wartime coin anymore and cannot afford expensive amusements.

Operators feel the only way Harlem can get outside patronage is via a new entertainment format. Harlem cafes enjoyed an era of prosperity with girlie shows until the formula was copied downtown. The same was true with swing shows and now the cafe owners feel they've got to hit on something else in order to lure the heavy-heeled ofays.

MARRIAGES

Harriette Gifford to Vincent Rowe, Chicago, June 24. He's supervisor on the "Betty Crocker Magazine of the Air" for Dancer-Fitzgerald-Sample agency.

Lee Schwartz to Eddie Ross, New York, June 26. He's a N. Y. talent agent.

Laura Marcia Ecker to William Marshall Nelson, New York, June 24. He's an account executive with Pathscope Co.; bride is on editorial staff of Life mag.

Marion Sweet to Charles Richard Gaines, New York, June 23. Bride is in cast of "At War With the Army" (Booth, N.Y.); he's an actor.

Martha Kemp Mature McKelway to Hayes Goetz, New York, June 24. He's a Hollywood producer.

Countess Suzanne de Gozloff to Richard Myers, Westbury, L. I., June 24. He's of the legit producing firm of Aldrich & Myers.

Kathryn Jaffe to Emil Pasternak, Los Angeles, June 24. He's a film producer and brother of Joe Pasternak, Metro producer.

Verna Suesov to Grady Johnson, Las Vegas, June 15. He's a film flack.

Adrianne Booth to David Brian, Santa Monica, June 20. Both are screen players.

Marie Vimr to Kenny Phelps, Pittsburgh, June 18. Bride's a skater in Dorothy Lewis; cafe rink show, "Glide the Globe," he's in "Holiday on Ice."

Y. Kaufman to Vic Sisti, Pittsburgh, June 5. Bride was asst. mgr. of Loew's Ritz, Pitt.

Margaret J. Small to Frank R. Hill, Jr., in Claremont, N. H., June 19. He is program director at WTSV, Claremont.

Jean O'Brien to Max Miller, Chicago, June 16. Bride is talent booker Frank Hogan's secretary; he's a pianist.

Helen Zucker to Richard Golden, New York, June 24. Bride is a research employee of Cornelius Du Bois & Co., Inc.; he's a television agent.

Bonnie Switzer to Jim Evans, Chicago, June 26. Bride is with the contract department of Billboard Attractions agency; he's in Chi company of "Mister Roberts."

Marguerite Francis to Robert Scott, Las Vegas, June 19. Bride is a secretary at Paramount.

Peggy Herman to Dick Hammett, New York, June 26. He's with William Morris agency transportation dept.

Joyce Steele Sentner to Thomas Dickson Armour, Jr., Washington June 25. Bride is tele scripter at National Broadcasting Co.

Doris Carlson Forde to Richard Fehr, Old Greenwich, Conn., June 25. Bride is a commercial artist; he's publicity director of Doherty, Clifford & Shenfield ad agency.

Mary Jane Walsh to Lincoln Valentine Burrows, June 27, Yonkers, N. Y. Bride is singer and musical comedy actress.

Gardner

Continued from page 23

(Gardner has been heard in the Wed-at-9 slot for Bristol-Myers). In view of Bing Crosby taking over the Wednesday-at-9 CBS time for Chesterfield in the fall, Gardner figures "Duffy" would be happier bucking less formidable opposition.

Gardner's plan is to tape his show for Blatz in Puerto Rico, where he will be making a film this fall. It's an indie pic to be directed by Norman Foster called "Pig's Feet in Paris." Move will necessitate taking along Charles Cantor, Eddie Green and other "Duffy" personalities.

Taped PR origination offers a tax-saving expedient for Gardner somewhat analogous to current vogue of pic directors-producers establishing six-month residence in Italy and other foreign countries.

OBITUARIES

SYLVESTER SCHAFER

Sylvester Schaffer, 65, retired vaude performer, died June 20 at his home in Universal City, Cal., after a heart attack.

Known as a one-man vaude show, Schaffer was adept at juggling, acrobatics, fencing, quick painting and comedy. He once played at the N.Y. Palace and toured the U. S. and Europe.

A native of Germany, Schaffer moved to this country with the rise of Hitler and had been in semi-retirement in California for 10 years. His last performance was at Hollywood High School, entertaining a class of foreign-born students who were graduating from a class in the study of American citizenship.

FRANK GIRARD

Frank Girard, 83, former vaude performer, died in New York, June 23.

Born in Belfast, Ireland, Girard first appeared in Gilbert & Sullivan's "Yeomen of the Guard."

After appearing with John C. Rice in "A Knotty Affair," he joined the Bison City Four and acted with them in "The County Fair." The same group later toured the Keith and Proctor Circuits.

Subsequently Girard was with Billy Vaa's Minstrels and toured with Hoyt's "A Texas Steer." Later he returned to the Bison City Four and appeared on the Columbia Burlesque circuit as a feature of Fred Irwin's Big Show.

EDWARD L. REED

Edward L. Reed, 57, manager of Strand theatre, Providence, since 1921, died at his home in that city, June 26. As manager of the Strand, he was first to conduct special Saturday morning shows for children. Also originated toy matinees for benefit of city's needy children and during depression substituted canned goods for distribution to needy families. He was a member of Providence Chamber of Commerce and the International Variety Clubs of America.

Survived by wife, son, daughter, mother and sister.

EDWARD SMITH

Edward Smith, 63, film art director, died June 19 at his home on North Hollywood after a cerebral hemorrhage. He started Jesse Lasky's art department 32 years ago, after early training as an architect.

In 1926 he became head of art department at Paramount and worked on such pictures as "The Winning Wagon," "Peter Pan," "Wings" and "Hell's Angels." At the time of his death, he was under contract at Warners.

Among his survivors are his son, Robert, art director at Warners, and Allen, set draftsman on the same lot.

G. SWAYNE GORDON

Swayne Gordon, 69, actor, died in New York, June 23.

He appeared in many Broadway productions, including "The Kick Back," "One Sunday Afternoon," "Pursuit of Happiness," "Sailor Beware," "Young Madame Conté," "Comes the Revelation," "High Road," "Sleep No More" and a revival of "Topaz," in which he was seen in 1947.

Gordon also had appeared in films and radio productions, including the "Pepper Young" series.

He leaves his wife, Mrs. Spain Thorne Gordon, who once appeared with him in the vaudeville sketch "Off With Love."

MAY McCABE

May McCabe, 76, actress, died in New York, June 22.

She began her career in Indiana with stock companies. Later she played in Broadway productions of "On Trial," "Adam and Eva," and Victor Herbert's "Sweet Sixteen." She also played supporting roles during the silent era of motion pictures with Douglas Fairbanks and other stars. Her husband, Jack McCabe, an actor, died in 1917.

Surviving are a son, Clyde North, an actor, and a sister.

FODOR OZEP

Fodor Ozep, 54, film director, died June 20 at his home in Beverly Hills following a heart attack.

Ozep achieved note as a director in Europe with such pictures as "The Brothers Karamazov," "Yellow Passport" and "Gibraltar." He also directed "Three Russian Girls" for United Artists release and "Whispering City" filmed in Canada for Eagle Lion.

WILLIAM T. GRIFFIN

William T. Griffin, 51, publisher of the N. Y. Enquirer, Sunday newspaper, died June 28 in New York, after suffering a heart attack. He founded the sheet in 1928. He has a brother, Gerald Griffin, Irish tenor and a former executive secretary of the American Guild of Variety Artists.

In addition to brother, he is survived by two sons and a sister.

JOHN T. GARRY

John T. Garry, at one time manager of the Empire theatre, Glens Falls, N.Y., died June 20 at his home in Albany.

Survived by wife and three daughters.

Martin F. Rhoe, 65, father of Vera-Allen, film actress, died June 21 at his home in North Hollywood.

Grandmother, 96, of Hoagy Carmichael, died in Indianapolis, June 23. She's reputed to have been the inspiration for the songsmith's "Little Old Lady" song hit.

On the Upbeat

Continued from page 42

Hollywood

fairs all over the country by Peer-International promotion dept.

June Christy, opening July 5 for a week at the Casbah, at flat \$1,250 per week. She'll be backed by a combo of five men led by her husband, tenor horn Bob Cooper. . . . Sherman Marks is working on a new "Salute" show, this time to Tschaiakowsky. . . . Dave Kapp here for recording sessions. . . . Jack Kelly, vocal coach for Leeds Music, has been dropped in economy wave.

Chappell Music axing staff with Herb Wald, Sid Gould leaving and Allen Ross, Joe Nadel to handle Coast chores.

Chicago

Max Lutz, head of Lutz Music, in for few days, confabbing with pluggers. . . . Eddie South stays indefinitely at Bamboo Room, Kenosha, Wis. . . . Horace Heidt's second group of radio winners skedded for extensive vaude tour. . . . Larry Foline pacted a year's contract, plus two yearly options, with World Broadcasting, for a minimum of 30 tunes a year. Foline also held over at Melody Mill ballroom here. . . . Bonnie Baker set for El Patio, Cairo, Ill., July 9-16. . . . Eddie Talbert, Chi rep for Famous Music, bedded at Michael Reese hospital for heart attack. . . . Biddy Cinnio of Robbins Music, N. Y., will headquarter in Chi as standard catalog rep for Robbins, Feist and Miller music companies. . . . Dinah Woods, set to Robbins' Irwin Bard, leaves songplunger row after 13 years to live on the Coast. . . . Art Mooney orch set for one-nights through midwest during July and August, including three days at Aragon ballroom. . . . Red Allen and J. C. Higgenbotham do a two-weeker July 2 at Mayfair Lounge, Wichita. . . . Monchito rumba orch goes into swank Nip-persink Resort, Genoa City, Wis., July 12 for four weeks. . . . New bistro, handled The Domonique, opened last week featuring the Vadel Quintet. . . . Frankie Carle one-nights at Aragon July 2, followed by one-night stand of Charlie Spivak July 7. . . . Eddy Howard to close Beachwalk of Edgewater Beach with four-week engagement Aug. 5. . . . Shep Fields into Balinese Room, Galveston, July 20 for a month. . . . Buddy Moreno orch at Trocadero, Evansville, Ind., July 8 for two weeks. . . . Billboard Attractions set opener for new club, Colony, Wichita, June 25 with Gordon Trio. . . . Quintones into Falcon Club, Chicago, June 28 for a month. . . . Ted Weems set for Claridge, Memphis, July 29. . . . Will Davis, pianist, cut two sides for Mercury here last week. . . . Lou Breese pacted to back Eddie Cantor show at electrical exposition, Sept. 10, at Chi Coliseum. . . . Benny Strong set for Peony Park, Omaha, July 29. . . . Lawrence Welk does a week at Elitich's Gardens, Denver, July 23. . . . Don Reed goes into River Park, Chicago, June 22 for a month. . . . "Lover's Gold," with Grif Williams orch., passing 50,000 mark here. . . . Mrs. Archie Levington, Fran Allison on "ABC Breakfast Club" and "Kukla, Fran and Ollie," recovering from surgery at Michael Reese hospital. . . . Don Marcotte, music supervisor of Chi's NBC, back from Florida honey-moon.

Ciro's

After 3 Smash Weeks at **Ciro's**

in **HOLLYWOOD**

DICK and GENE

WESSON

"Dick and Gene Wesson, a riot at **Ciro's** and better than they've ever been. The Wesson Bros. apparently are the prescription the customers have been waiting for... **Ciro's** dark lights are attracting them like the arc lights draw the moths."
Donald Maltz, DAILY VARIETY, May 16, 1949

"The Wesson Bros. brought a packed opening night and a weekend crowd to **Ciro's** with a fun-filled comedy routine that had the audiences begging for more through every show. These two boys have a smart, clean way of delivering some of the finest impersonations of leading show folks you'll ever see. The entire repertoire of songs and gags is a well-timed, well-integrated and socko-delivered evening of continuous merriment..."
HOLLYWOOD REPORTER, May 16, 1949

"The Wesson Bros. certainly brought business back to the strip with a wallop since opening at **Ciro's**. The show is an absolute dandy from big laugh start to howlous finish. And there isn't a line of smut in any of the boys' material. Hover nabbed himself a solid coinmaker..."
Herb Stein, HOLLYWOOD REPORTER, May 16, 49

HEADING FOR —
BILL MILLER'S
RIVIERA
 in
NEW JERSEY
July 6th. !

"H. D. Hover is smiling again. Little wonder, for the Wesson Bros. (Dick and Gene) are delivering the healthiest business seen here in some time. Their brand of comedy is as refreshing as it is funny. The Wessons' pace and polish, their material and delivery are strictly from the top drawer. Lads are definitely climbing in stature to become one of the finest in the laugh circle..."
Lee Zhito, THE BILLBOARD, May 28, 1949

OUR THANKS TO
 JOE BIGELOW for
 direction, NICK
 CASTLE and EARL
 BRENT for staging
Dick & Gene

Watch and Listen for the **TOP COMEDY TEAM**
 in **RADIO and TELEVISION in 1950!**

OPENING N. Y. CAPITOL THEATRE IN AUGUST!

Personal Manager
GEORGE "BULLETS" DURGOM

Direction —
GENERAL ARTISTS CORPORATION
"THOMAS G. ROCKWELL President"
 NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • INDIANAPOLIS

Publicity
 New York — **JOEL ROSE**
 Hollywood — **BOB WEISS**

